

## Chapter

### 4

#### **A Picture Paints a Thousand Words: Poetics**

##### **4.1 Moving Pictures on Small Screen**

The well-known aphorism '*a picture paints a thousand words*' is one of the thought provoking statements which means that works of art or pictures per se can convey meanings more effectively than explanations in words. This expression is commonly used for the visuals used in media. It demonstrates that pictorial illustrations are more convenient than words to express ideas behind certain concepts of significations. Most artists, especially in the field of visual arts convey their messages through their works of art with stark preciseness that have lot more than just the central subjects or objects. These works of art bring diverse interpretations and are complex to understand appropriately. However, these images of the visual creations can definitely convey significant messages or tell stories using designs, shades, moods, themes, motifs and more. Considering the moving images created by the artists for the adaptations of literary works for television in India, and if understood from the perspectives of the creators, these moving pictures can contribute giving ways to significant understandings of the audio-visual texts chosen for analysis.

The chapter one testified that over the last quarter of the twentieth century saw a rise of the medium of television in India as well the genre of television series. Since then television in India has witnessed enormous changes with regards to the content and introduction of numerous new channels, pervasive new formations of media ownership and telecast, and advancements in media content production and distribution but in spite of all

these shifts, the research academia has not remarkably generated conceptual understandings for the content on Television of the most basic literary and narrative conventions of textual analysis, particularly in the Indian context for adaptations. Hardly could be found any comparative analyses of two television texts from the same source text from different eras and such television programs are often neglected by the critics for the analytical understanding that the scripts and storytelling of each television serial episode determines. Observed can be the motifs, symbols, characters, settings and other interweaving strands of narratives that have a larger play in the entire process of adaptations for specific purposes.

Television, even though often called as an ‘idiot box’ can also be perceived as a narrative machine. Each day, hours of stories through moving pictures and sound via cables and satellite waves are sent not just to television sets but also to minds. Further, it can be claimed that the medium of television does lot more than just storytelling and because of it being a storytelling medium, demands examination. This chapter within the thesis would be analyzing the components of television narratives of the adaptations with reference to their source texts. Unlike, the conventional analysis of literary texts this chapter would focus on the accounts of television storytelling vis-à-vis their sources and will not isolate the texts from their makers and media. The larger purpose of this chapter is to initiate an analysis based on poetics of television content and the strategies in crafting narratives as per the suitability of context and purpose.

So, the current chapter will not merely focus on the aesthetic appreciation of the components in a text but would try to fetch understandings of the literary components that

generate latent meanings. An analysis of poetics of texts can help explain better why certain things were adopted either in tandem with the source or totally shifting from the source or the addition of newer audio-visual elements that bring not just entertainment and pleasure but also intellectual latent significations. This chapter in particular would focus on the three adapted texts and would attempt to bring out findings that enable a comparative analytical research. The chapter would be more focused on the forms and genres of the audio-visual texts that perceivably were inspired from the ideas of the west for the content on television.

## **4.2 Poetics**

Poetics is about the spirit and purpose of literary works, or the whole surroundings from which the significations and meanings originate. Poetics as an understanding of a given literary piece can be contextually and historically changeable. There are no elements of poetics which are absolute. The poetics that is prevailing in the current literary system or the so-called main stream would be quite dissimilar to the poetics that was dominant in the literary system in the earlier periods. A range of many factors in and around literary pieces such as realistic and audience-related ideas must be taken into account before making any statement on the poetics of adaptations. By and large, with respect to binary cultures in transformational processes, the poetics of recipient culture, if dominant, can have great influence on the adaptations and most translations. These poetics may comply with the constraints enforced by the target system. Also, with regard to dominant source culture, the poetics may tend to favor the forms of source culture. Adaptations should be analyzed in connection to the type of the source text and the dominant recipient target registers, and should try to integrate and accept the diversity of these two cultures. Each culture may have

its own specific norms of poetics that further may exert reinforcements of strategies for adaptations.

Adaptation of literary pieces can play different yet significant roles in varied historical backdrops within systems of literature. In the examination of poetics for adaptations, the cultural and historical patterns reflected within the content of adaptation can be measured and understood with reference to their socio-cultural contexts. During the early years of the twentieth century, India had adopted shifting patterns from conventional radical ways of retaliation to non-cooperation and non-violent agitations. World War One also hastened the growth of nationalistic attitudes. During the war, there were numerous young who died and after the war, began the thought process to suspect some of the basic ideas about human nature which came from Renaissance period.

The theoretical changes in the ideas of collective opinions encouraged the crucial growth of literature. Many writers including Virginia Woolf, D.H. Lawrence, James Joyce wrote during the post-world war period about Britain's ambiguity as a nation and it can also be noted that post second world war, the people of Britain became nonviolent while the supremacy of Britain had been destabilized critically. The literature from Britain began to articulate the dissatisfaction and anxiety of publics. Similarly came in some writers from India like Mulk Raj Anand (1905-2004), R. K. Narayan (1906-2001), Raja Rao (1908-2008) and other started writing post world war period and expressed their realism tendency. Their strong positions on disaffection for cruel caste and the inequality between rich and poor were quite prominent. Also, is noteworthy that Jawaharlal Nehru also started writing about the

history of world and India during this period and contributed with literary pieces that testified them more of treatises than being pieces of fiction. Furthermore, on close reading of Madhu Rye's works it can be observed that he started writing during the period when India was heading towards its own nationalism and identity crisis resolution. So, these primary texts become significant texts in their role in suggesting the society and the nation of India at large.

The very conception of poetics in this current chapter is vital to further define the micro and macro levels to explain the guiding principles in order create an audio visual narrative text from the source written text. The chapter tries to find out such directing codes that play role in the narrative on the basis of poetics. The analysis from the research model of 'refraction' would enable the estimation of what the source author was trying to achieve from the source text in general terms while how and what is achieved on a stylistic and narrative level by the target text. If the source authors' artistic system, as inferred from the text itself, is extracted and transposed into filmic terms, it might offer potential strategies for the creation of the new adapted work.

Adapters deliberately or reluctantly are inclined towards the poetics of their target culture. If these adaptations can adapt the poetics of their target culture, they can have a key place in this culture. However, these adaptations must characterize themselves in stipulations of the governing poetics in the target texts of their emergence in terms of media and time. Meanwhile, if these adaptations reestablish the source texts in the given poetical yet dominant conditions within the target culture. The poetics also does not neglect the receivers'

acceptance and perception to the adaptation. Therefore, the adapter or translators attempt to adapt and rewrite the source texts to make them acceptable and perceivable by the target culture and receivers. Hence, the translators aim “to make a foreign work of literature acceptable to the receiving culture, translators will often adapt it to the poetics of that receiving culture (Lefevere, 1992)”. Lefevere claims this with regards to the idea of poetics and rewriting.

The notion of poetics seems to be an effective means to have a closer rendition of audio-visual adaptations for as meaningful engagement as with previous literary works in the process of adapting the new ones. As also discussed in the previous chapters, adaptations stick to the sources but also have significance in being new works in their own right. This chapter would attempt to foreground larger representation, through a view of poetics at macro levels also. It also will try to examine the possibilities of the sources’ influence in terms of poetics and also would throw light on identification of the new ways to articulate the print media content for specific medium of television. The transpositions in the form of adaptation processes operate on latent levels and therefore would consider the idea of the audio-visual and literary elements to understand better the poetological strategies. Furthermore, the approach of refraction would ascertain to a degree of increase the semiotic understanding with regards to the specificity of the popular medium of television. The system of poetics could then be applied to study the intertextual processes that could either stay close to the original or having engaged with them significantly or choose to transform them with creativities. The term poetics in the current chapter is used to illustrate the ways in which the elements of a literary works are merged with the elements for artworks for audio-visual

medium to generate certain effects. Considering this, each element within media and literary systems perform definite functions. The arrangements shaped by these functions comprise not just artistic but social patterns. The definite formulation of the notion of poetics in this chapter is based on the conception formed by Andre Lefevere. This idea would be significant in assessing the creative strategies for adaptation practices. Nevertheless, key distinctions and sameness between the source and target texts are made on the level of engagement only to justify and understand the transformational practices and the constraints of context and media.

There are two components for this constraint; according to Lefevere are the inventory component and the functional component. Lefevere claims that, the inventory component includes range of genres, symbols, leitmotifs, prototypical situations and characters and the functional component is the relation of literature to the social system in which it exists. The inventory component has more conservative influence on literary system whereas the functional component tends to exert more innovative influences or propaganda. He states that poetics tends to be determined by ideology. So, poetics gives way to two directions: one, inventory component as a reading, rendering and anticipation to literary works based on their ideology, in a given time by different people within the society in a given period, and two: functional component, as a defined by the people based on their ideology, within the society a given period, about how and what literary works should be. The functional component about how the target culture accepts the reproduced text considers the constraints for a TV production. The directors have to be quite aware of the popular tastes and the ways in which the works are accepted in a better way. The functional component has its own important role to play so that the target culture accepts it as a piece of work for entertainment.

It can be deduced that the poetics for television adaptations can be defined as finding definite ways through which texts create meanings, with respect to the issues of the media conventions more than the issues of literary textual content or socio-cultural difficulties. So, the directing question for the notion of poetics in the rendition of television shows would be of what do these texts mean or how would they generate certain meanings within a cultural setup through the transformations. With this key poetic question this chapter explores the formal transformational dimension of print to electronic media, television in particular. The analysis focuses exclusively on the chosen television shows that were telecast on the satellite transmitted public medium on the channel of Doordarshan. Considering the target texts, the chapter would try to connect their source literary devices and target adaptation strategies with the newly formed reception practices of these popular programs. One of the key reasons that television had become a mass phenomenon in that given period of history, can facilitate to have discussions on the decoding based on empirical evidences can further provide a resource for accessing and understanding the production and consumption practices.

By 1986, film was a forty years old medium for Indian audience and by then it had full-fledged flourished according to the taste of target audience for visual medium. These two inventory and functional components are the poetological constraints for the shaping of the new texts for TV and this can be observed in the examination of the source texts. The primary source texts *Malgudi Days*, *Bharat Ek Khoj* and *Mr. Yogi* have episodic formats that became important form of audio-visual content programming in the 1980s and it is also evident that these formats of television content became popular are is still pervasive in the current era. Interesting are the facts that the chosen primary sources were during the pre-



privatization era and did not involve much into the dragging of content for longer duration of screen time nor did they take create content like the ambiguous reality talent shows today. The narrative format of episode becomes an important for its noteworthiness is because that it was the most dominant form not just in India but on global scales during the 1980s. Hence, these episodic formats of the chosen texts become significant tools in understanding the poetics of the author's medium text to director's medium of audio visual text.

### **4.3 From Page to TV Screen: The Adaptation Problem**

Pages in the form of literary prose are more in relation to reading, imagining and sensing whereas the small television screens in the forms of television series are lot more than pages and they are in relation to watching, listening and feeling. When one is watching television at home, especially during the 1980s, would not have subtext or subtitles but when one reads books, he has numerous pages of text. By their variant natures, pages and screens or prose and television content have their unique ways of engaging the receivers with respect to space, time and explanations. As a reader, one is privy to his thoughts with his internal monologues and comprehensive explanation of characters and experiences while watching screens depend on visuals, performances, music and discourse. While being a receiver to screen one gets only what is in the frame of the screen, only limited to what the content creator provides. Such have been the intermedial transpositions of the selected shows adapted from their literary sources. At this juncture these three adaptations are the samples of analysis for the ways in which they have been adapted from pages to screen and their relationships offer critical appreciation of not just the literary texts but also the adapted source texts.

The disciplines of translation studies and adaptation studies have given ways to sophisticated interactions on various types of inter-medial adaptations ranging from print media to visual media to virtual media and digital technologies. Within these disciplines, in progress are the studies on the communication patterns that manifest the synthesis of the paralinguistic, artifactual, kinesic and proxemic features in the elucidations of perception and reception. The argument of this section of the chapter is to observe and analyze the problematic yet challenging inter-relationships of prose with technologies, especially for television, in the larger purpose to demonstrate the relationships between literature and other media in the generation of meanings. Literature per se can accommodate single media comprehension but it becomes much more remarkable when considered from comparative media angles. Hence, this emphasizes the extent that inter-medial varities for a given source can offer a range of convergence and divergence relevant to the study of adapted literature.

