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(Optional English: Paper III Semester III & Paper V Semester IV)
(Discipline Specific Core (DSC-C5 & DSC-C29))

Literature and Cinema (Academic Year 2020-21 onwards)

For

B. A. Part II

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INTRODUCTION

Dear Students,

This textbook is prepared keeping in mind that you are distant learners. This course book is organized in such a way to help you study it on your own.

We hope that this book containing the Self-Instructional Material on Semester III and IV is basically learner-centered and will surely meet the needs of our dear students offering English as their optional subject at B.A.Part-II. The material is designed and presented in such a way that it will encourage the students to read and enjoy the units independently. The Module writers have tried their best to present the relevant material in a simple manner, expressed in lucid, clear and easy but dignified language. You will find this book innovative in its approach, method and technique.

The course book offers the students opportunities for remediation, consolidation and extension of the language already learnt.

Each module is divided into sub-sections and at the end of each section, there are small tasks. You are expected to write answers on your own. Though at the end of every module, answers are given, do not look at them until you have written your own answers.

You are expected to read each sub-sections, answer the questions given in the tasks, check your answers and then go ahead. If you do this sincerely and honestly, it is hoped you will enjoy bright success.

We wish you great success.

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Literature and Cinema

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Literature and Cinema

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Semester IV

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4.	Five Point Someone and its adaptation '3 Idiots'	Five Point Someone and its adaptation '3 Idiots'

Each Unit begins with the section Objectives -

Objectives are directive and indicative of:

1. What has been presented in the Unit and
2. What is expected from you
3. What you are expected to know pertaining to the specific Unit once you have completed working on the Unit.

The self-check exercises with possible answers will help you to understand the Unit in the right perspective. Go through the possible answers only after you write your answers. These exercises are not to be submitted to us for evaluation. They have been provided to you as Study Tools to help keep you in the right track as you study the Unit.

Module 1

Theories of Adaptation

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1.0 Objectives:

After studying this Unit you will be able to:

- understand different theories of adaptation.
- explain the process of filming a novel or play.
- find relationship between literature and film.

1.1 Introduction:

Literature and Cinema is quite a new paper introduced at B. A. Part II from this academic year. As the paper carries two words in its title 'Literature' and 'Cinema', the paper is basically comparative in its nature. The teaching-learning of this paper requires certain theoretical perspective of 'adaptation'. In this unit you will study different theories of adaptation. There are many and different theories of adaptation but in this unit only a few theories relevant to the study are discussed briefly.

1.2 Content:

1.2.1 Theories of Adaptation

The moving picture industry emerged in the 1890's. From 1907 onwards filmmakers started adapting the literary works. During 1907-1913, the best-known and familiar literary works were adapted. Between 1903 and 1912, the Vitagraph Company of America produced many film adaptations. They produced 32 films

adapted from Dickens, Victor Hugo, Greek Mythology, Bible, Shakespeare, Classic Fairytales, William Thackeray, Oscar Wilde, etc. Thus, there started 'pictorial zing' literature for the cinema. British filmmaker Thomas Bentley adapted the works of Dickens and produced eight films during 1912-1921. In those days, film adapted from literary sources continued to depend upon an audience's familiarity with the original. Then there was a "narrator", "lecturer" or "explainer" to explain the moving pictures by means of running commentary.

The coming of sound in the late 1920s and early 1930s heralded a new era for adaptations. With the advent of sound there was a 'rebirth of adaptation. Modern film adaptation is full of experiments and explorations. It is exciting and innovative.

Adaptation: origin and meaning:

The word adaptation finds its origin in the early 17th century Latin word *adaptare*. It means to 'fit in'. In the process of adaptation something is adapted, changed and presented in another form. The adapted thing is, thus, modified in order to suit new conditions. The term "to adapt" means to alter the structure and function of an entity so that it is better fitted to survive and to multiply in its new environment. Thus to adapt is to move that same entity' into a new environment. The Oxford English Dictionary defines adaptation as "the action or process of adapting or being adapted". According to Hutcheon, a famous film theorist, to adapt a work means 'to adjust, to alter, to make suitable'.

Adaptation: A springboard into creativity:

In the context of media, adaptation is defined as a movie, television drama, or stage play that has been adapted from a written work, typically a novel or play. In the process of adaptation, the same substantive entity undergoes modification - sometimes radical mutation - in its efforts to 'accommodate' itself to its new environment. Linda Hutcheon defines an adaptation as "an extended, deliberate, announced revalidation of a particular work of art" (Hutcheon, 2006: 170). Adaptation provides a springboard into creativity. It yields exciting and innovative experiments and explorations.

Adaptation and filmmaking:

Adaptation has always been central to the process of filmmaking since almost the beginning. Making a film of a book requires the production of a version of it. So there is always something a bit restrictive, a bit secondhand about them. Both in Hollywood and Bollywood film industries many novels, plays, biographies, histories and other published stories have been regularly filmed, sometimes with good results. The novels of Henry Fielding, Thackeray, and Thomas Hardy have been filmed both by Hollywood and Bollywood.

Let's study the views and opinions of different theorists on adaptations:

Adaptation and Linda Hutcheon:

Linda Hutcheon is a Canadian theorist. She has written a detailed book *Theory of Adaptation*. According to Hutcheon, a famous film theorist, to adapt a work means 'to adjust, to alter, to make suitable'. She has given three interconnected perspectives regarding literary adaptations. She says that an adaptation is an extensive "transposition" of a particular work or works. This process involves the change of medium or the change of context. In the process of transposition, the interpretations differ as there are varied points of views. There can be a transposition from a real to imaginary or from a historical account to biography, etc. Secondly, she looks at adaptation as "a process of creation". The act of adaptation always involves both re- interpretation and re-creation. In other words, it is called appropriation and salvaging. Salvaging refers to the act of saving an old text from being forgotten, or paying homage to a previous text. Thirdly, Hutcheon calls it "a process of reception". It is a process of inter textuality. Hutcheon says that the process of adaptation is the process of appreciation. It is the process of taking possession of another's story. Adaptation is, actually, reappearance but reappearance without any imitation. It is a combination of telling" and "showing" forms of narration. Being shown a story is not the same as being told it.

According to Hutcheon adaptations always reflect the presence of the prior text. She says that an adaptation is a derivation... not derivative - a work that is second without being secondary. With a change in form there occurs a considerable change in both the depiction of story and its receiving. She believes that films are better when they are completely faithful to the original. Thus, she focuses on the notion of fidelity. Further, she says adaptation includes performance, orchestration,

summary, critical commentary, sequels, prequels, etc. It also includes the modes like transformation and imitation. All imitations are indeed interpretations. Adaptations are the texts of one sort or another rather than realizations of texts. Adaptation is "repetition with replication". 'Target' text of adaptation is always another work of art, another form of coded discourse. She has played a prominent role in democratization of the subject - 'Adaptation'.

