

PREFACE

The present thesis is a culmination of a research volume that took almost six years of attempting to comprehend the pluralistic phenomena of TV shows that appeared during the late 1980s, which shaped particularistic impressions and identities a priori by hegemonic forces that are highly sophisticated and often disguised. For the purpose, three television series are chosen *Malgudi Days* (1986), *Bharat Ek Khoj* (1988) and *Mr. Yogi* (1988) with respect to their respective source texts such as *Malgudi Days* (1943), *Discovery of India* (1946) and *Kimball Ravenswood* (1981). The analyses of said programs include the classification and deconstruction of the factors in the complex system of translation from word to moving image. The approach is descriptive and undermines the comparative analysis for value judgment of the works. The investigation is limited to three source texts and three target texts with respect to their contexts.

Categorically, the factors analyzed are from the theoretical tools developed by Andre Lefevere(1984) that enable to look through the transformational processes involved in adaptation. The processes are demonstrated through a close textual analysis of the said shows vis-à-vis their source texts. In addition, the thesis also analyzes how content manipulates popular impressions through the television shows which maintained cultural dominance during their appearances. The research reveals ostensibly the power of the content in establishing metanarratives of nation and identity and more so about the powerful mechanism of content broadcast through the medium of television. The project would substantiate that the medium of television and the adaptations on it can be utilized to provide useful insights about the understanding of the time-specific culture.

The thesis consists of six chapters.

Chapter I- Introduction

This chapter provides a historical account for the medium of television in India till the late 1980s and introduces to the research problem. The chapter also introduces the primary and the secondary texts chosen for analysis. This chapter elucidates the theoretical framework adopted for the research work while focusing on the research objectives and questions. Further, it draws upon the research gaps with reference to exhaustive literature review providing significant scope of research for such a topic. Constituting an exhaustive introduction, the chapter problematizes the patterns observed during the historical period at the same time it emphasizes on which answers should be found with reference to theoretical assumptions and practical analyses. It also tries to prove that literature adapted for the popular medium of television can have larger political implications. Ultimately, the chapter would lead to the introduction to the media culture, content and its surrounding communities during the late 1980s.

Chapter II - The Power to Superintend Creativity: Patronage

The chapter touches upon the history of patronage and analyzes the role on patronage and its sub factors in creating the content for a different medium. This chapter addresses issues raised through the analytical perspective of ‘patronage’ in the production of works. The historical overview of patronage in the chapter takes over from this basic understanding of patronage to Lefevere’s concept of patronage, ultimately to juxtapose for the cases of the three selected texts to create a comprehensive yet critical appreciation of them with regards to wider and narrowed perceptions of ideology, status and economy.

Chapter III- Reading between the Languages: Language

This chapter touches upon the issues of language in India from a historical point of view considering the notion of a ‘common national language’ and linguistic reorganization of states based on regional diversity. The chapter analyzes the three adapted works with the theoretical perspective of the ‘natural language.’ as thought by Lefevere. The analyses of the target texts in the perspective of language would reason that under the influence of socio-political situation language constraint plays a decisive role in the reproduction of a text. It would also touch upon the issues raised by the texts in the context of television and literature. It relies on cultural references and other linguistic elements that often become constraints vis-à-vis the language involved in the adaptation with the help of translation.

Chapter IV-A Picture Paints a Thousand Words: Poetics

This chapter focuses on the adapted works with the lens of poetological constraints. The chapter deals with the transformational processes of the print source texts into audio-visual target texts for the medium of television. The inventory and functional components as theoretically explained by Lefevere are analyzed. The analysis of the primary corpus is based on a comparative study of printed source texts and audio-visual target texts. The chapter enables to identify instances of poetological shifts as a translation constraint. As a result, the chapter would try to encapsulate that poetics and the elements are the parts of the process of the adaptation which generate texts as entirely fresh. Also would it elucidate that possibly, poetological shifts can be perceived as well-thought strategies by the adapter to fit into a particular socio-historical context.

Chapter V- Fame is Not What It Seems: Manipulation of Authors' Literary Fame

This chapter aims at uncovering the underlying ideological and political impressions of the source and target texts, consequently at establishing the notions of whether the adapted texts altered the images of the people involved or not with their respective text adaptations. The chapter would deal with the altered perceptions that would have been created for the source authors such as R.K. Narayan, Jawaharlal Nehru and Madhu Rye and also would it focus on the thematic and generic impressions of the source and target texts. The chapter analyses the selected text and tries to find out how the authors and creators of the primary texts are portrayed in diverse ways, which ultimately is manipulation of the repute or fame these literary and TV figures have in the popular imagination. The chapter answers to the research question of how adaptations can create images of the creators that are ideologically and politically motivated.

Chapter VI- Conclusion

This chapter articulates the responses to the research questions as proposed and elucidates the significant research findings of the current project. It tries to meet the objectives of research. Finally, the interpretations of findings are carried out according to the research problems undertaken. It tries to establish the understanding that somehow the adaptations during 1980s constructed an image of a timeless society which has not forgotten its traditions and heritage but has also accepted the modernity and the advancements in the world. It also explains that these texts were used not only entertained the audience by appearing on the newer audio-visual medium of television but also subtly made them aware of their region specific socio-cultural identities.