Also, “It is crucial that television adaptations are considered independently of film adaptations, and that the powerful influences of medium specific technologies, institutions and ideals are recognized as determinants of aesthetic practices” states Deborah Cartmel (2007, pp 183). Hence, the notion that words cannot be adapted to images is addressed by signifying alternative to the functions of the words that are not restricted to the same boundaries. So, this makes adaptation a process of three layered translation, from words to functions, from functions to media and finally from functions in the visual media to new specific aspects. This linear pattern has similarity to the notion of poetics by Lefevere of inventory and function components within the idea of poetics. Also, this multifold pattern facilitates the transfer of content and ideates that adaptations for visual media are affected by

the nature of media. Furthermore, it enables an explanation of meanings via adaptation devices that might not have been prominently observed through a close reading or analysis of the source. On the other hand, it can also be viewed that certain undermining factors in the transposition are triggered by the source itself.

With regards to poetics, if television is checked as a medium to study content, it may suggest that television imposes certain Poetological constraints on what could be possible content on television screens. There are also specific norms in terms of production that are common to film and television yet there are significant differences between them. Television content unlike films is consumed at homes and so is subject to far stricter censorship than the films. Hence, television is restricted at certain extents in terms of content matter and accessibility which means that there are limitations not only on content of a television programmes but there are also restrictions on when and where the television programmes to be broadcast. Further, budgets for television programmes are considerably small with limited production schedules. As a consequence, it can be observed that television programmes such as soap operas and sitcoms are shot in studios and with limited number of sets. These limited sets and the use of other locations restrict the range of narrative events in the cohesive fictional worlds of shows. This makes it even more engaging in terms of generating meanings from the television content. In one of the interviews with a website *wire.in* (2020), Shyam Benegal states that he had built one hundred and twenty one sets for the show *Bharat Ek Khoj*. So, Poetological analysis may also allow the discussions on the sets and locales of the shows in the form of visuals in the generation of meanings.

It is also quite interesting that the synthesis of text and visual where each comprises the possibility of the other and introduces interaction to an academic discourse on the expressive forms and can shed light on the functional use of these forms. (The term 'text' here would be limited to the understanding of a 'literary text' and not as any text in a broader sense of the word.) As stated above, scholars have acknowledged the potential of relationships between texts and visuals. These critics have also have extensively talked of how creative forces in translations from one medium into another may complicate the epistemological and ontological conjectures on the classifications of texts and visuals. So, translations into another medium can offer immense research possibilities in varied contexts.

The adapter or translator can lead the visual receiver into an arrangement of content from a source in a more elaborate way where imagination of the characters and locales is done less and this often results denouement into the variety of perspectives in the reading experience of the source text but it also enables certain illiterates to be a part of the reception. It can be inferred that such illiterates would have been a large chunk of population in India, who were the receivers to the selected primary sources. Thus, how the mono-medial literary texts transform and allow the iconographic visuals to shape themselves, acquires inter-medial plurality. This further complicates the multiple and varied possibilities of interpreting the given in texts and the generation of visuals based on them. So, television as a visual medium with constraints becomes a newer site for the reconstructions of meanings in terms of adaptation that may or may not differ from the literary textual sources.

As per the conception developed by Lefevere, translating of the poetics is affected by the sensibilities and agenda of the adapter and the people involved but the implementation of

these poetics for the process of translation/adaptation is also affected by adapter's/ translator's creative decisions and influence of the source. Nevertheless, it can be claimed that the composition of the poetics can have a considerable role dependent on the rendition. Often the complexity of another media and their constraints may potentially lead to works in which the source texts are unrecognizable. Such may indeed be some of the cases, but the argument of this chapter is that the losses and gains during translation are significant in revealing the understanding the processes of transpositions based on poetics.

The processes of poetological transpositions will have to consider crucial elements and carry them over in accordance with the target media and receptive culture. Considering, the nature of the processes and their external influences, it can be claimed that poetics has the potential to create possibilities of plurality in rendition. Diverse adapters based on varied readings and interpretations will create variegated versions of the source texts, ultimately forming dialogues with the target visual texts as well as aspects around them.

With regards to both media (text and visual), it also noteworthy, that the heterogeneous dynamic nature of audiences and their engagement with the target works creates a further interchange between the two media. The core semiotic function of poetics further lessens this issue, by offering the understanding of the transposition of effects rather than just content information. The cases of the chosen primary texts are again relevant to these ideas as significant amount of conceptual meaning generation in the visual media, especially in the use of symbols and illustrations, which will be discussed in larger details in the following part of the chapter, showcase such issues. The effort to translate the texts in

entirety, as they are precept that translation process would not only be difficult but also be counter-intuitive and as a result the hybrid yet constraint based nature of the visual media can be used effectively. The larger creative interaction between readings and perspectives can carry the source content to the context of the visual medium.

Followed will be an examination of how the television visual media content engages with the source texts and how they are revisited with similar premises in a different historical context. From this standpoint, it can be viewed that adaptations are not just cases of the shift of content from one media to the other but they involve an ideological yet very creative process of translating content to an altogether different signifying system. The model of direct transfer is highly problematic for translation in general and for the pattern of text to visual in particular. So, findings of such creative deviations and transfers would deal with the transpositions as interactions between two media considering the adapters and the context of socio-historical backgrounds.

So, using Lefevere's idea of poetics enlarges the scope and purposes of visual texts as they not only involve the interaction different media in history but also enables to find the dispersal ways of text into multimodal images or visuals, through intersemiotic translations / adaptations. It can be argued that such analyses would throw light on significant aspects for the studies done in the disciplines of adaptation studies and to that of translations done from words and images, by insinuating the thought for the functions of transfers. So, this chapter would engage with the problematic processes of adaption keeping that the concept of poetics in view, which can facilitate the rendition of the transpositions of the primary source texts

and primary target visuals by operating on abstract yet substantial levels of engagement with the primary sources.

#### **4.4 Adapting Genres**

All the texts within mass media fall under various categories or genres. There have been numerous scholars with varied opinions on genres and have developed judgments concerned about genres and their effects on television shows with socio-cultural and historical contexts. Television as a popular electronic medium, broadcasts varied types of shows. Each of these shows can be categorized on the basis of genre or in some distinctive cases on mixed genres.

The word ‘genre’ is derived from French which means a category or type. Douglas Kellner, a media scholar states in his paper “Television Images, Codes and Messages” that genre is denoted as a coded set of conventions and principles that indicate ways of acceptance culturally or as a formulating process of classifying into distinctive patterns. The established genres then command the fundamental procedures of not just cultural production but also reception. When audience is into the activity of watching television, they do not just watch television per se but they watch particular television shows or a popular academic term text, based on genres and formats.

A book named *Media Psychology* (2001) by Hawkins and others stated that mass communication media has been looking for “enduring individual characteristics and beliefs predicting mass media use” in order to classify the market which is based on relating television use to viewers with the characteristics and needs of the popular medium. Hence,

the discipline of media studies checks the significant differences in the practices of programming and the programmed shows. A significant way to comprehend these differences is through categorize the predispositions based on genres.

Ever since the development of television, it has started fetching the audience of cinema and since the 1960s, television has to won the battle against cinema as mass entertainment medium contends Thomas Leitch (2002). Television can incorporate movie elements and can meet the needs of viewers. Using the movie genres can also help to respond to the questions of television texts. Often the film is also thought to be the precursor as an audio-visual media. So, the content on television can inherit the many common components of film.

It would have been also natural for television to build on the already established genres from the west as television in India was imported from there. The makers and producers of television, as also discussed in the previous chapters that they were familiar with the media of film and in order to generate content they would have not just used the elements of the precursor film but also would have inspired about the genres of television content in the western world. Therefore, these borrowed genres can be seen as a means of dealing with the content of the source texts in a cinematic yet tele-visual way.

Understanding the basics of the genre and classifying the details of television genres is sensitive as media arranges material in accordance with accepted norms and rules to identify compatibility and transmission issues. One way to emphasize television is to find out how each television deals with the concept of genre. Although there are certain general terms



based on visual / dramatic codes and conventions and most film scholars focus on systems based on action and the effect around the text rather than the subject matter like in literature. This can also be helpful in understanding the academic understanding of adapting genres for television from literature.

There has always been fluidity in the explanation and the limitations of genre as it is often considered as an abstract conception (Feuer, 1992). The way in which one defines genre has to depend on the purposes of definition and proposed categorization (Chandler, 1997). However, media studies scholars have pointed that by locating the conventions governing a text within the contexts of reception and production, consideration of genres can enable making claims of the structures and imagination for the texts (Buoziš & Creech, 2018, p. 1436).

Also, it has been opined that genre plays a significant role in the categorization of television programs and analysis (Cohen, 1986; Creeber, 2015). Whereas Lacey (2000) advocates that genres will have definite textual attributes or that are the keys to finding ways to categorize the elements within texts and that is what facilitates the identification of a text falling into a specific genre. Jason Mittell states that genre still plays a salient role and that most individuals would approve on a common working explanation for any genre (2001). Subsequently, one needs to read genres as pulled together by the audiences and understand the functioning of them from a cultural viewpoint (Mittell, 2001). The approach to understanding poetics in this particular chapter limits to the analyses and discussions of genres and devices.

John Fiske, a well-known television studies scholar emphasizes that genre conventions are quite significant for TV as they are prime ways of not just understanding programs but also in constructing the three end relationship between texts, audience and producers (1987, 109-110). He describes that television is a highly genre based medium and he also mentions game shows, cop shows, sitcoms, soaps, quiz and hospital dramas for giving genre examples. Considering the orientation of audience towards genres, Fiske asserts that genre and its conventions enable the audience to connect with concerns that are signified through the adoption of elements of genres. He argues that it is quite difficult to arrive at any a specific definition of genre and forms. He adds that genres are fluctuating conditional set of characteristics that are adapted as per the creativities of the people involved.

The elements structured by genres include length, duration, visual, narrative style, setting and characters. Considering these audio-visual elements in turn are generic narrative structures which enable the identification of text as a novel or drama or a film or a television program as falling under a particular genre. Plot structures, predictable situations, conflicts and resolutions can also play a role apart from the elements states. It is also noteworthy that these elements are wider topics of narrative analysis and are applicable to narrative study also. Diverse genres can have commonness in the arrangement of the narrative conventions not being too dissimilar to that of another but there would be identifiable variations as belonging to particular genres. (Anne Dunn, 2005).

Some TV texts follow strictly to definite TV genres while some TV shows are free to leap and cross the boundaries of genres and subgenres. There has not been an absolute list of genres for Television shows from the academia of television studies or media. Nevertheless, definite genres persist with excessive occurrences and have garnered acceptance in the due course of the time of advancements.

Some of the broader genres in literature are Fiction, Non-Fiction, Fantasy, Science Fiction, Legend, Myth, Folklore, Novel, History, Short Story whereas for television they are Series, Serial, Soap Opera, Sitcom, Drama, Docudrama, Reality Show, News, documentary, Horror Shows, Chat Shows to name a few. The identification of a television text on the basis of genre enables receiver/audience to decide the choices and the appeal to them.

Audience can develop interest by drawing a range of pleasures from watching the television genre based shows which are orientated not only towards information but also entertainment. Such probable pleasures differ rendering to genre but they may also include the two behaviors; one: the pleasure of simply recognizing the features of a specific genre because of the awareness and two: the identification of what is potentially significant elements to derive understanding of the genre for better understanding of text.

In continuation to the idea of genres, this part of the chapter would try to throw light on how the source text genres are translated into target text genres for adaptation and their rationalizations. In the attempt to locate the understandings of the source and target texts of refraction vis-à-vis the idea of poetics as explained by Lefevere, the following is found:

Source Text (Literary)	Source Inventory Component Genre/s	Target Text (Television)	Target Functional Component Genre/s
<i>Malgudi Days and Other Stories</i> (1943) and <i>Under the Banyan Tree and Other Stories</i> (1985)	Short Stories	<i>Malgudi Days</i> (1986)	Series
<i>Malgudi Days and Other Stories</i> (1943) and <i>Swami and Friends</i> (1935)	Short Stories and Novel (respectively)	<i>Malgudi Days</i> (1987)	Series and Serial (respectively)
<i>Malgudi Days and Other Stories</i> (1943) and <i>Vendor of Sweets</i> (1967)	Short Stories and Novel (respectively)	<i>Malgudi Days</i> (1988)	Series and Serial (respectively)
<i>The Discovery of India</i> (1946)	History, Treatise and Non-Fiction	<i>Bharat Ek Khoj</i> (1988)	Docudrama
Kimball Ravenswood (1981)	Novel	<i>Mr. Yogi</i> (1989)	Sitcom

Table 1: Genre Adaptation of Primary Texts

#### 4.4.1 From Short Stories to TV Series

*Malgudi Days and Other Stories* (1943) and *Under the Banyan Tree and Other Stories* (1985) are collections of short stories situated in the fictional backdrop of the town named *Malgudi*. From the perspective of Lefevere on the idea of a text being a refraction, the inventory component of this source text would be the understanding generated by the people within the system of poetics in literature and how they perceive a given text. Hence, one of

the inventory components for the existing literary system of poetics would be genres and these two collections are in the “short story” genre.