Adaptation and Bela Balaz:

The theories of Bela Balaz (Theory of the Film) appeared between 1920 and 1930. His theory is considered as of great importance in the process of adaptation. According to Balaz the film script is an entirely new literary form. It is an independent work. He further says that the novel is a potential raw material. It is transformed at the will by the writer of the screenplay. The screenplay has the capacity to approach reality. The screenwriter approaches the thematic and formal design of the literary model. The screenplay writer, thus, creates a new artistic version by incorporating a new aesthetic design and technology. Even though an adaptation takes the subject of another work, it is an entirely new entity.

As literature provides the raw material for film adaptation, there are several variations possible. Balaz abandons the notion of equivalence. He gives the filmmaker the complete license to extract what is useful and abandon what is not for the cinematic medium. This new work is neither less worthy nor inferior to its source work. His main contention is that adaptation is an independent work. He also assumes that an adaptation in spite of being a new work of art bears an obligation to the original. According to Balaz, the nature and method of the adaptation is an inter-relative thing between literature and film. He believes that adaptations are distinctive works of art.

Adaptation and Andre Bazin:

Andre Bazin is one of the most influential French theorists. Like Balaz, he too believes that the adaptation is an inter-relative thing between literature and film. However, there is a considerable disagreement with Balaz' opinions and Bazin's theories. Bazin believes that the novel and the drama are not raw material to take from and render visually. He is of the view that faithfulness to a literary source, its

"spirit" is fundamental nature of adaptation. He believes that the adapter must keep in mind the vision of the creator and the spirit of the work. He regards adaptation as a form of translation from one language to another. The filmmaker should be a fine craftsman and should have powers of invention to create a new structure different from but parallel to the original. He feels that a good adaptation is the essence of the letter and the spirit. The filmmaker should create a new structure different from but parallel to the original.

Filmmaking, according to Bazin, involves perception and interpretation. In this process "fidelity" becomes meaningless. In no sense is the film "comparable" to the novel. Bazin feels that a film is neither the product of translation nor free inspiration, but a result of creative dialect. Film, according to him, is a question of building a secondary work with the novel as foundation. It is a new aesthetic creation. The novel is a stimulus and the adapter is an interpreter. Film adaptation is neither a replication nor a substitution, but it is re-experiencing in another medium. To Bazin screen adaptations are translations from a linguistic medium to a visual medium. Cinema adaptation, according to Bazin, intensifies and reveals nuances and details of its literary source. He concludes that cinema rediscovers the essential experience of the subject matter by its own technical devices keeping in mind the vision of the creator and the spirit of the work by an infusion of tone.

Adaptation and George Bluestone:

George Bluestone, a theorist from USA, in his book *Novels into Film* (1957) evaluates the inter-relative process between literature and film. According to him, an adaptation is a type of raw material that paraphrases thematic content. Characters, key incidents and thematic high points become reproductive qualities for the film. In the process, the adapter becomes the true author, not a mere translator of another's work. He calls the adaptation a new work of art and the adapter a creator. He also believes that the film adaptation becomes a different artistic entity. Thus, he thinks in the line of Balaz. He suggests that the adaptation is not simply a stage between two media. The novel and film meet at a point and then diverge. In this way his theory is directly opposite to Clair's. However, like Kracauer, he feels that certain novels are not suitable for film adaptations. He also warns that in an adaptation a successful screenwriter must understand the limitations of the film medium.

Some other prominent theorists on Adaptation:

Seigfried Kracauer and Andre Bazin disagree with Balaz's opinions. Kracauer in his book *Theory of Film* introduced the concept of 'cinematic' and 'uncinematic'. To Kracauer, adaptations make sense only when the content of the novel is firmly rooted in objective reality, not on mental and spiritual experience. According to him, if an adaptation fails, the fault lies not in the film but in their sources, which are either 'cinematic or uncinematic'. He says that realistic and naturalistic novels are most suitable for adaptations.

Another prominent theorist, Thomas Leitch says that adaptation is a subset of intersexuality. All adaptations are intertexts. Thomas Leitch has played a prominent role in the democratization of the subject. He reviews 9 different accounts of the relation between adaptation and intersexuality:

1. Adaptations are exclusively cinematic.
2. Adaptations are exclusively intermodal, involving the transfer of narrative elements from one medium to another.
3. Adaptations are counter-ekphrases.
4. Adaptations are texts whose status depends on the audience's acceptance of a deliberate invitation to read them as adaptations.
5. Adaptations are examples of a distinctive mode of transtextuality.
6. Adaptations are translations.
7. Adaptations are performances.
8. Adaptations are quintessential examples of intertextual practice.
9. Adaptations are a distinctive instance of intertextuality.

Geoffery Wagner in *The Novel and the Cinema* (1975) identifies three methods of dramatization: Transposition, Commentary and Analogy. In 'Transposition' a novel is directly given to the screen with minimum interference. Wagner calls this method most pervasive and least satisfactory. In a 'Commentary' an original is purposely altered to re-emphasize or restructure. In a Commentary there is a refusal to literary translate. Commentaries operate as cinematic footnotes to the original. An 'Analogy' is merely a departure and not a literary original. In analogy the fiction is taken as a point of departure and analogous techniques are used to portray the issues of the original. According to Wagner Robert Stevenson's film 'Jane Eyre' (1944), William Wyler's 'Wuthering Heights' (1939) and Vincent

Minnellie's 'Madame Bovary' (1949) are 'Transpositions'. He sees Mike Nichols' 'Catch 22' (1970) as a "Commentary and Visconti's 'Death in Venice' (1971) as an 'Analogy'.

Rene Clair, the famous French film director, developed his film theory in 1926. He sharply differed with Kracauer. According to Clair, adaptation is not artistically "whole" if it merely reproduces its literary source. He says that only the chronological sequencing of its literary source is not a true cinema. The director or scriptwriter should meditate and interpret the literary source. By the mediating and interpretive intelligence the director or the scriptwriter should render a sensibility and an aesthetic design to an adaptation. He, thus, transforms it and displays on the screen with aesthetic design.

Laster Asheim, another film theorist believes that the film over-simplifies, exaggerates, overstates, romanticizes and dramatizes the theme of the novel. His assumption is that the film trivializes its original. It alters the manner of storytelling. He strongly believes that the film need not alter the matter. He believes that an adaptation is an inferior version of its source. He further says that in the movement from novel into film necessary changes are obvious.

Morrisette aims at equivalence between page and screen. It is practically impossible because the novels and the films are different forms.