A short story is a fictional prose that perpetually can be read in a short duration and more often focuses on a self-contained series of events or just an event in some cases, desiring to generate a self-contained plot, characters, themes and setting. The definition of a short story can be as a prose narrative that is not larger than a novella or novel, typically having only a few characters focusing on the formation of a single mood rather than a longer plot in novels. Generally, short stories tend to have only one incident, one plot, one setting, a few characters and a restricted contextual period. The short story as an inventory genre for the cases of the primary sources in the thesis can be considered as short stories in their own rights as per the said definition.

The well renowned short stories written by R. K. Narayan, however, do make use of smaller plots, features and other literary components as in a novella, but normally to a lesser amount. Nevertheless, the short stories from the aforementioned two collections draw smaller plots within each story with some of the common literary elements such as setting, context and theme. The short stories are not just works artistic expression of the prose form but have a common home to a range of characters living in so-called common man’s life. The stories depict the life style of the fictional town of Malgudi. The diverse characters within these stories have personal lives as commonly connected to the Malgudi town community which takes reader in a scene which is only known but has nuances in terms of plots, themes and characters. Such a unique kind of writing was by R. K. Narayan.

All the source text short stories by Narayan selected for the process of television adaptation are collectively common on two grounds, one on the themes: challenges of modernity, childhood and innocence and two the setting within the town of Malgudi in the pre-independent era. There is hardly any story in the two collections that complicate or differ with the very conventional idea of short story as a genre. Stories within these collections focus on only two themes of, one of childhood and innocence and two on the struggle of accepting the modern ways of living or the clash between tradition and modernity. Interesting is to observe that the above short stories as inventory component genre transform themselves as typically a 'series' genre for the medium of television, which can be observed as the functional component of the target culture. In a television series every episode portrays the same setting and characters but is self-sufficient to end a short story like content in the very episode. Unlike in popular cinema where there is a greater importance on characters but less on the cause and effect for the progression of a storyline.

Rosemary Huisman in her book *Narrative and Media* (2005) explains that television series however do not focus on the detailing of characters; instead they are portrayed only at a level suited for that limited plotline. In other terms, each show or episode ends from where it had begun but while changing the entire course of symmetry in the perspectives of the characters. The shows within series usually have duration of thirty to fifty minutes for each show. Hence, a television series can be related to any subject matter whether it is fiction or non-fiction such as the series *Malgudi Days* (1986-87). As a fictional series it introduces

entirely new stories of in the series through respective episodes. However, Malgudi as a town and other threads of locales remain intact from previous episode to the next.

It can be observed that the *Malgudi Days* (1986-88) as television series creates a pattern where after the first few shows the director Nag, does not feel the need to establish the settings and tone of the television series or the situations that were done in beginning of the series. It would be discussed even in the following chapter how Narayan himself appears on the screen to explain what the fictional town of Malgudi is about. It can be found that the streets, places, houses, market places, school, public transport vehicle are shown in the form of television landscapes to create awareness of the fundamental composition of the content for television in the entire series.

As the functional component genre the television series, after a few episodes, assumes that the audience would be familiar with the locale, contexts and characters. At the end of each program within the series characters and settings come to a balance after the ‘catharsis’ as defined by Aristotle, ready to begin with a new episode without any seeming retention of what had happened before. Except for the short story “Naga” from the source text which was made into a two-episode adaptation as “Naga-I” and “Naga-II” which then fits into the idea of a serial rather than being a part of series, no other episodes were transformed from short story genre can be found as not fitting into the idea of television series show. This is true for the classic television genre of series that continued to remain very popular not just with regards to *Malgudi Days* but also other shows on Doordarshan.

#### 4.4.2 From Novel to Serial

*Malgudi Days* (1986-88) as adaptation for the medium of television not only had short stories as its source for the three seasons but they also had two novels such as *Swami and Friends* (1935) and *The Vendor of Sweets* (1967) from the corpus set in Malgudi, written by Narayan. The source inventory component, Novel as genre of prose form, offers a vast picture with a detailed storyline, character and theme construction, as compared to short story which focuses only on the minimal details or just one perspective of a story. It also provides readers with a huge landscape through varied literary devices from which they can render the progression the plotline over time. Also, novel strongly depicts conflicts and their solutions by the end.

Novel as genre has always been a powerful tool for depicting historical, cultural, philosophical, social and moral stands of the writers. Similarly, R. K. Narayan through these novels has tried to engage the readers with his social, political and cultural perspectives through the character and plot lines of these novels. Novel as an inventory component of the source genre for sixteen episodes of *Malgudi Days* (1986-88), eight from the nineteen chapter novel *Swami and Friends* as “Swami 1-8” (1987) and eight from the thirteen chapter novel *The Vendor of Sweets* as “Mithaiwala-1-8” (1988), in a way creates pathways for the adapters to have the functional component of a television genre of serial.

Novels by R. K. Narayan are well-known for the minute details of the elements of writing and the tricky angle of the India which is in the southern part. These two source novels are of no exception. Both are set in the fictional town of Malgudi. Both these novels



have typically portrayed the distinctiveness of human relations and the satires of Indian daily life, in which modern life clashes with olden traditions. His writing style is elegant, lucid and is marked by gracious wit, grace and ease. Both these novels provide great source of inventory component as they create ample imagination in the readers for the functional component of a serial genre for television.

*Swami and Friends* (1935) by Narayan is a novel that deals with lives of boys living in the town of Malgudi. Narayan depicts a story of school boys Swami, Mani and Rajam who are in tension with the daily happenings and their challenges with regards to school and sports. Swami who is the protagonist can be seen as being challenged with the pressures of education, family and friends and his participation in the anti-British campaigns and advancements in day to day life lead him to even bigger troubles. The theme of this novel is of childhood, innocence, friendship and modernity. As a novel it covers the transition of Swami's life in Malgudi and his friendship with Mani and Rajam not only on school campus but also outside. Swami faces various situations arose out of conflicts and he comes out it either through his friends or his family.

*The Vendor of Sweets* (1967) by Narayan is about the life story of the protagonist Jagan who is in running the business of selling sweets. The novel revolves around the problems that arise from the generation gap that explains how older generations believed in certain ways of working and how they eventually leave work and family worries for a life of quietude and meditation. This novel reflects the traditional ideas and Gandhian ideals of Jagan and alternative views of his son Mali, who comes back from America with an

American-Korean girlfriend whom Jagan considers to be his wife. The tensions between the two generations and their ambitions can actually take the readers to think about bigger issues in life such as work ethics, discipline and relationships which in return provides a great source for a content to be produced for television. This novel as the genre for inventory component for the adapters offers certain screenplay descriptions that can be utilized for the inventory component genre of television content as serial.

‘Serial’ as a genre for television content features a similar kind of plot progression to that of a novel. The functional component of the said two novels for the target culture observably has been the idea of a serial. According to Rosemary Huisman in the book *Narrative and Media* (2005) serial often is about the same characters and cast in each episode and there is a possibility of multiple plotlines which is common to a larger narrative intertwined with the theme of the text. This serial genre of narrative is also about an uninterrupted metanarrative that progresses from one episode to the next. A serial characteristically progresses through a sequence of ends within specific episodes till the closing of the serial in entirety in the last episode. Traditionally, a serial engages audience with the characters whose deeds reach unsettled problems in the end of every episode and these are group of shows that progress from one to the other. Serial has also been an age-old narrative genre even in the print media. For instance, the novels by Dickens from the nineteenth century were serialized in the newspapers. It can be thought that serial as a genre expects the loyalty from the audience as the story is connected and it is similar to the rendition of novels where multiple chapters are connected to a common title and them. Hence, serial as genre can create a platform for the audience to anticipate that the episodes

are in connection to not only the previous but also to the upcoming. These novels *Swami and Friends* (1935) and *The Vendor of Sweets* (1967), have been used as source to create the television genre of serial which culminated into sixteen episodes for eight episodes of each.

‘Serial’ as a genre keeps the narratives of these texts together and crafts pathways for content that not only does justice to the source content in terms of plot progression but also generates the desired outcomes of offering a long narrative with other audio-graphic elements in multiple episodes. Had it been like a series it would not have incorporated so much of detail and elucidation as it did with the genre of serial. The traditional sense of serial as discussed here in the current times seems to be guised as there are generally dragged period dramas or web-series or extended dragged soap operas for the heck creating television content. Serials have been overtaken by soap operas that remain open-ended, with only a number of small endings within the larger situation but no resolution.

#### **4.4.3 From Non-Fiction to Docudrama**

One of the other source texts *The Discovery of India* (1946) by Nehru is quite a complex text as it covers a variety of textual content to make it fall under a specific literary genre as an inventory component. It not only is a writing that has Nehru’s autobiographical account but also has incorporated numerous other tales, fables, biography, legends, historical accounts, folklore and myths in the text. This further perplexes the multifaceted-ness of a text and becomes an intriguing inventory component as the book covers varied yet profound details of the nation which was trying to establish itself as a developing independent nation during the 1980s.

*The Discovery of India* (1946) uses the precursors of short story such as folk tales, legends, fairy tales, mythic tales, anecdotes, memoirs, fables and biographies of significant figures. These genres of writing are pretty well-known across the world and their use by the large communities. These inventory component genres from the source sole text of short pieces would have survived in oral forms and would have been passed on from one generation to another in oral form only. However, not only these but a huge number of literary and historical accounts are also found in the source text which also includes celebrated Indian epics *Ramayana* and *Mahabharata*. It covers India's history since the Indus valley civilization to the times it was written. It is neither too historiographical nor too fictional rather these are first hand experiences, memoirs and understandings of an individual Nehru that have been put across through this book. Nehru also includes the brief biographical accounts of eminent historical figures such as Chanakya, Chandragupt Maurya, Buddha, Shivaji, Vivekananda, Jinnah and Gandhi.

Nehru in the book writes not only about persons and places but also historical events. He in subtle ways has tried to report subjective facts objectively. He includes his own personal opinions. Hence, it is pertinent to take non-fiction with a pinch of salt. However, there are no as such water tight compartments of genres for the works of nonfiction as they are expected to be factual. Newspaper stories, encyclopedia, magazine articles, travel, art, religion, science, journalism and research can be often seen as non-fictional but literary or creative non-fiction can serve the purpose of being non-fiction by having narrative accounts in the genres of essays, autobiographies, narration, biographies and memoirs.

There is a fine line amongst fiction and nonfiction and it can often be fuzzy especially in memoirs or novels adapted from factual information. For a non-fictional show to be telecast on Doordarshan should be convincing as it need not only be true but also thought-provoking enough to be worth watching because of the precursor educational and infotainment shows. Even though it has content which may justify of its being a fictional writing here and there but because of its substantial inclusion of history, philosophy, heritage, culture and politics may indistinctly make it fall under the genre of non-fiction. Non-fiction as a genre for the inventory component within poetics for the process of adaption into a functional component becomes quite sensitive as it deals with information that cannot be taken for granted when produced for the entire nation, which ultimately would manufacture consent. However, *Bharat Ek Khoj* (1988) uses the non-fiction inventory component genre of the source text and tactfully adapts into the apparent functional component genre of docudrama.

The blending of the words rather terms ‘documentary’ and ‘drama’, ‘docudrama’ is kind of a television program that features historical events acted or reenacted by professional actors playing the roles of real characters associated with those events. Unlike documentary docudrama as a genre does not use clicked pictures and recorded videos or interviews with individuals involved in the actual events. Nor do they create a film or show to gather factual reports which finally aims at raising consciousness or understanding of the viewers. On the contrary docudrama showcases created sets as real life settings and using the characters and other audio-visual elements dramatizes the events to be narrated to the audience. It adheres to

the factual information but also fills the gaps of the information that may lack clarity in some areas. Docudrama in the ways of using the a few elements of stage play and documentary and using dramatic retelling express the content in far relatable and articulate ways.

Foluke Ogunleye in his essay “Television Docudrama as Alternative Records of History” states that “The docudrama can be described as a fact-based representation of real events. It utilizes the audio-visual formats of film and television and combines the elements of both the documentary and the drama. It uses both footages of real events and the talent of actors and actresses in performance to act out written stories, thereby gaining leeway to take dramatic liberty with events. The docudrama has great potential as an alternative instrument for historical records.” (2005)

*Bharat Ek Khoj* (1988) was based on Nehru’s *Discovery of India* (1946). Of course, the past events were true but their perspectives were of Nehru and later that of Benegal. Still it was about this show from the period of late 1980s that could have made viewers believe in its authenticity. The show deals with the Indian history with due respect and diligence. The show takes viewers from the then current times of having conversation with Jawaharlal Nehru to the journey of the making of India as nation to be cherished for its greatness and turmoils.

With its fifty three episodes, each of around forty five minutes, the show tries to span the five thousand years of Indian history. Starting from the Harappan Civilisation, the show covers aspects of Indian history such as the formation of caste, the reign of Chanakya and

Chandragupta Maurya and then Buddha to Kalidas, reign of Ashoka, the rise of the Mughal empire, Akbar, and its descent at the hands of Maratha ruler, Shivaji, Mahatma Phule, the British East India Company and the freedom struggle. The show also has some episodes devoted to southern India such as the account of the Chola empire and the celebrated Tamil epic *Silapaddikaram*. It also does not neglect some of India's major literary epics such as the *Ramayana*, *Mahabharata* and *Abhijnanshakuntalam*. Benegal uses folk extracts from *Ram-Leela*, *Ram Katha*, *Pandavani*, *Kathakali* and *Powada* to make the drama seem stimulating, realistic and relevant.

Such vital information about a nation's history especially considering the diversity of India, it has to be dealt with dire sensitivity as it might hurt sentiments of viewers for any rhyme or reason. So, these historical characters, events and literature are being portrayed with least of sensationalism and modest dramatization supported with narration by a look-alike Nehru, an omnipresent narrator and folk singers. These are quintessential aspects and elements for the genre of docudrama. For a worthwhile television viewing experience, Benegal had used not just actors from the parallel cinema but also the best researchers and historians for consultation of the script.

Though the title song is in Sanskrit, the script has acute infusion of Urdu, which probably is emphasizing diversity that Nehru thought. Moreover, as the source chapters are non-fiction in nature, the content generated for television can also be perceived as factual information. Hence, the television show *Bharat Ek Khoj* sets itself as an example of a docudrama unlike popular genres such as sitcom, series, serial or soap operas. Also, the show

was from that era when viewing television was thought to be a social mass phenomenon. It retained the appeal of dramatically re-enactments of historical events from the past. Moreover, since it was before the times of easy accessibility of content, social media and the entry of private channels, it would have hardly faced frictions as such as in today's times when even smallest of political incorrectness is punished and dissented. However, according to the credits of the show it can be claimed that Benegal had consulted eminent historians like Irfan Habib, R. S. Sharma, Sadashiv Dange, S. R. Bhat, R. Champalakshmi, Anis Syed and H. D. Sankalia for checking facts based on history and interpretation. It could not have possibly made errors in documenting the facts registered in history. So, docudrama as genre that covers dramatic enactments and narrations by people was the basic functional component that Benegal uses for this show and because of the show being made with techniques of docudrama, a genre closer to facts, the show is often considered as a source of history.

#### **4.4.4 From Novel to Sitcom**

As also discussed above, novel as a genre of the inventory component provides a vast array of elements that can be interpreted in ways and can be utilized for the adaptation of television content. Similar is the case of the source Gujarati novel called *Kimball Ravenswood* (1981) by Madhu Rye. This novel encompasses a journey of the protagonist who was once an NRI goes back to India in search of a bride on astrological basis. The novel was adapted not only into just a television program *Mr. Yogi* (1989) but also into a film called *What's Your Rashee?* (2007). This novel was also adapted into stage



plays in two languages namely *Yogesh Patel nu Vevishal* in Gujarati and *The Suitable Bride* in English.

The twenty one chapter novel takes the audience to a journey of the protagonist's coming to his place of origin and tries to focus on the double standards of the NRI's who come back to India with new sets of ideals and lifestyle. It becomes as power packed writing in Gujarati which engages the reader to go through the novel with such curiosity because of its intricate plots and sub-plots and not to neglect the clash of the western modernity with Indian traditions.

The inventory component of the genre novel *Kimball Ravenswood* (1981) is interpreted in a way by the creators which make them adapt the source in the functional component genre of sitcom. There are certain elements within this show that may enable an interpretation of it being a mini-series genre but it fits more into the idea of sitcom.

'Sitcom' is the abbreviation of 'situational comedy.' Sitcoms normally have a tendency to deal with characters within friends, families and coworkers. According to the well-known online encyclopedia, Wikipedia defines sitcom as "a genre of humorous performances devised for radio but today typically found on television." Rosemary Huisman in the book *Narrative and Media* (2005) "the situation comedy is the most numerous narrative genre on television. The situation is the regular situation in which the permanent characters find themselves." Here the word comedy does not really mean the comedy as genre as understood in the context of literary drama instead it means comedy as humor that

generates laughter in the viewers. *Mr. Yogi* (1989) the adapted text of the source *Kimball Ravenswood* (1981) is shaped into such television program that the inventory component genre of *Mr. Yogi* (1989) bears far more resemblance with the idea of sitcom. As sitcoms usually consist of characters in recurring manner, so happens in the television show *Mr. Yogi* (1989).

‘Sitcom’ usually consists of recurring range of characters in a presentation in which there are one or more story lines revolving around common situations of home or workplace or gathering place that generate ‘comedy’ or humor and laughter in the receivers. *Mr Yogi* by Ketan Mehta becomes one such television comedy show that articulates the story of an Indian who wants to get married on the basis of astrological signs and their compatibility on astrological basis. The show stands out as it sets firm liberal, feminist, progressive, politically correct and culturally sensitive standards. However, the protagonist Mr. Yogi is firm to meet wide range of matches but lead to utter confusion and mockery of his own self that adds up to the humor.

The thirteen episode version of *Mr. Yogi* (1989) by director Ketan Mehta as claimed by critics was a well-made television show supported by the actors who were able to generate wit with cultured humor and by using the NRI cliches such as NRIs not drinking the tap water or having a Polaroid camera with them. The protagonist is able to deliver the expected humor for such genre of the show by extending the western form of greeting by saying ‘Hi’ or being ready to make excited handshakes and the typically being in the attire of the foreign return folks that have baggy trousers, suspenders, hats and coats. In spite of having upper

hand of being an NRI, on the women he meets, the protagonist Y. I. Patel is pleased to be confused, manipulated and cornered without much of psychological issues. One of the episodes creates such humorous situation in which a very tall girl as a match for Patel is forced to remain rested on a swing throughout the matrimonial interview, as she had to create an impression of her to be a not so tall a woman. He also confesses love for the doctor who plays prank on him and asks her colleague to prick him for checking a fictional sickness. In spite of sexist connotations and stereotypes the sitcom is efficiently able to let the women have upper hand over Mr. Yogi, creating frequent situations generating unpretentious humor.

#### **4.5 From Literary Devices and Adaptation Devices**

As discussed in the section on the adaptation problem from word to image, there are literary devices and techniques that enable an author to express a deeper significance and a much beyond meaning than what is just printed on page in the form of words, sentences and paragraphs. Literary devices along with the elements of writing such as plot and characters enhance the meaningfulness of a text which is a prompt reflection of life, culture, society and what it means to be human at large. These devices are such tools that authors use to suggest larger ideas and themes that add meaning to piece of writings. There are numerous literary devices and each of the serves a purpose. These devices operate at different levels from sentence to paragraph while to written piece of prose as a whole. Authors frequently use multiple literary devices in tandem to the elements of writing. However, it becomes quite significant to check how these literary devices are

interpreted and recreated to generate meanings in the content made for other medium of expression.

Adaptation in the very raw sense of the word can be understood as the process to change and adjust as per the environment. So, change as the core of the understanding for adaptation suggests the transformation of not just genres but also the elements and devices of literary pieces. Also, meanings are made by their spread within the cultural boundaries, through television audiences and creators devise norms for semiotic signifying systems. The creators interpret the inventory component and create the content for television using the ways through which those interpretations make sense to the audience. Questions of poetics in television adaptations are not only limited to the realm of the source text and creators but are deeply connected to contexts of audiences and how these interpretations of the creators are offered using techniques of the other medium, to the audiences to generate specific perceptions. Following would be the analyses and discussions on how the source inventory component literary devices and elements transform for the functional component adaptation strategies to serve the purpose of creating content for an audio-visual medium.

Some of the prominent literary devices in the source texts as inventory components are narration, setting, point of view, imagery, symbolism and these can be related with the inventory components for the techniques used in the creation of television audio-visual content. At the same time there are certain adaptation devices that are adopted by the adapters. Following would be the discussion on the adaptation devices used in the primary target sources that may suggest certain ideological and poetological insights of the transformative processes. The emphasis here would be more on the target texts than the

source texts as the products would enable a larger understanding of the target culture and the creativities involved for the texts that had a different cultural and historical context.

### **Adaptation Devices**

Critics within the discipline of adaptation studies have extensively argued against the criticism on fidelity as a comparative practice, as these comparisons value literary texts more than the films. Brian McFarlane, a known scholar in the field of adaptation studies asserts that comparative studies should determine which literary source elements and devices were useful in the creation of the target texts during the adaptation processes. He also focuses on how the shifts that happen result into the ultimate interpretation of the target texts (1996). Also, Thomas Leitch explains that the variances between the two texts should be studied in order to determine whether the adaptation offers a newer perspective on the source or not. He also encourages the studies on what is included and what is excluded within an adaptation offers better understanding of perspectives in particular contexts (2007). Thus, value judgments and criticism on the basis of equivalence, loss and gain in terms of fidelity are avoided in this section. Instead it emphasizes on the shifts from the question of why were specific changes to generate a perspective from the adapted version.

Deliberate changes made vis-à-vis inclusions and exclusion of certain aspects and elements may indicate interpretations of the people involved. Hence, manipulations or deviations or variances from the source text become a foundation to understand the transformation of adaptation better and the practices of television adaptations at large. Also, particular and deliberate deviations, manipulations or variance of conventional literary

factors lead to certain specific strategies of adaptations. Brian McFarlane's in his seminal work *Novel to Film: An Introduction to the Theory of Adaptation* (1996) states that strategies for adaptation include 'Addition' and 'Omission.' These strategies can enable to comprehend the poetics of the target texts. The larger focus of this thesis is on the adapted texts as they would allow having interpretations that are unlike the conventional literary analysis. The prominent adaptation strategies that are adopted by the directors for television adaptations are perceivably addition and omission.

According to McFarlane, 'addition' is the strategy in the process of adapting the source and it adds to the literary and other audio-visual aspects in the story that could create interpretations and meanings at large. These aspects can be character, scene, sub-plot, theme and others in entirely new forms and presented in a way that fits into the progression of the source text and intention of the adapter. Also, 'omission' is one of the strategies that adapters adopt in the process of adaptation and McFarlane defines this process as to omit literary aspects from the source text and these are not included in the adaptation. It considers those narrative aspects that are alluded to but is not directly presented in the adaptations. Hence, 'addition' is the technique to represent shifts in the plot or nuances in terms of themes, characters, symbols, setting of the source and present new information via adaptation while 'omission' is put into practice by deleting or omitting or eliminating aspects of the source texts which directors render to be irrelevant to the larger purpose of the adaptations.

Addition and omission as adaptation strategies can be brought together and they can operate as tools of an overall approach in understanding the poetics of adaptations for other

media. These strategies are derived from existing discipline of adaptation studies and can be used for the following textual analyses. The account of such strategies and instances circulating around textual adaptation and contributing to the core intellectual foundation of this thesis in attempting to understand the transformation of works from one medium into another where the source work is reinterpreted into another medium generating possible not just meanings but also stereotypes.