Jean Mitry, another theorist, believes that in the process of adaptation faithfulness to the text is not possible. According to Mitry, adaptation is neither a creation nor an expression but only representation or illustration. The best film provides a valuable reflection of the original. He is an arch opponent of fidelity.

Thus film adaptations have been viewed differently by different film theorists. While Andre Bazin saw them as translations from a linguistic medium to a visual medium, George Bluestone called it a new work of art, where adapter is the creator. Literary texts are verbal, films visual; audio-visual. The power of music can emphasize the plot of the movie. The script is a performance text - a text that requires interpretation first by its performers and then by its audience for completion; whereas a literary text requires interpretation by its readers.

The Theorists and Notion of fidelity:

Adaptations have existed since time immemorial. Film adaptations of literary texts are as old as films. Virginia Woolf felt that adaptations demean, or demoralize the literary texts, and considered the former as a "parasite" and the latter its "prey" or "victim" (Hutcheon 3). Bela Balaz, one of the early adaptation theorists, says, 'Literature provides the raw material for film adaptation to create new visual forms and thematic contents, there are several variations possible'. Mistry is an arch opponent of fidelity.

The theorists like Robert Stam, Linda Hutcheon, Deborah Catmell and Alessandra Raengo believe that films are better when they are completely faithful to the original. Thus, they focus on the notion of fidelity. While making a film of a book there arises a question of 'fidelity'. However, one should keep in mind that "literal translations/adaptations are not the faithful ones".

A character on the screen and the same character as evoked by the novelist are not identical. What is more important than faithfulness/fidelity in the process of adaptation is whether the cinema can integrate the powers of the novel, and whether it can interest us less through the representation of events than through our comprehension of them. What is required more is whether the film adaptation is true to the "spirit" of the original. A good adaptation expects it to be at least 'close to the book and not the 'exact' of the book. Fidelity, accuracy and truth are all important measuring devices in evaluating a film adapted from a literary or dramatic source.

Negative Notions about adaptations:

According to Virginia Woolf, in adaptation, literature is a sufferer and prey of the new visual medium. The new visual medium is nothing but a leech. Another theorist, Robert Stam considers literature as a senior art form in comparison to the medium of adaptation. It is because additions and subtractions are done to the original source work. Contemporary popular adaptations are most often looked down upon as derivatives, secondary and culturally inferior. McFarlane calls them "tampering", "interference", and "violation"; Robert Stam disgraces adaptations by using the words like "betrayal", "deformation", "perversion", "infidelity", and "desecration". James Naremore also disregards the transfer from the literary to the filmic. These theorists came up with much negative observations regarding adaptations.

In spite of all this negativity, adaptations today are increasing constantly. It is because of the surprise factor which adaptation adds to the original. The content is rightfully secured in adaptation process. The content is always the "spirit" of the work.

Andrew Davies and his ten secrets:

Andrew Davies, a screenplay writer, has achieved "fame" in his capacity as adapter. According to Andrew Davies, adaptation is indeed the art form of democracy. He "sums up" what audience looks for in a good adaptation. He has identified ten "secrets" to become a successful adapter:

1. Read the book.
2. Ask yourself: Why this book, and why now?
3. Ask yourself: Whose story is this, really?
4. Don't be afraid to change things, especially openings.
5. Don't start without a plan.
6. Never use a line of dialogue if you can achieve the effect with a look.
7. Crystallize dialogue to its essence.
8. Write scenes those aren't in the book.
9. Avoid voice-over, flashbacks, and characters talking directly to camera.
10. Break your own rules when it feels like the right thing to do (The Telegraph, 2011).

Davies 'secrets' reveal certain things:

- The adapter need not be a servant of the adapted author.
- He is free to change the text to appeal to a mass contemporary rather than a elite audience.
- Adaptation is an art of democratization, a "freeing" of a text from the confined territory of its author and of its readers.
- The devotion to an author's words is the death knell of the adaptation.

Significantly enough, Davies' advice seems to be to liberate the text. Thus he makes adaptation, the art form of democracy, indeed. Actually, his 'secrets are governed by democratic values. In other words, his secrets are the rules of commonality. According to Davies the adapter need not be a servant of the adapted

author. He must be free to change the text to appeal to a mass contemporary. He should think of the mass rather than elite audience. In this way adaptation is the art of democratization. It is the art of "freeing" a text from the confined territory of the author and of its readers. The adapter should "liberate the text. It is not necessary that he should pay devotion to the author's words. Thus, he makes adaption - the art form of democracy. Adaptation brings literature to the masses. It also brings the masses to literature. Adaptation dilutes, simplifies, and therefore appeals to many rather than the few. Linda Hutcheon and Thomas Leitch have played a prominent role in the democratization of the subject.

After studying different views and opinions of different theorists on adaptation, various point of views come forth. The adaptations lead to the new renewal of interest in the book by adding something to the body of interpretation and analysis of the text. Thus they bring a literary text to a wider audience. Film adaptation is something like re-reading or rewriting a text in different times, from different points of view. The fresh interpretation no doubt enriches the source text.

Let's study some more facts about adaptation:

Adaptation: a re-interpretation and re-creation:

The recent belief is that adaptation is re-interpretation and re-creation. A successful adaption, Hutcheon believes, is the one which is "a repetition without replication". She further says that the process of adaptation is the process of appreciation (the use of borrowed' elements in the creation of a 'new work") of taking possession of another's story" (10). It is the process of understanding the various elements in it: narration, time and temporality, themes, settings and characterization, through one's own sensibility, using media techniques of cinematography. In this process, either they subtract or compress the story which is necessary in order to fit it in a limited time frame. It requires creativity, skills and techniques. In his process they make the text one's own autonomous.

Adaptation and its democratization:

Adaptation is a way of bringing the great works of literature to the masses. Adaptation also brings the masses to literature, diluting, simplifying, and therefore appealing to many rather than the few. Some filmmakers were of the view that great

literature would elevate the status of the film. According to Virginia Woolf, films attempt to re-create' literature. Linda Hutcheon, Thomas Leitch, Brian McFarlane, Julie Sanders and Robert Stam have played a prominent role in democratization of the subject - *Adaptation'.

Film: aesthetic offspring of source text:

Does the movie betray its literary source? And the answer should be, the movie must be faithful to the metaphoric structure of the source text. It must tell the story from the point of view of the first author. Many a times a given adaptation becomes a transcription or an interpretation of its source. Many a times the film departs from its literary source because of new cultural or historical contexts it addresses. Sometimes the movie transcends its original literary source; still it deserves closer connections with the source text. In spite of it, there arises a question. Is the movie as good as the book? Generally, the movie attempts to replicate or interpret the book. The filmmakers drop most of the narrative element from the story... and.... Invent a new story' based on the remaining elements. The film must communicate the 'integral' meaning and value of the literary text. It must exhibit a collaboration of filmmaking skills. The film must be self-reliant, but related and aesthetic offspring of source text. The film cannot be completely independent of or antithetical to the source material.

Three modes of adaptations:

There are three modes of adaptations - literal, traditional and radical. Literal adaptations lack the audacity to create a work that stands as a world apart. Radical adaptations are self-governing, completely independent of or antithetical to the source material. Adaptation begins to fade if there is no original to associate with. The source text and the film based on it are 'mutually dependent' on each other in a sense.

Adaptation: pictorial zing of literature:

According to Judith Buchanan adaptation is pictorializing of literature. (Pictorialism is an international style and aesthetic movement that dominated photography during the later 19th and early 20th centuries. It is the simplification of

literary texts. It is a visual representation of words on a screen. Adaptations are exclusively cinematic, involving only films that are based on novels or plays or stories. Literary adaptations are one-way translations from text -- especially classic texts - to screen. Literary adaptations are not exactly like that is in the book. Adaptations are exclusively intermodal, involving the transfer of narrative elements from one medium to another. The questions of fidelity and evaluation are irrelevant to a definition of adaptation.

Film adaptations face greatest challenge when adapting the texts. It is because when they adapt a 'classic text material most of the audience are familiar with it. Hence the audience has varied expectations from the cinematic rendering. Secondly, the storyline has to be made relevant to suit contemporary concerns. In film adaptations, the same author meets a different treatment in the hands of different adapters. Thus the source text generates many other texts. The theories of film adaptations reveal how a film text amplifies, ignores, subverts, transforms or extends the meaning of a source text. The source text gets influenced by the prevalent ideological discourses of the day in its transformation towards a film text. The film adaptation, after all, largely depends on the socio-political-cultural constraints, directors liking or tendency towards the source text and the constraints, the stars in the film and the technology used in the film.

Making a film of a novel or play requires an interest in the totality of the work. Adaptation is a vehicle of interpretative intervention and potential re-imagining. It is not just a direct lifting and relocation of linguistic expression to pictorial form. Adaptation becomes a form of artistic reproduction.

1.2.2 Short Notes:

1. Fidelity:

Fidelity is one of the important subjects in the discussion of 'Literature and Cinema'. It is the most discussed topic in film adaptation. In filming a novel or play the motion picture producers make so many changes. The filmmaker changes, alters and modifies the source text as per the demands of the day. He makes many adjustments in order to make the film suitable to the concerns of the time and era. This gives birth to 'Fidelity'.

What is fidelity? Fidelity means exact copy, accuracy or loyalty. It is a state of remaining loyal to someone or something. In the context of film adaptation, it means how closely the film sticks to the book. In other words, fidelity is the degree of exactness with which something is copied or reproduced. Discussion on fidelity gives birth to questions like:

- Has the filmmaker adhered to 'correct meaning' or 'violated or tampered with'?
- Is it faithful to the letter' and 'spirit/essence of the work'?
- Has he missed the message of the work?
- Is it wholly appropriate to the author's intentions?

To answer these questions we have to understand a few things.

Literature and Cinema are two different art forms. They have their own techniques. A novel or a play is controlled by one person, while the film is the result of a collaborative effort by many people. If the filmmaker does not do anything' with the novel or play, then it would 'read like a book' on the screen. In such a case a film cannot be an 'exact copy' of the novel or play.

In the discussion of 'Fidelity Criticism', the filmmaker is expected to 'capture the spirit of the book. He should not miss the 'message of the work'. The film should be appropriate to the author's intentions'. The leading plot-line is usually retained.

Different theorists on adaptation have expressed varied views about 'fidelity'. There are positive as well as negative notions about fidelity. Linda Hutcheon says, films are better when they are completely faithful to the original. Thus, she focuses on the notion of fidelity. Bela Balaz gives complete license to filmmaker to make changes. For Andre Bazin, fidelity is meaningless. However, Bazin feels that filmmakers should keep in mind the vision of the author and the spirit of the work. Bluestone calls film a new work of art, where fidelity is meaningless.

To conclude, in filmmaking it is the director's choice that matters much. He may adapt the work as faithful as he can, or extract the essence of the text and develop it in a new setting. Every adaptation becomes a new original. A good adaptation is only "close to the book and, not the exact' of the book. The literal translations or adaptations are not faithful ones. The studies show that success and fidelity have nothing to do with each other.

2. Page to Screen Process:

Filming a novel or play is a page to screen/stage process. It is also a 'Word to Image process. In other words, it is a book to movie' treatment. It gives the readers the chance of seeing the characters in his book come to life on the big screen. While making any film the filmmaker always has two important things in mind: entertainment and marketing of the film. Secondly, page to screen process involves: Technology, Artistry, Audience limitations, Stars, Societial pressure and Fidelity. The addition of scenes, sounds, music, etc. makes it a new entity. It is because of all these issues the source text undergoes modifications; sometimes radical mutations.

Page to stage is not simply a transition from linguistic to visual medium. The verbal approach is converted into visual one. It is not just a direct lifting and relocation of linguistic expression to pictorial form. If 'Literature is an art form, so is 'Cinema'. Both have their techniques. The aesthetics of literature and film differ a lot. In the process of page to screen one 'art' is 'moved to' or 'transformed into the other. Here the filmmaker takes utmost care that the film should not 'read' like a book on the screen. So he 'does something with the text. He takes liberties with characters and structure of the book. He interprets the source text. He casts new light on the original. Thus, it is clear' enough that the process of page to screen invites interpretation and potential re-imagining.

While transforming from page to stage, the storyline has to be made relevant and suitable to the prevalent ideologies of the time. Hence, the filmmaker refashions the story with his/her own vision and tools. He, thus, re-creates literature. Adaptation becomes a new work of art, and the adapter a creator, an independent artist. It is hence the novel or play meets a different treatment in the hands of different adapters.

Filming a novel or a play means bringing it to the masses. There is a vast difference between the text-reader and the film audience. Film audience is supposed to have a lower level of comprehension than the text-reader. The filmmaker has to simplify and dilute the material and then bring it to the masses. It requires skill, technique and creativity. Thus page to screen process becomes a process of artistic reproduction. The fresh interpretation no doubt enriches the source text.

3. Role of Culture, Time and Audience in Adaptation:

Adaptations are guided by situations, circumstances, time, era and culture. The cultural diversity, social milieu, economic limitations and perceptions of audience play an important role in adaptations. The prevalent ideological discourses of the day affect much in adaptation. The filmmaker has to formulate the same story in a different landscape, culture, setting, time-period or even background. If you watch Shyam Benegal's 'Kalyug' produced in 1981, you will find that it is an adaptation of the Mahabharata. In it the screenplay and plot are quite different, but the events and characterization have striking similarity with the Mahabharata. Now why the screenplay and plot of the film are different? The simple answer to this question is that it is a modern version of Mahabharata. The storyline is made relevant to suit contemporary concerns. It is the reorganization of the age-old epic. It is a different construction. Benegal has taken the essence of the text and developed it in a new setting. By taking liberties with character and structure, he has cast "new light on the original". He has refashioned the spirit of the story with his own vision and tools. With his potential reimagining he has added something to the body of interpretation and analysis of the text.