#### **4.5.1 Addition**

As also discussed above, addition as strategy makes the directors of adaptation to bring in newer angles as well as aspects that were not present in the source text. This section of the thesis would focus on those aspects that were prominently added in the target primary chosen texts. The following analysis would focus on the prominent additions vis-à-vis that compulsions and constraints of the new medium. This analysis of the addition strategy and the instances juxtaposed would further substantiate the understanding of the functional components of the poetics in the idea of refraction as defined by Andre Lefevere. However, the analysis would further contribute to the larger research objectives this thesis. In the following analysis the aspects that would be covered are Narration and Narrators, Point of View, From Imagery and Setting to Illustrations and Mise-en-Scene, Plot, Sub-Plots, Music and Symbols.

##### **4.5.1.1 Narration and Narrator/s**

In the given context and with reference to the primary target texts it can be observed that television shows have certain lineage from the filmic traditions with regards to elements

of narration specific to film. These conventions of films can be identified in this relatively new form of the content for television. This section would check how narration as a device in the source and in the target sources, play a role in the over-all narration process by considering the television show as a whole entity as well as narration for single episodes as independent chapters. This is because of the nature of the shows that hybridize the idea of an episodic plot linked with the larger running plot extended throughout the show in entirety. As Bordwell and Thompson (2008) indicate that to “create the sense of many destinies intertwined”, it can be claimed that narrations keep the plots and subplots interwoven. Such narrations turn out to be for understanding and dealing with television shows.

For the shows of film or television, narration techniques are usually accompanied by audio-visual elements to add or hide information or to generate curiosity. These audio-visual elements enable to identify it shifted from its source. Also, narration as a literary technique can hybridize other literary elements. For example looking at all three chosen target texts had used the technique of using narrators for narration as a unified entity for the entire program. It can also be regarded as these shows were having a classical omniscient narration combined with post-modernistic fragmented and non-linear patterns narration events, with modernist / postmodernist subjective sub-plots, and modernist open-ended episodes.

The multifaceted narratives and characters of *Malgudi Days*, *Bharat Ek Khoj* and *Mr. Yogi*, in addition to their collective yet respective natures of their narratives, provide solid grounds to empirically observe the use of omniscient narration technique. All the three shows in some way or the other have used the technique of narration using narrators that further



explains the idea of addition as an adaptation strategy. These added narrators acquire the role of “source of information” to events, happenings, upcoming events and various characters when at any transition of episode where the narration shifts from one point to other. These narrators give the audiences an over view of the information to be presented.

For instance the emergence of R. K. Narayan as a narrator on the television screen and his way of explanation about Malgudi as a fictional town allow the audiences in gathering the information that is useful until final episodes. However, labeling *Malgudi Days* as a series with omniscient narrator would be a generalization, as Narayan’s ‘talkative man’ is a narrator for six episodes since the narration of such shows provoke curiosity and surprise by having restricted narratives in the sub-plots of the series but it can also be observed that towards the end of the episodes the talkative man is highly restricted to only certain information stating ‘kon jane?’ ‘kya pata?’ which means who knows what and this becomes subjective in terms of narration.

The spectator only gets information through the talkative man and through his experiences unlike an omniscient narrator. Unlike in the source text where there is either a third person narrator or the talkative man but in the source texts these narrative ideas are conveyed either through the narrators or with a strategy in adaptation that is called ‘interpolation’ which sequences the images that convey transitive information. The motion sequencing of the pictures from frame to frame supplemented with music help the audiences understand the mood and setting of the narrative.



Fig. 17: A still from *Malgudi Days* episode 7, talkative man as first person narrator

Also, it is quite intriguing to note that the complex narration that happens, using narrators and enactments in the docudrama *Bharat Ek Khoj* can be regarded as a combination of some narrative elements of both modern and post-modern cinema such as reflexive and out of chronological order narration. As it was also discussed in the chapter on language, unlike the book where there is a first person narration by Nehru, the docudrama *Bharat Ek Khoj* has added one more unremarkable voice of Om Puri narrating the historiographical insights as the gap fillers to the narrations done by the look-alike Nehru narrator Roshan Seth.

It would be also plausible to consider the narration to have a post-modern tendency in the sense that these narrations of the information juggle between academic complex history

in the voice of Om Puri and understandable Nehruvian perspective by the audiences at the same time. This adds to the contemporary, artistic and the elitist academic value similar to parallel cinema while also not neglecting, the engaging aspect of ordinary and traditional television. The narration by Om Puri as the voice of the academic historiographers adds to the ideological purpose of the Benegal. It was also discussed in the chapter two on patronage that Benegal had a centrist political stand and this addition of the voice of Om Puri subtly suggests the use of poetics as constraint in the transformation of the source text to the target with the constrain of not just poetics but also patronage. The functions of these narrations can be considered vital as they can create the motivation for the viewers to indulge into the practice of viewing upcoming episodes.



Fig. 18: A still from episode 5, of folk *Pandavani* form for narration of *Mahabharata*

The docudrama *Bharat Ek Khoj* not only have voice-over and on screen single shot narration but also has numerous folk forms added to that of the narrations done for the target culture, unlike the source text. For instance, *Pandavani* is added in the episode five which is on *Mahabharata*. *Pandavani* performer Teejan Bai from Chattisgarh, holds an *Ektara* and while using verse with prose describes the dialogue between the King Pandu and Queen Kunti. Teejan Bai can be seen on this docudrama recreating familiar accounts from the epic *Mahabharata*. Also, the folk dance form of *Kathakali* from Kerala to enact Bhima avenging Dusashana and also the fight between man and devil representing the idea of the battle between lord Rama and Ravana, are added to the narrations done for the accounts to describe its relevance with *Mahabharata* and *Ramayana* respectively.

Also, the use of northern *Ramkatha* enactments for narrating stories from the *Ramayana* praising enthusiastically the sterling virtues of lord Rama, the use of *Seraikela Chhau* which is the folk masked dance from the then Bihar now Jharkhand to narrate the account of Jatayu in *Ramayana*, the use of *Harikatha* enactments in explaining Gandhi's importance and vilifying the British, the use of *Powada* to glorify Shivaji all these are some of the prominent additions as strategies that can be observed in this docudrama. There are numerous instances in *Bharat Ek Khoj* when the regional folk forms of narrations are added for possibly two reasons: one, to add to the information that is narrated by the two narrators and two, to also perhaps educate the masses about the diversity and the regional folk forms. These are not dramatized enactments but are folk performances shot for the inclusion in this very docudrama. This addition of folk forms to narrate accounts perhaps adds not only to the adaptation but also adds to the purpose of making audiences aware about the quintessential India diversities and their rich folk culture.

Interestingly in the case of *Mr. Yogi*, the source author uses the third person omniscient narrator but the target text adds a human shape to the narrator in the form of an artist Om Puri in single shot frames and also often in double shot frames accompanied by the protagonist on the screen of television in the background, getting hiccups and having ambiguous facial emotions and expressions. The 'sitcom' format of *Mr. Yogi* makes it possible to withhold certain information about the story and only giving limited details leaving the audience with the humorous intriguing events and attributes of the protagonist which further creates anticipation in the audience to understand the progression of the story. This use of narrator using the addition technique holds a specific function in sitcom to take the viewers into the episodes and makes the audience aware of specific intentions of the director, Ketan Mehta.



Fig. 19: A still from *Mr. Yogi* having narrator Om Puri on the frame

On observation it can be found that there were two patterns through which narrators were used for the narration of narrative gaps that are specific to these television shows: one, the narration that is specific only to single episode and two, for multiple episode narrative gaps. Single-episode-narrative gaps revealed certain narrations using the narrators within the same episode and multiple episode narrative gaps revealed the narrations for larger information to link the episodes in the entirety of show.

#### **4.5.1.2 Point of View**

Point of view raises questions about the purposes of narrator in a literary piece. It is about how a narrator wants the readers to know certain information and to determine moments. Point of View becomes an important and powerful method writers adopt in manipulating the content and the manipulated information perceived by the readers. The choice of point of view by authors controls not only what the readers should know but also how readers experience the events in the story. Point of view in literature is the way in which a story is told. A writer may choose one or more of the Point of View type that are First Person, Second Person or Third Person narrative point of view to create stories. Writers may also employ multiple points of view, switching between these throughout the literary work. Generally for novels, authors use first and third person narrative point of view, as it is also considered that second person narrative is a lot more difficult to sustain over an extended piece of writing.

Conversely, in film and television point of view is a camera shot which becomes a strategy within the adaptation device that is generally created between two or more shots.

Point of view includes a camera shot of a character looking at something or the view that is generated from the camera shot or also can be the shot that portrays a character's action or reaction. A point of view shot shows us exactly what the character sees and how it reacts to happenings, situations or other characters. The camera frame becomes the eyes of the character through which the director wants the audience to experience a moment or a situation. These camera angles and reactions from the adaptations can be seen as addition as they supplement a lot to what is just written in the source and it creates a content that makes sense to the target audience.

For instance in *Malgudi Days* (1986-88) the serial adapted from the source text *Swami and Friends* has numerous instances on the point of view of the camera shot. These shots enable the audience to relate to not only the situation but also the character. There are numerous third person point of view but also has included the first person point of view where the point of view can be observed as the view of what the character of Swami would have perceived.

It can also be observed in the other two primary sources that the literary point of view is often shifted the third person director's point of view through which the shots are taken by the cinematographer or the director of photography, as they are made to appear as if the audience becomes the part of the conversations with the narrators and the characters with the episodes.

Thus, point of view as a part of addition of visual approach to the narrations and emotions of characters, further as an adaptation device becomes a prominent shifting aspect. These shifts are more towards the exploitation of the technological aspects than just being ideological. Since, the poetics of television has to consider the audio and visual aspects of storytelling and they may demand certain specificity because of it being a constraint.

#### **4.5.1.3 From Imagery and Setting to Illustrations and *Mise-en-Scene***

As also discussed in the section on the adaptation problem, certain complex literary devices that evoke imagination are adapted into visuals and they create an imagined version of the interpretations done by the creators. Hence, when certain literary devices are adapted into audio-visuals they culminate into something that is lot more than the written content and in some case lot less than what could have been interpreted from the literary piece. So, in order to substantiate an interpretation, the adapters use certain techniques to make the audiences aware of their ways of putting the content across. Following would be the analyses of the techniques through which meaning generation is done using adaptation strategies. The prominent yet intriguing transformation phenomena can be observed in the adaptation of literary devices such as imagery and setting.

In the conventional sense, imagery is such a literary device that enables the reader to have a sensory experience or build an image with the comprehension of words by readers. Authors utilize effective yet descriptive language using figures of speech trigger not just the five senses of vision, touch, smell and sound of the readers but also the intrinsic emotions and feelings. Hence, imagery does not limit the readers to visual representations or just



images but also emotions and physical sensations whereas setting in a piece of literature is the period and place in which the narrative progresses. It also considers the social status of the characters, climate, period in history and the details about the surroundings. It can be factual or fictional or a combination of both, filled with real and fictional elements. Some settings are very precise whereas others are descriptive. In literature it is quite possible that there are multiple settings used for different sub-plots than just being one setting. Hence, when these literary devices are considered to be incorporated in the adapted versions then addition as a strategy comes to play so as to accommodate the meanings that are derived from the source. These meanings can be substantiated using other devices such as having illustrations and the effective use of *mise-en-scene*.

In broader sense, illustration is an interpretation or a visual explanation of a text or a concept or process. These are intended to be designed and incorporated into print and other visual media. Illustrations are typically created by cartoonists or illustrators. Nowadays, digital illustrations are also often used to be parts of websites and applications. In broader sense illustrations provide demonstrations of writings in image or picture forms. Also, they are not just illustrations that enable viewers to render a visual but for motion picture it is also important that meaning is generated not just with lines and characters but with the visual experience created from the notion of *mise-en-scene*.

*Mise-en-scene* in a raw sense means the setting of the stage but apart from the setting as understood in literature for films or audio-visual texts it includes lights, characters, props, costumes and makeup. These elements are added to the adaptation as a strategy for a specific

intention and perception but in setting within literature it only has the description of the setting in the black and white prose form. So, *mise-en-scene* otherwise, if not an adaptation, is also used in theatre and film both as it describes the immediate surroundings, composition of shots and provides a visual realization of the things happening on stage or screen and thus it enables the viewers to understand the portrayed world through an iconic visual medium. Using this notion of how imagery and settings that involve characters, their feelings and the locales in which they are situated, are transformed into other from using illustrations and mis-en-scene, can help comprehending the pattern of how they are adapted for a medium of television that is audio-visual in nature. Mcfarlane explains that the spatiality of the *mise-en-scene* having a number of people and in the same shot provides an important site of signification. What is to be watched first and how visual items are to be ranked in order of significance, is carefully controlled through a composition, lighting and focus (1996). Thus, setting, in the form of location and mis-en-scene for audio-visual medium texts therefore become newer sites of meanings. These sites would further determine how the viewers would see the events and narratives that are created through highly creative processes. This also enlightens about certain others aspects that are added making it a strategic move for adaptation processes.