Further, audience plays an important role in film adaptation. Film audience is assumed to have a lower level of comprehension than a literary audience. It is hence, there are simplifications and modifications in the film. The general public is taken into consideration while filming classical works of literature. The filmmakers have to make the events comprehensible to the mass audience. Thus, culture, time and audience play an important role in filming literature.

1.3 Check Your progress

Q.1 A) Answer the following questions in one word/ phrase sentence

1. From which Latin word 'adaptation' is derived?
2. How does Linda Hutcheon define 'adaptation'?
3. What provides the raw material for film adaptation according to Balazs?
4. What does filmmaking involve according to Bazin?
5. Who says 'adaptation' is a subset of intertextuality?

B. Complete the following sentences by choosing the correct alternative

1. The word 'adaptation' finds its origin in.....

- a) 17th century
- b) 18th century
- c) 19th century
- d) 20h century

2.believes that the film adaptation becomes a different artistic entity.

- a) Thomas Leitch
- b) George Bluestone
- c) Andre Bazin
- d) Bela Balaz

3. According to Andrew Davis, adaptation is indeed the art form of.....

- a) monarchy
- b) dictatorship
- c) democracy
- d) socialism

4. requires creativity, skills and techniques.

- a) Interpretation
- b) Transformation
- c) Transposition
- d) Adaptation

5.is a state of remaining loyal to someone or something.

- a) Fidelity
- b) Filming
- c) Rewriting
- d) Interpreting

1.4 Exercises

1. Why do the motion picture producers make so many changes in filming a novel or a play? Discuss it in the light of theory of adaptation.

2. Why does the filmmaker distort characters, twist plots and change endings in adapting literary texts?
3. Adaptation is an interpretation as it casts new lights on the original. Discuss.
4. Why the changes are essential in adapting literary texts for movies? Discuss it with the help of the theories of adaptation.
5. Film adaptations are guided by the cultural diversity, social milieu, time and era. Discuss it with the help of the theories of adaptation.
6. What makes the text author say "That's not in the book"? Discuss it with the help of the theories of adaptation.
7. Describe the reasons for changes in the process of filming the literature?
8. What is meant by fidelity? Is it essential in filming literature?
9. Film adaptation of a book enriches the source text. Discuss it in the light of theories of adaptation.

1.5 Key Answers

Q.1 A)

1. adaptare
2. as a process of creation
3. literature
4. perception and interpretation
5. Thomas Leitch

B)

1. a
2. b
3. c
4. d
5. a

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Module II

Adaptation as Interpretation

Contents:

- 2.0 Objectives
- 2.1 Introduction
- 2.3 Definition of Interpretation
- 2.4 Adaptation as Interpretation
- 2.5 Types of Interpretation
- 2.6 Characteristic features of Adaptation as Interpretation
- 2.7 Summary
- 2.8 Illustrations
- 2.9 Glossary and notes
- 2.10 Check Your Progress
- 2.11 Answers to Check Your Progress
- 2.12 Exercises

1.0 Objectives

After studying this unit you will be able to:-

- Understand the concept of Interpretation
- Study the definition of Interpretation
- Comprehend the Types and Characteristic features of Adaptation as Interpretation
- Understand Adaptation as Interpretation

1.2 Introduction

Interpretation deals with the deeper meaning of a text - its implied themes, values and assumptions. Interpretation pays a special attention to contradictions, tensions, and ambiguities of the text. It also studies the cultural context of the text and reader's influence on the interpretive conclusions. In general interpretation is an attempt to make the respective literary product more meaningful. Interpreting is an ancient human activity which predates the invention of writing. The origins of interpretation date back to less than a century ago.

The authors of literary genres such as poetry, fiction, drama or short story choose literature for their expressions because they believe that any major issue has two valid sides. Literature deals with life's deepest mysteries-love, hate, death etc. Literature is interpreted by shifting the perspective and the earlier text is presented in a different way. Interpretation plays a very important role in popularizing the literary genres. The re-reading of literature makes it easily accessible for the audience, readers, observers or listeners. Interpretation is thus a scholarly study of the particular literary text.

1.3 Definitions

- Interpretation is defined as an act of interpreting something as expressed in an artistic performance.
- It is also defined as a particular adaptation or version of a work, method, or style.
- Interpretation is stylistic representation of creative work. It is an explanation or way of explaining the source texts, i.e adaptation of literature (drama, fiction) into film.

1.4 Adaptation

Adaptation means the process of changing to suit the different conditions. For e.g. a film, book, play etc. that has been made from another film, book or play. Balaz a theorist, states that adaptation is an independent work; a stimulus which is neither inherently inferior to its source, nor less worthy than the so-called "original work".

1.5 Adaptation as Interpretation

According to Linda Hutcheon, Adaptation is a process of appropriation, of taking possession of another's story, filtering it, in a sense, through one's own sensibility, interests, and talents. Therefore, adaptors are first interpreters and then creators. Hence adaptation is interpretation of the selected literary text.

Literature is an art which is developed through writing. It has been the way of artistic expression for centuries. Till the 18th century literature was popular source of entertainment. But with the advent of 19th century cinema became the most important form of expression. The literary writings in prose and poetry are adapted for cinematic presentation. Thus from the dawn of film industry the literary works

have been adapted. The adaptation of literature into film has become a new way of interpretation. This art of interpretation transformed already existing work of art into a new form of art. The screenplay writers have interpreted the plays; novels etc. and thousands of films are being produced all over the world.

Literature and Cinema are two distinct but equally extraordinary works of art. Both have the similarity of taking its readers/audience to a different world. Literature takes its readers on a journey of imagination that is away from the real world, while cinema presents the imaginative world before the audience through the audio-visual media. In fact cinema brings life to the literary writings through sound, music, visuals and actors. Adaptation of film has become one of the significant tools of communication and entertainment. There is constant interaction between film and literature. It leads to the diminishing and deconstructing of their boundaries, causing their fundamental features to become trans-migrant, ubiquitous. Adaptations of literary works, or transformations of literature into film, have become prominent and has paved the way for better interpretation of the literary text. Considering the vast array of styles and sensibilities on display in these and other adaptations it becomes evident that there is clearly more than just one way and certainly no single 'correct' approach to adapt a previously existing work. In 'The Death of the Author', Roland Barthes proposed over 50 years ago that 'a text is not a line of words releasing a single "theological" meaning of the Author-God but a multidimensional space in which a variety of writings, none of them original, blend and clash' (1977: 146). Transposition from one medium to another therefore always involves a complex set of negotiations with the variety of inter-texts activated by the source text.

Literature that is, novel/play etc. is a complete form of art. Generally the book (novel/play) is written by a single person. It is read by one person at a time and he may present the interpretation from his point of view. If the book becomes successful then many people will read the particular book (novel/play) and have their own interpretations. On the contrary the process of adaptation, the screenplay evolves with the contribution, suggestions and interpretations of many people. Though the screenplay is written by a script writer, the producers as well as directors add their views to make it successful. Moreover the film is watched by many people at a time. Thus adaptation of a literary text is the interpretation of the same.

Adaptation has been always an act of interpretation and judgment. It is observed that films based on great literary works have been the critical interpretation of the novels. This interpretation is a transformation from one art into another. The process of this transformation allows the best approach to an understanding of the differences and similarities that exist between these two modes of representation i.e. film and literature. The film version of a novel can be a critical essay emphasizing the main theme of the novel. Like criticism, the film adaptation selects some episodes, excludes others, and offers preferred alternatives. It may focus on specific areas in the novel, expand or contract details and may also indulge in fanciful flights about some characters. This critical gloss may make it even more convincing than the original, and hence enrich the appreciation of the novel. Analysis of these two modes of representation goes back to the early days of filmmaking, when movies were frequently conceived in theatrical terms and when "classics" from literature were often made into films.

When adaptation is seen as interpretation a number of issues arise regarding the film adaptation of literature. An American theorist George Bluestone in his *Novels into film* (1957) has evaluated the inter-relative process between film and literature. Bluestone states that the successful screenwriter in an adaptation must understand the limitation of the film medium and make a serious adjustment to a set of different and other conflicting conventions that have historically distinguished literature from the autonomous entities; the adaptation must link these "conflicting conventions". According to Bluestone, an adaptation is a type of raw material that paraphrases thematic content. Characters, key incidents and thematic high points become progenitive qualities for the film. Bluestone concludes with a premise that the adapter thus becomes a true author, not a mere translator of another's work

By the end of the nineteenth century interpretation and research gained momentum. People became aware and wanted to study literature in general and classics in particular. The same period also witnessed the emergence of cinema, a new art form which also came to be known as film, moving pictures, or movies. According to Balaz, the novel should be regarded, as a potential raw 'material to be transformed at will by the writer of the screenplay. He says that the screenplay has the capacity to approach reality, to approach the thematic and the formal design of the literary model and represent it with a viewpoint incorporating a new aesthetic

design and technology, creating thus a new artistic version: "It is also admitted that the literary foundation of the new art, new script, is just as much specific, independent literary form as the written stage play-there is nothing to prevent them from being literary masterpieces- the film script is an entirely new form." (Pp.246-247)

In the recent decades cinema has been dynamically interfacing with literature and life in a rapidly changing cultural context. Cinema is also the medium with immense mass appeal. The most general notion of popular Indian cinema being merely 'an entertainment industry 'has observed radical changes over the last few decades.

1.6 Types of Interpretation

The literary work from which an adaptation is drawn is inevitably inscribed in the cinematic text itself. In order to differentiate between variations undertaken adaptations, the film theorists have attempted to classify adaptations, arranging them into modes or types. They find their precedent however in literary theory i.e. in the translation theory propounded by John Dryden:

Metaphrase: Translating an author word by word and line by line, from one language to another.

Paraphrase: Where the author is not literally translated word byword but his sense is retained and amplified.

Imitation: Where the translator assumes the liberty not only to vary from the words and sense, but to forsake them both as he sees occasion; and taking only some general hints from the original,

1.7 Characteristic features of Adaptation as Interpretation

- In the dual task of masking and unveiling the source text adaptation plays the vital role of interpreting the source text It sometimes subverts the original text
- Because stories were well known and were not dependent on dialogue to explain them, or adaptations were a way of bringing the great works of literature to the masses, some filmmakers were of the view that a dependency on literature or "great art" would also elevate the status of the film

- Effective film adaptations help to recreate or refabricate the literary techniques; they expand a cinematic contribution into a literary one. In this process the filmmaker may be considered as a critic and his adaptation can be interpreted as a product of scholarship
- Adaptation is a literary enterprise as well as a cinematic one, filmmakers should study critical interpretation. Discussions of theme, tone, and style can be springboards to new interpretations in the films, just as they suggest new directions to scholars.
- The filmmaker is a critic; he interprets the literary text before its adaptation into film. The theme of fiction into film is largely a question of adaptation and moves beyond the traditional domain of translation studies that primarily focused either on authenticity related questions or fidelity to the original.
- The notion of interpretation brings in a new dimension to the existing debates within the domain and the central issue that is to be examined then is the notion of translation as trans creation and thereby interpretation.
- Adaptation is always an act of interpretation and judgment. It always involves a comparative interpretation of the source text in the light of an interpretation and makes interpretation as an artistic judgment of the text.
- Each act of adaptation involves a new cultural appropriation of the original text, and old texts are kept alive in the contemporary cultural imaginary through these very acts of appropriation.

1.8 Summary

Literary texts have been extensively adapted for the screen by filmmakers. Adaptation of literature into cinema seems to be an interpretation that involves interplay between the aesthetic forms of one period and cinematic techniques of the modern age. It is an interpretive intelligence of the screenplay writer to render a sensibility and an aesthetic design to an adaptation. The adaptation as interpretation not only analyses the literary text but also leads to the renewal of interest in the book itself. In some cases the cinematic adaptations are repeated. This re-interpretation of a particular literary text over and over again is an interesting phenomenon. It is like rereading or rewriting a text in different times, from different points of view. The varied renderings of a written text no doubt enrich the source text by providing it with

footnotes and a fresh interpretation. Thus adaptation of literary text for film making can be considered as one of the best ways of interpreting the text. A large number of films made in the world are adaptations of literary texts.

1.9 Illustrations

Since the beginning of cinema, adaptations have been a staple of the business of film. Among the earliest films were adaptations of literary works. The year, 1900, for instance, presents titles such as *Romeo and Juliet*, *Aladdin and the Wonderful Lamp*, *The Stocking Scene* from "*Naughty Anthony*," and a series of films entitled. Charles Dickens' *Great Expectations* (1861) and Charlotte Bronte's *Jane Eyre* (1847) are two such classics, which have been adapted for film several times. Their adaptation into film represents the reinterpretation of the texts from different point of view.