It can be found in the *Malgudi Days* (1986-88) series and serial that there are a numerous illustrations that were used in the beginning and end credits. It can be observed that these illustrations are adaptations of the descriptions given by the author R. K Narayan using imagery and setting. Also, there are certain additional elements within the idea of mise-en-scene where the creators add something than the source description. These illustrations

add information to the visual panorama of *Malgudi Days* and they introduce to the subtleties of the literary content. The television adaptation contained illustrations are created by Narayan's brother R. K. Laxman (1921-2015) for this purpose. Laxman is well known for his sketches of the 'common man' in the news daily Times of India. He contributes to his brother's literary by sketching numerous illustrations on the short stories. These illustrations are added to the television adaptations which in subtle ways play a role of the narrator who gives the basic understanding of the upcoming story. The nominal and elementary use of illustrations aided in generating the imagination of the viewers while making it apparently relevant.

Of course the illustrations by Laxman are not well painted images but have broken lines and silhouetted figures and they are perhaps enough to play the role of narrator as an addition to the adaptation. Most of these are simple line drawings and are not complete forms like the conception of the railway station. Narayan in the story "Fellow Feeling" from the *Malgudi Days and other Stories* (1943) describes the railways station as "'The Madras-Bangalore Express was due to start in a few minutes. Trolleys and barrows piled with trunks and beds rattled their way through the bustle. Fruit-sellers and beedi-and-betel-sellers cried themselves hoarse. Latecomers pushed, shouted and perspired. The engine added to the general noise with the low monotonous hum of its boiler; the first bell rang, the guard looked at his watch.'" The illustration gives a shape to the imagery as written in the source text in the story "Fellow Feeling". As per the description given in the source text, it seems like any ordinary railways station but the station as illustrated in the illustration brings in an angle of a railway station which is not fully developed. It can be claimed that these illustrations in way

fill gaps of the narrators as compared to the other two primary texts. Also, it is quite prominent to observe that adaptation does not stick strictly to the source description as well to illustrations. Intriguing is to note that only the visuals are used for an audio-visual medium.

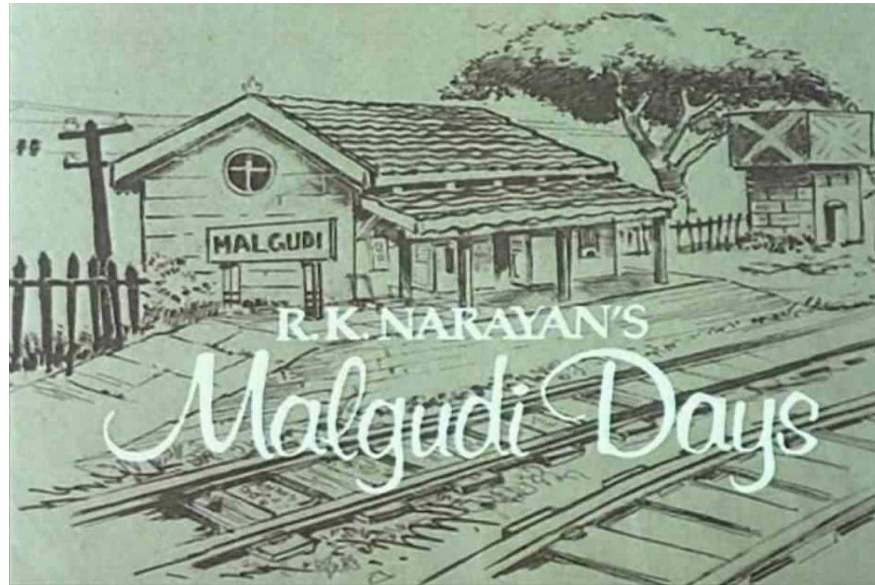


Fig. 20: Illustration of Malgudi Railway Station



Fig. 21: A Still from episode two of “Mithaiwala”, *Malgudi Days* (1988)



Fig.22: An illustration of Mali from episode two of “Mithaiwala”, *Malgudi Days*



Fig. 23: A still from the episode two of “Mithaiwala”, *Malgudi Days*, portraying Mali.





Fig.24: An Illustration of the story “A Horse and Two Goats” adapted as “Muni”



Fig. 25: a still from the episode “Muni”

Above are some of the instance which indicate the adaptations of mise-en-scenes from the precursor illustrations and their depictions. It is noteworthy that even the illustrations are the adaptations from the literary text.

*Bharat Ek Khoj* (1988) uses the sequence of these multiple accounts and images in the form of a montage from various time periods to build an explanation which becomes unalterable. There are high angle shots take from helicopters that cover the wide landscapes having various places and region within India. When a series of such images and narratives are connected into an interlinked network, the boundaries of these images disappear and their inter-mediality emerges bringing an order in the complexity to elements from different social, historical, cultural and literary systems which are selected, and lifted out of contexts in which they fulfilled their specific functions for television.

Having just *Bharat Ek Khoj* as one primary source can be a Ph.D. thesis in itself, if simply checked about the transformation of the imagery and setting into the adaptation for television. However, the some of the most intriguing incorporations are of the images and photographs in the form of montage, of the art forms, archaeological museum and artifacts, photographs of the struggle against the British and the photographs of Gandhi. These are not just photographs or images simply put on the television screen but are also accompanied by the voice-over narration by either of the two narrators. Having selected them and brought into *Bharat Ek Khoj*, the photographs, images and montages are placed in such a manner that they become addition to the written prose text in the adaptation by placing them in an order where the boundaries are disintegrated to form a narrative arrangement and amalgamation of

all these historical events and photographs as facts are reached to the viewers by allowing them to be linked together in a manner that they elucidate not just the periods but culture at large. These added photos and representation of historical past as shown especially through *Bharat Ek Khoj*, of course taking from the source descriptions, weave the narrative strands of the pan Indian history highlighting and reflecting the continuity in social, cultural, political developments that took place during the various eras also deviates and negates from a representation and reconstruction of the past glory. Nevertheless, there are also numerous instances of imagery that Nehru uses He describes Buddha as “Seated on the lotus flower, calm and impassive, above passion and desire, beyond the storm and strife of this world, so far away he seems, out of reach, unattainable. Yet again we look and behind those still, unmoving features there is a passion and an emotion, strange and more powerful than the passions and emotions we have known. His eyes are closed, but some power of the spirit looks out of them and a vital energy feels the frame. The ages roll by and Buddha seems not so far away after all; his voice whispers in our ears and tells us not to run away from the struggle but, calm-eyed, to face it, and to see in life ever greater opportunities for growth and advancement.”



Fig. 26: A still from the episode 10 of *Bharat Ek Khoj*, portrayal of Buddha



For Swami Vivekanand Nehru writes, “He was a fine figure of a man, imposing, full of poise and dignity, sure of himself and his mission, and at the same time full of a dynamic and fiery energy and a passion to push India forward. He came as a tonic to the depressed and demoralised Hindu mind and gave it self-reliance and some roots in the past.”



Fig. 27: A still from episode 47 of *Bharat Ek Khoj*, portraying Swami Vivekananda

Also, is the portrayal M.K. Gandhi’s role on India’s political horizon in the following words, “He was like a powerful current of fresh air that made us stretch ourselves and keep deep breaths; like a beam of light that pierced the darkness and removed the scales from our eyes; like a whirlwind that upset many things , but most of all the working of people ‘s minds.....Political freedom took new shape and acquired a new content.” Nehru perceives Gandhi to be a very powerful figure not just in the Congress but also in the history of India as Gandhi created numerous other Gandhis that triggered the anti-British movement. Similar is probably believed by the Benegal and he leaves no chance in glorifying Gandhi or educating the audiences about Gandhi.

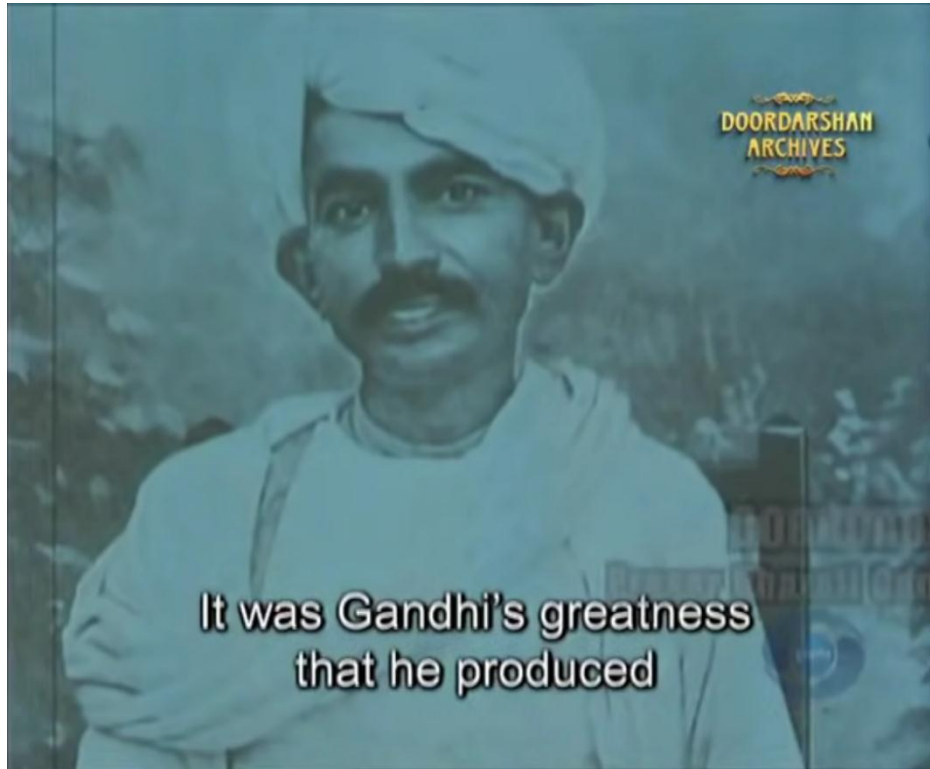


Fig. 28: A still from the episode 49 of *Bharat Ek Khoj* portraying Gandhi

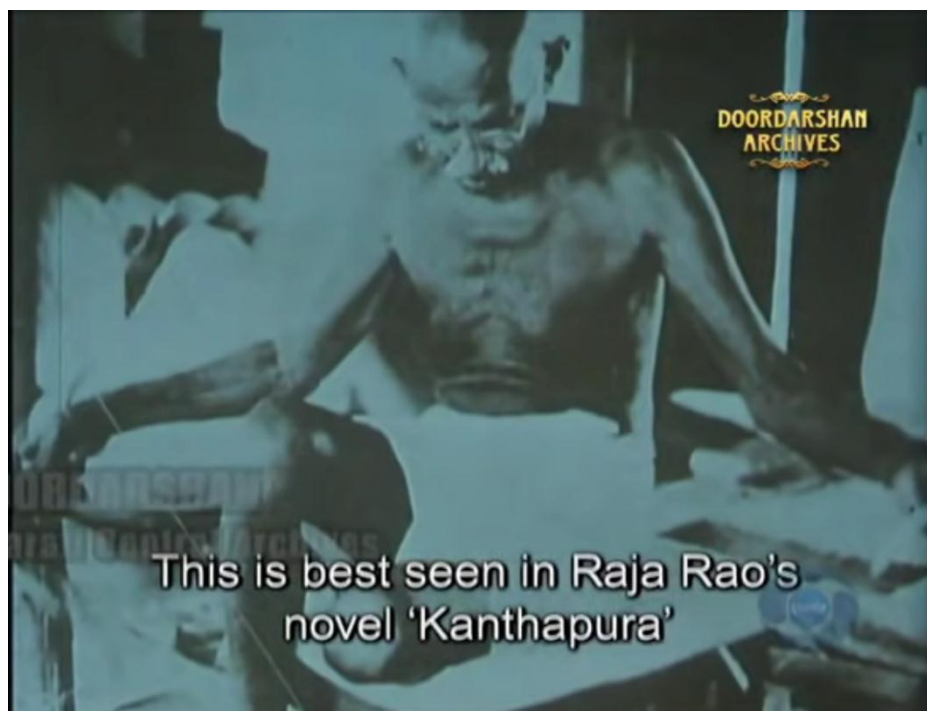


Fig. 29: A still from the episode 49 of *Bharat Ek Khoj* portraying Gandhi

Also, in the series *Mr. Yogi*, there are some of methods used that generate meanings, for example the stark use of the impression on the clown on the t-shirt of the narrator. It clearly indicates the idea of narration because of this visual. There are various ways through which the props and costumes in the form of *mise-en-scene* signify the theme as well the situation in a story. There are numerous such instances where the significant role of *mise-en-scene* can be highlighted. However, one of the most efficiently made is an instance when the protagonist Yogi is shown sitting on a swing with his suspenders and hat on his outfit with other traditional people in *Kurtas* and *Dhotis*. This use of *mise-en-scene* explains the protagonist's ambiguity in having a firm stand.