The films *Train to Pakistan*, 1947: *Earth*, and *Black Friday* are the cinematic adaptations of the literary works of Kushwant Singh's *Train to Pakistan*, Bapsi Sidhwa's *Ice Candy Man*, and *Black Friday: The True Story of Bombay Bomb Blasts* respectively.

1.10 Glossary and Notes

Ambiguity - the quality of being open to more than one interpretation, inexactness

Aesthetic - concerned with beauty or appreciation of beauty

Appropriation - the act of taking something without permission.

Authenticity - the quality of being authentic

Predates - exist or occur at a date earlier than something Domain an area of territory owned or controlled by a particular person.

Enterprise - a project or undertaking

Progenitive - having the power to produce

Mysteries - something that is difficult or impossible to understand or explain

Perspective - point of view.

1.11 Check Your Progress

Answer the following in one word/phrase/sentence

1. What is interpretation?

2. Which became the most important form of expression after 19th Century?
3. Why the adapters are called first interpreters?
4. What is the similarity between literature and cinema?
5. What is adaptation?

1.12 Answers to Check Your Progress

1. Interpretation is stylistic representation of creative or literary work. It is an explanation or way of explaining the source texts.
2. After 19th century cinema became the most important form of expression.
3. Adaptation is a process of appropriation, of taking possession of another's story, filtering it, in a sense, through one's own sensibility, interests, and talents. Therefore, adaptors are first interpreters.
4. Literature and Cinema have the similarity of taking its readers/audience to a different world.
5. Adaptation is an act of interpretation and judgment.

1.13 Exercises

A) Answer the following questions in about 200 to 250 words

1. Discuss Adaptation as interpretation.
2. Discuss Adaptation as interpretation in the light of the texts prescribed for your study.

B) Answer the following questions in about 100 to 150 words.

1. Types of Interpretation
2. Characteristics of Adaptation as Interpretation

Module III

The Comedy of Errors

Contents:

- 3.1 William Shakespeare
- 3.2 Introduction
- 3.3 Theme
- 3.4 Adaptation as Angoor
- 3.5 Characters
- 3.6 Story
- 3.7 Critical analysis
- 3.8 Summing up
- 3.9 References for further reading
- 3.10 Check your progress
- 3.11 Answer key
- 3.12

Objectives:

After studying this unit, students will be able to:

1. Know about comedy as form of drama in general and Shakespeare's comedy in particular
2. understand major aspects of the play, The Comedy of Errors
3. acquaint with the adaptation of play into film, 'Angoor'.

The Comedy of Errors

About William Shakespeare

Surviving documents that give us glimpses into the life of William Shakespeare show us a playwright, poet, and actor who grew up in the market town of Stratford upon-Avon, spent his professional life in London and returned to Stratford a wealthy landowner. He was born in April 1564 and died in April 1616 on the same day of 23rd. It was in 1593 that he became a published poet with his long narrative poem 'Venus and Adonis' followed by 'The Rape of Lucrece' in 1594. He wrote his plays on English history, several comedies and few tragedies. The plays those are considered to be major tragedies are Hamlet King Lear Othello and

Macbeth while comedies such as Twelfth Night, Measure for Measure As You Like It and Midsummer Night's Dream etc.

Introduction:

Shakespeare's lively play The Comedy of Errors introduces its audience to the old merchant Egeon who lost his wife and one of his sons many years before and who has been painfully searching for his other son for five years. The play is based upon Plautus's Menaechmi, a play about a pair of identical twins and also on Plautus's Amphitruo from which he borrowed the idea about the wife of one Antipholus entertaining the other Antipholus while her husband is locked out of his own house. The play is of mistaken identity and confusion, also of misidentification and misunderstanding.

Theme in The Comedy of Errors:

The Comedy of Errors is essentially a play about a family that is split apart and then reunited at last. The family unit and the bonds of familial relationships are crucial to the play. Antipholus of Syracuse travels all around the Mediterranean in search of his lost brother and mother, and Egeon puts his life in jeopardy by searching for his family in Ephesus. At the end of the play, Egeon's entire family is overjoyed with reunion among themselves.

Appearance & Identity:

The comedy of Errors is about appearance and identity. The plot of play results from the confusion of the identities of Antipholus and Dromio of Ephesus Antipholus and Dromio of Syracuse. Each one is constantly mixed up with his twin because of his physical appearance, even though they act differently and insist on who they are. The play thus shows the folly of making assumptions based on some one's appearance. In the end, everyone's true identity is revealed.

Mistakes and Coincidences:

This Shakespeare's play is called The comedy of Errors for a reason: the play is filled with humorous mistakes and errors, from mistaken identities to mixed-up objects to misinterpreted puns. Characters continually make mistakes and grow

more and more confused as the play progresses. In addition to the characters' mistakes, simple coincidences are also a significant force in the plot. The play reveals that we often use the supernatural as a catch all explanation for what we don't understand, even though such things are more often just a result of bizarre coincidences and simple human error.

Much of *The Comedy of Errors* is about mistaken identity and the search for true identity. While the theme of identity is a main force behind the plot, the wackiness that follows is also a driving force in this play. The theme of losing and finding oneself goes hand in hand with the comedic mistakes as well as coincidences that occur throughout the play. This theme of identity goes hand in hand with the concept of the differences in appearance and reality. Identity in this play is determined by where one is from, what one does and how other people portray an individual. Overall this theme of identity causes much confusion and is an essential reason why the play is titled as *The Comedy of Errors* which is driven by two main themes identity and the element of comedy within mistakes.

About The Comedy of Errors and 'Angoor'

An adaptation is a recreation of a literary story that would suit the time, place and situation of the adapter. Shakespeare's plays have been adapted in nearly every major language of the world and the pull continues still *Angoor* is one such effort from famous writer-director Gulzar. It is based on Shakespeare's play, *The Comedy of Errors*. As the title itself indicates, the play is full of comic situations derived out of two pairs of identical twins. Shakespeare, to my knowledge, is the only dramatist to have introduced double twins in one play and one can easily imagine the humor that would be derived out of mistaken identity, the major source of fun in the play. Gulzar has successfully maintained this stream of humor while presenting the story in the form of a film, of course, it is an adaptation and as such the story has been moved to the 20th century and in Indian situation, all necessary changes have been made to suit the new situation. For example, the very beginning of the original play has been discarded and the scene where the old man narrates his woeful tale to the Duke has been discarded to suit the modern times. Some situations and additions such as the hero smoking and using staff, the songs have also been made to give the film a

typical Indian film colouring. Maintaining the basic story pattern, Gulzar has produced a hilarious and stunning comedy in Indian context.