Fig. 30: A still from the episode 7, representing the swinging of the protagonist between traditions and modernity

#### 4.5.1.4 Sound

It is uncontested that the sound in the forms of songs, background score and other supplementing audial within audio-visual texts greatly enhance the audiences' comprehension. The audience not only receives information from images but also from sounds, while in the case of the source texts readers comprehend only from the printed text. The sound in the film can be classified into three types and they are speech, music and noise. In many situations only sounds can tell a story without any lines from the characters. Though as precise as the source text cannot achieve, the sound in the target adaptations can create environment through which the audiences can feel the mood, tone and emotion of the not just the situation but also characters.

The advantage of having sounds to support narratives is that the sound can replicate the real life audial and synchronized with images it can create and display realistic situations to the audiences directly and immediately. On the contrary, the source text can only describe things through script. So, the addition of sound to the television adaptation becomes a strategy within the poetics of television. A lay person may not realize how much impact sounds can have on emotions while watching something but on thorough listening and observation there can be certain patterns that can be found vis-à-vis the primary target texts. Since this information may impact and can be of significance in understanding.

In the adaptation of *Malgudi Days* (1986-88) there are sounds that are generated from quintessential Indian classical instruments such as Flute, Santoor, Sitar, Mridanga, Tambourine and Bells for background scores and the supporting audio synchronized with the

visuals. Well-known is the track with words *Tana na nana nana na, tana na nana nana na* which often accompanies the title and end credits of the show. The noteworthy is the point that only Indian classical instruments are used in the music for the adaptation of *Malgudi Days* which suggests the very essence of Indian roots to the content of the show. In the adaptation *Bharat Ek Khoj* Sanskrit Vedic Verses in and its translation into Hindi during the beginning while the credits are put across using just modern keyboard which is an advanced form of the classical Indian instrument harmonium. This is a very compromise between the traditional Indian instrument and modern manipulative multi-sound western instrument. Also, very less use of background music is quite intriguing and may suggest that there are no other complex hidden emotions attached to the visuals. The title song of the adaptation *Mr. Yogi* is a jingle that is added and represents the modern peppy imported music using instruments such as Guitar, Octo-pad, Keyboard, Drums and Trumpet. These music pieces are added to suit the tastes of the popular medium at the same time to set mood and tones of the narratives and can be potentially seen as adaption device for strategized effects.

#### **4.5.1.5 Symbols**

Since the adapted texts are for audio-visual medium and has an upper hand in terms of having symbolic expressions that can excel in terms of creativity. The prose authors have got only words and paragraphs to draw attention on the recurring symbols using the imagination of the readers but the audio-visual texts have the capacities to draw serious attention with recurring impetus using visual symbols to enhance the possibilities of wider implications. A straight and factual narrative such as *the Discovery of India* may be enchanting for its relevance and language, but such texts might not last long on the readers

because of the plainness. Instead symbolic expressions and symbols allow the reader to go beyond than just the given and this probably enriches the experience of rendition. As also mention audio-visual texts can create fantastic visuals as thought by the directors and directors, especially in the current times when technology has advanced to level where nothing in creativity seems impossible. However, even during the times when the primary adapted texts were made they had their own unique ways of presenting symbolic expressions as well as objectified visual symbols. There are some of the prominent symbols which are either discussed or are shown in some ways to put across the ideological and peotological recreation of the source texts. The following is the discussion on some of the most prominent and significant symbols used in the adapted texts.

Malgudi: Even though R.K. Narayan states that it can be related to New York or Warsaw or Beijing(1986), the fictional town of Malgudi as written, can be imagined a symbol that represents India more on a small-scale. Like India of which Malgudi is a part has undergone tremendous changes that include the arrival of industrialization and modernization as symbolized by the railway line, schools, post office, motor vehicles and roads that are newly built there. Like India, it represents the developmental levels that it is neither fully developed nor under-developed. It makes the visibility of the British and their influence prominent at the same time it does not fail to show the prominence of the traditional roots of Hindu faith.

Also, it can be perceived as a microcosm of the Indian society at large, as it is home to people who occupy various social and economic positions. Throughout the series and

serial it can be found that within the town of Malgudi, the nationalists and nationalism in the name of ‘jingoism’ is not seen as something that is endorsed in multitude instead it is only in segmented populace. There are instances when people with Malgudi and the protagonist Jagan from Mithaiwala, preach and glorify Gandhian ideals, like what was done in India where Gandhi is seen as the ‘Father of the Nation.’ Malgudi as town becomes a symbolic quintessential Indian land where there is serious clash between tradition and modernity. It represents a compromise between the both. Like the clash between Gandhi and Ambedkar, of course for the betterment of the nation, can be perceived through this town. The symbolic nature of the visuals would have enabled the village and town audiences to relate their places with the place as shown on the name of Malgudi.

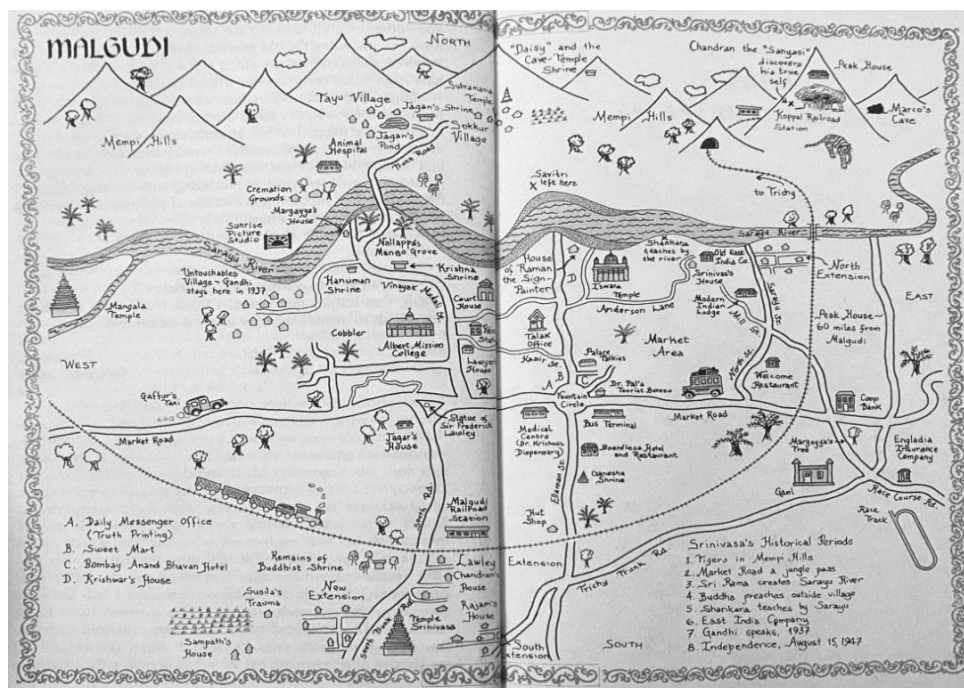


Fig.31: Map of Malgudi

*Bharat Mata*: In the adapted text *Bharat Ek Khoj* as well as in the source text *The Discovery of India*, there has been special mention of the term ‘*Bharat Mata*.’ The term can be loosely translated as ‘Mother India.’ For Indians India is considered as their motherland

and this gesture of '*Bharat Mata*' represents lot more than just a piece of land. Larger populace reveres India with the respect, admiration and with awe of a real mother. They believe that it this mother land that gave them their existence. The land has nurtured them, protected them and has made them capable for holistic development, like the mothers do their children. Many writers including Nehru have literally personified Bharat Mata and used it as a strong and dynamic symbol for the proud and privileged children of Mother India. '*Bharat Mata*' was also a symbol to create nationalist feelings in the Indians during the freedom struggle.

So, using '*Bharat Mata*' symbol enables the creators to generate a nationalistic feeling in the audiences of *Bharat Ek Khoj*. Nehru in the form of Seth, in the very first episode discusses this idea of *Bharat Mata* and creates an awareness and importance of the term that it is far deeper than just a term. Nehru goes on to elaborate by explaining the long history and struggles the land has gone through with its sons and daughters and because of these passages of time, they were able to witness the India they are in. The larger intent in having this term in the book as well as the docudrama could be to pay homage to sacrifices made by the ancestors to protect it and to pledge faithful allegiance to values and heritage of motherland India. This symbol is a gesture of respect to perceive India that is '*Bharat*' by calling mother or '*Mata*' and has been cleverly used in the docudrama to generate such ideals. The motto '*Bharat Mata ki Jai*' which means "Hail Mother India" has been used by not just the Indian Army men but also large populace of India even today.



Red Rose: There is a stark perpetual image of a red rose that is used by Benegal as the background in the beginning and end credits of the docudrama, *Bharat Ek Khoj*. Also, it has been prominently found in the pictures of Jawaharlal Nehru with a coat with a red rose pinned to it. Nevertheless, red rose as a symbol has always been associated with the idea of love, romance and respect. Also, if checked in the history it can be found that Mughal kings such as Babur, Shah Jahan, Akbar and Jehangir use to have red roses in their hands in many of their portraits and they used to hold it on various occasions. These rulers represented Indian polity over the centuries and a red rose seems to have been an important icon, more because of the source value than the source fragrance and can to be assumed as a symbol of political power with a human touch.

Also, Jawaharlal Nehru has often been found with a red rose pinned to his coat. In a post shared on a social media platform Instagram by the Congress which explains the reason behind rose being pinned to Nehru's coats. The post was shared on the occasion of the Rose Day which included a photograph of Nehru with his signature red rose, and stated that "he always pinned the flower to his coat in memory of his wife, Kamala Nehru, who died in 1938" (2022). Also, it can be observed that flowers have been also used as political symbols for various parties all round the world. Even in India lotus is not just a flower but a national flower and much more than just an emotion. It can be claimed that Nehru's Kashmiri lineage, Delhi's political lineage and the love for his wife would have made him use red rose, which often is representative of Nehru and its use in the docudrama can be symbolic of these larger conceptions. Interestingly, the source text *The Discovery of India* (1946) had autobiographical details in the first two chapters and these details are omitted or not found in

the target text *Bharat Ek Khoj* (1988). This may suggest a consolatory compensation done by the creators as not including the love life of Nehru in the episodes but at the same time not neglecting it fully.



Fig.32: Red Rose in the background in the beginning credits of *Bharat Ek Khoj*

MBA Degree from the US: In the adaptation *Mr. Yogi* (1989), the protagonist Yogi is an NRI who has come back to India while he is studying for his MBA degree in the US. Ironical is the fact that even though taking modern western education on business administration, the protagonist is found in dilemmas and confusions or someone who is not able to take firm stands. The MBA degree here is not just a degree from anywhere but it is from the US, which is thought to be a developed country and that has a composite culture which accepts populace on human grounds.

The perpetual refrained mention of the degree by the narrator puts across the symbolic significance of the US degree has impetus. Also, it is important to note that the first MBA course was started in the US by the Harvard University, US. It is also paradoxical that the protagonist believes in the traditional astrology which often is observed against the modernity adopted by the west where he has trained himself in academics which has a large share in the ideological positioning of a person. Hence, the degree becomes a symbol to satirize the situations in which Yogi is found often trapped and confused, to make it a sitcom *Mr. Yogi*.

#### **4.5.1.6 Inclusion of Other Plots and Sub-plots**

The chosen adapted texts *Malgudi Days* (1986-88), *Bharat Ek Khoj* (1988) and *Mr. Yogi* (1989) are not such exceptional instances which strictly stuck to source texts nor did they just eliminate the content from the source texts, instead they also added a few other plots and sub-plots to suit the ideological requirements of the people involved in adaptations. These were strategic moves by the adapters to create the content of the adaptations. These moves as the shifts from the sources are suggestive of the political stands of the creators. It is not in vacuum that these shifts were made and perceivable are the probable reasons for why these sub-plots and plots were added to the shows in a specific socio-historical and political context.

Also, it can also be claimed that the additions such as music or other visual elements were made not merely because of the audio-visual constraints that the medium of television would demand but these are some of the additions that trigger thoughts on certain ideological

patterns. Following would be a discussion on some of the prominent additions in terms of plots and sub-plots that are of some ideological significance.

It was not that the adaptation was limited only to the stories from the collection *Malgudi Days* (1943). There episodes based on other stories that were incorporated in the series. These stories were from the collection *Under the Banyan Tree and Other Stories*. “Nitya”, “Old Man of the Temple”, “A Horse and Two Goats” and “The Watchman” are some stories that were adapted to be adapted as “Nitya”, “Mandir ka Buddha”, “Muni” and “Chaukidar” respectively.

The above stories deal with the perpetual theme of tradition versus modernity. “Nitya” is a story of a boy questioning the parents’ vow to tonsure him for being surviving healthily. “Mandir ka Buddha” subtly suggests how people have stopped going to the temples. “Muni” is story of the man who has a horse and two goats. He is encountered by an American who buys his horse for hundred rupees and this leads to Muni’s tension about cheating a man. “Chaukidar” is about a watchman who learns the importance of women being independent.

Also, in the episode seven in the season two *Malgudi Days* (1987) under the serial “Swami and Friends” there is scene that is added. In this scene Swami is found to accompany his father Advocate Swaminathan playing tennis with a partner dressed in shorts and tshirt while he is *kurta* and *dhoti*. After their play, these two players are observed discussing what the British have benefitted the Indians and at the same time they also discuss that violent

revolution for independence will not do well to any. They also discuss that how India is taking time to adopt modernity but they also affirm that India slowly would surely adopt them. Also the use of visit to the club with his father and during this visit tradition and modernity is discussed. Also how English is important is being discussed. This was perhaps to make statements about the Indians dissenting towards advancements.

The extract from the serial “Swami and Friends” and the above stated four stories in common are trying to deal with the ideals of the advancements and how they impact the traditional Indian mindsets. The thesis has been trying to pose that the prominent ideology of the creators was to create an understanding of the audiences to deal with the future challenges in the form of modernity and the same time understand who they really are. Of course these ideological stands do not fit into every context in the multifaceted and diverse country like India but these additions somewhere suggest the inclusion of these stories as a strategic move for adaptations.

Apart from the above theme there is also an addition that can be observed in the very first episode of “Mithaiwala” based on *Vendor of Sweets* (1967) under the title *Malgudi Days* (1988) season three that the protagonist Jagan is seen explaining the folks of Malgudi about Gandhian ideals and who Gandhi was, while he walks down to his shop of sweets. This instance of Jagan explaining people about Gandhi is not found in the source text. This also is probably trying to glorify Gandhi from the adapted text.

Likewise, apart from other audio-visual and narrative elements in the docudrama *Bharat Ek Khoj* there were some of the prominent plot and subplot additions as adaptation strategy in the docudrama. One of the most intriguing additions in the docudrama is of the Sangam period. It is the period of history of ancient Tamil Nadu, Kerala and some parts of Sri Lanka which was then known as *Tamilakam* that spanned during the third century BC till the third century AD. It was titled after the renowned Sangam schools of poets and scholars placed in the city of Madurai. In Tamil the word *Tamilakam* referred to the whole of the ancient Tamil speaking area. Blurredly spread across the area known as southern India today, this area consisted of the present-day Indian regions of Tamil Nadu, Kerala, some parts of Andhra Pradesh and Karnataka and northern Sri Lanka also known as Eelam. Moreover, it was the Chola kingdom of the Sangam period that stretched across the present day Tiruchirapalli District, Tiruvarur District, Nagapattinam District, Ariyalur District, Perambalur district, Pudukkottai district, Thanjavur District in Tamil Nadu.

Another thought provoking additions in the docudrama was the inclusion of the Tamil epic *Silapadikaram* which means ‘a jeweled anklet.’ It is also spelled as *Silappatikaram*. It is one of the oldest epic poems written in three volumes in Tamil during the sixth century by a prince Ilanko Adikal. The epic is about a love triangle and the loyal woman who proves her husband innocent in the court for not stealing gold. It is a detailed poetic testimony of Tamil culture, religions, town plans and city types and the arts of dance and music.

Interestingly, the above period and epic poem were not written or covered in the source print media text. It can be suggestive of the idea that the makers including the ruling

class would have thought of not neglecting the rich diversity and history of the southern part of India as it was done in the source text. Also, this could create impressions of inclusiveness from every part of India. In an interview with a social media platform Live, Benegal stated that he wanted to show the audiences about ‘the world that was southern to river Narmada’ that flows in the states of Madhya Pradesh, Gujarat and Maharashtra. Stimulating is also to note that the narration of the significance and importance of the south was done by Nehru’s look alike Roshan Seth. This further complicates the idea that Seth was narrating Nehru’s perspective, which is nowhere to be found in the source text.

Similarly, another prominent addition done in *Bharat Ek Khoj* was to the episodes devoted to Gandhi. There were narrations done by Nehru’s look alike Seth about the turbulent times in the Congress and how the Congress was divided into radicals and moderates and how after the arrival of Gandhi came in a new hope in the party. Soon after this the voice-over narration by Om Puri narrates the impact and significance of Gandhian ideals and how these can be testified from the book named *Kanthapura* (1938) written by Raja Rao (1908-2008). The subsequent dramatization is drawn from the extracts of Rao’s novel. This novel is of a village name Kanthapura, somewhere near Andhra Pradesh (inference drawn on the basis of the language spoken), surrounded during those traumatic times of pre-independent India, when Gandhian ideals prove to be a tangible assistance for the people to overcome the struggles. There is a strong resistance in giving accommodation to a village official as a result of the distressed times. The Gandhian notions are spread by the effectiveness of spinning thread daily by villagers using the spinning wheel or *charkha* and the message of assimilating the untouchables against the prevailing notions of caste

discrimination. Like many other villages in India, Kanthapura is staunch in following the Gandhian spirit. Also, the addition of folk Harikatha gathering is suggestive of Gandhian consciousness that had been newly instilled and depicts Gandhi as the incarnation of God Vishnu who has taken birth to free India from the British. The above addition is again an instance of the strong Gandhian ideal glorification plan of the makers and their intention to substantiate the Gandhi's role in the not just freeing India but also freeing Indians from other shackles of caste discriminations.

Similarly, the whole sequence in the very first episode of *Mr. Yogi* (1988) is an instance, where the protagonist Yogi is dropped by an unknown girl and found walking on a remote location on a domestic highway like a road. This sort of information is not really found in the source text. This can be considered as an adaptation strategy adopted by the director to apparently suggest Yogi's long way to reach his destination of getting a girl as he has just come to India after five years and in these five years things have changed drastically towards advancements in India.

The above cited instances of the inclusions of certain plot for separate episodes and sub-plots within the episodes based on the source texts suggest a clear adoption of the addition as a tactful strategy for adaptations. These additions are not just for entertainment purposes but have larger ideological and social notions which the directors would have felt to be put across to the large audiences of the country. Such addition strategies adopted can suggest the transformation with regards to poetics.



### 2.5.2 Omission

Like addition, omission is also a much used strategy by the adapters as it makes them to eliminate the content portions which they feel irrelevant or unnecessary for their larger purpose of adaptation. There can be certain sub-plots and even smaller details of the character attributes or setting or other symbols that are deleted by the adapters and exceptional are not the cases of the three chosen adapted texts. There are stark eliminations and the possible reasons of their exclusion can be claimed on the basis of the bigger ideological and constraint driven stands of the people involved in the creations of these adaptations.

In the source texts which are *Malgudi Days and Other Stories* (1943) and *Under the Banyan Tree and Other Stories* (1985) there are fifty six stories in total and there are only twenty three stories that are adapted for the target text adaptation *Malgudi Days* (1986-88). It consequently and unarguably means that the adapters have omitted eliminated certain stories. Certain important stories that are eliminated have a similarity that the stories such as “The Doctor’s Word”, “Father’s Help”, “Hungry Child” have the role of pretense and lies in for the catharsis in these stories.

As also discussed, in the chapter on patronage, the creators were emphasizing more on the theme of children and innocence in childhood through these adaptations. It can be claimed that they would not have wanted to create impression of children speaking lies and using the content of children speaking lies and creating problems not just from themselves but also for others would create pessimistic impressions on the diverse strata watching

television. These strata would not be of the intellect to understand the hidden optimism in the set wrong examples and thus speaking lies and using tricks are other attributes which cannot be seen as stronger than that of innocence of children. Also, stories involved lies and scandals such as Astrologer's Day which is a quintessential *Malgudi Days*' story was excluded in the 1986-88 adaptation. However, this story was adapted for the fourth season of television series that appeared in the year 2006 and directed by Kavita Lankesh

In the book *The Discovery of India* (1946), the first three chapters are an outright autobiography. Nehru explains how he wrote this book. In chapter talks of his confinement in the Ahmadnagar jail while the nation is famine stricken and the world is segregated in war. In laidback mood he rambles into the Indian past and present, reflects on life's philosophy and the future of democracy and begins writing this book. In the second chapter Nehru narrates the events of his life after his term of imprisonment at Almora in 1935, the illness and death of his wife, his journey to Switzerland and back from there. The third chapter is the actual commencement of his discovery of India but even then it can be observed that Nehru is still trying to elucidate his personal approach of India, its appeal to him and his drifting reflections on nationalism, journeys and general elections. The first three chapters thus have definitely autobiographical content and essence but the information and narratives from these three chapters are eliminated in the target text *Bharat Ek Khoj* (1988). It can be claimed that creators including the ruling class would not have wanted to make personal life of Nehru public. Also, when the entire docudrama focuses on the past, present and future of India, the personal details of political leader, Nehru would have been irrelevant to the core intent of the

show. Correspondingly, it would not make larger sense in establishing Nehru as an altruist, a strong political leader and someone who knows India better.

Further, in the source text *Kimball Ravenswood* (1981) had vivid mention of the protagonist Yogesh Patel's American life style, his room, his routine and his girlfriend Peggy. However, in the adaptation *Mr. Yogi* (1989) the details of the American life of the protagonist have no inclusion. It can be thought that these details would not have made sense to the people living in India and the implication of the western lifestyle can be observed from the very appearance and behavior of the protagonist in the audio-visual episodes. It can also be thought that the creators would not have wanted to emphasize on the irrelevant external world instead they would be interested in the portraying the realistic Indian setting and the life around it. It can be also be observed that the minute yet elaborate details of the girls based on their zodiac signs are not being narrated or told in the same way as it has been done in the source text. Also, Peggy's arrival to India and the repercussion have not been included. Hence, omission becomes a strategy in the processes of adaptation that considers the suggestive prominent shifts discussed above.

#### **4.6 Annotation**

On the whole for the conception of poetics and its analyses for intermedial refracted texts, it can be justified that the source literary texts and the target television texts revealed vary at a great extent in terms of their very nature of being distinct mass communication media. Their characteristics may not converge but they can be associated using independent devices so as to create newer texts for reception of a newly introduced public yet popular

medium. Also, as McFarlane states that “procedures for distinguishing between that which can be transferred from one medium to another and that which, being dependent on different signifying systems, cannot be transferred” (1996). This encourages that realm of the compromise, as also demonstrated above of the flexible association between written depiction and visual expression, and can be evidently epitomized through such case studies. The discussions on the transposition of poetics also lead to a position that justifies that the poetic differences between the two media and the context of their audiences blended with the ideological purposes and intentions of the patrons who permitted or compelled the directors for drastic shifts from the source. Alterations that appear drastic during inquiry can be rationalized through the discussion of possible and probable intentions of the people involved in creations. The subjective readings, interpretations and creativity can also give the liberty to the creators for the possibility of a work that is entirely altered or probably is because of the media difference. It is perhaps impossible to identify exactly of the extent from where ideas are derived during the process of imagination of the creators. However, the creative choices made for the final products of the audio-visual texts enable to make arguments on checking the transformational mechanism of the meanings and their portrayals.