Characters in The Comedy of Errors

Since appearance alone is what counts in these plays, in Shakespeare as in Plautus, individual identification or personality is usually eradicated at least until the final scenes. Characters are governed by single trait so that they appear quite one dimensional Plautine and Shakespeare's farce thus draws upon the Greek notion of character, according to which superhuman forces stamp and direct human behavior singularly and predictably for the Elizabethans, too social and family relationships often dictated behavior rather than individual choice or talent Luciana advice to her sister Adriana concerning marriage and to Antipholus of Syracuse echoing almost verbatim convention at sermons of the time, is a reliable index to the Elizabethan culture for which Shakespeare was writing. But this was also a culture at the beginning of transition and many current social historians of the period now argue that with a shifting economy- from the fixed duties in feudalism to the more fluid ones in a nascent capitalism - many men and especially women were beginning to become aware of what might set them apart in a shifting and competitive world. Antipholus of Syracuse is warmly received in a strange city. Antipholus of Ephesus is locked out of his own home by his wife, who refuses to acknowledge that he is her husband. Dromio of Syracuse describes the kitchen wench to his master in a way that depersonalizes and deconstructs her, making her nothing more than a global map full of stereotypical prejudices of the day. Her explicit sketches that characterize the play, just as Egeon's initial sense of estrangement is in due course shared by more and more characters. The characters of The Comedy of Errors become not subjects but objects, integers moved by events and by the playwright like so many chess pieces on a comic chess board. Then, such depersonalized characters become comic commodities whose purpose, in a meta-theatrical expansion of the market setting is their commercial value as figures of fun.

Egeon is a merchant from Syracuse in the court of Solinus, Duke of Ephesus. Antipholus of Syracuse is a traveler who is in search of his mother and his brother along with his servant Dromio of Syracuse. Antipholus of Ephesus is the citizen of Ephesus with his servant Dromio of Ephesus. Adriana is the wife of Antipholus of

Ephesus and Luciana is her sister. Luce is the third female character, who is also called Nell, is a kitchen maid already betrothed to Dromio of Ephesus. Lady Abbess is the fourth female character, being also known as Emilia, head of a priory in Ephesus and finally identified as the mother of Antipholus. Courtesan is the hostess of Antipholus of Ephesus at dinner. Among minor characters are the first merchant and citizen of Ephesus, second merchant, Angelo as Goldsmith, Balthasar as Ephesus merchant and Dr. Rinch as Schoolmaster then as an officer and jailor so also known as an Ephesian law officer. Apart from these, there are messenger, attendants, headsmen, and officers.

Antipholus of Syracuse:

Born to Egeon and Emilia in Epidamium, Antipholus is raised by his father in Syracuse after being separated from his mother and brother in shipwrecks. At age of 18, he leaves home to seek out his twin brother and mother, accompanied by his servant Dromio. When he arrives in Ephesus, he is surprised to find everyone already seems to know him. He suspects witchcraft is involved and makes plans to leave the city as soon as possible. After many mishaps and moments of mistakes and moments of mistaken identity, he is finally reunited with his family.

Antipholus of Ephesus:

After a shipwreck separated him from his father and brother, Antipholus of Ephesus was taken from his mother by Corinthian fishermen. As a boy, he was brought to Ephesus, where he grew up, married and became a wealthy merchant. Antipholus of Ephesus is much less light-hearted than his twin brother and much quicker to resort to physical violence. He is feared by his servants and mistrusted by his wife Adriana. After spending a day with many mishaps and moments of mistaken identity, leading his fellow Ephesians to think he is crazy, Antipholus meets his long lost family members.

Dromio of Syracuse:

Dromio of Syracuse is one of the pair of twins sold as servants shortly after they were born. As a young adult, he is the manservant to Antipholus of Syracuse whom he accompanies to Ephesus as a quest to find his long lost brother. Like his

twin, Dromio of Syracuse is full of quips and puns, even seemingly at inappropriate times.

Dromio of Ephesus:

Dromio of Ephesus is the servant to Antipholus of Ephesus and his wife Adriana. He tries to follow orders but suffers much abuse at the hand of his employers like his twin brother, Dromio of Ephesus is a jokester even though his master is hot-tempered and has little time for humor. Dromio frequently uses jokes and wordplay to make light of his predicament. This behavior increases once he begins receiving conflicting commands from the two Antipholus brothers.

Egeon:

Egeon is the first major character to appear in this play. This tale of sorrow in Act I, Scene I provides most of the back story necessary for understanding the plot. Although he has suffered much and expects to be executed shortly, Egeon remains dignified and asks only for a speedy death. After the first scene, Egeon is off stage for almost the entirety of the play, his sons and servants are unaware he is in Ephesus at all, let alone on death row. Egeon meets his sons entirely by coincidence as he is on his way to be executed.

Adriana :

Adriana is the leading female character a long-suffering Ephesian lady who chafes at society's rules for married women. She suspects her husband. Antipholus of Ephesus is having an affair with the courtesan but Antipholus denies this. When Adriana meets her brother-in-law, Antipholus of Syracuse, she mistakes him for his twin brother. She leads his strange behavior as yet another sign of her failing marriage.

Emilia:

Egeon mentions his wife at the very beginning of the play, but he has no idea what has happened to her and never tells the audience her name. Emilia herself appears only in the final scene of the play. When she reveals herself as Egeon's long

lost wife and the mother to the Antipholus twins, she is somewhat domineering and wastes no time in dispensing sharply worded marriage advice to Adriana.

Story of The Comedy of Errors

Egeon, a merchant of Syracuse, is condemned to death in Ephesus for violating the ban against travel between the two rival cities. As he is led to his execution, he tells the Ephesians Duke, Solinus that he has come to Syracuse in search of his wife and one of his twin sons, who were separated from him 25 years ago in a shipwreck. The other twin, who grew up with Egeon, is also traveling the world in search of the missing half of their family. The Duke is so moved by this story that he grants Egeon a day to raise the thousand mark ransom that would be necessary to save his life.

Meanwhile unknown to Egeon, his son Antipholus of Syracuse with his slave Dromio is also visiting Ephesus where Antipholus of Ephesus missing twin, known as Antipholus of Ephesus, is a prosperous citizen of the city. Adriana takes Antipholus of Syracuse for her husband and drags him home for dinner, leaving Dromio of Syracuse to stand guard at the door and admit no one. Shortly thereafter, Antipholus of Ephesus with his slave Dromio returns home and is refused entry to his own house. Meanwhile, Antipholus of Syracuse has fallen in love with Luciana, Adriana's sister who is appalled at the behavior of the man she thinks is her brother-in-law.

The confusion increases when gold chain ordered by the Ephesian Antipholus is given to Antipholus of Syracuse. Antipholus of Ephesus refuses to pay for the chain since he never received it and is arrested for debt. His wife seeing his strange behavior, decides he has gone mad and orders him bound and held in a cellar room. Meanwhile, Antipholus of Syracuse and his slave decide to flee the city, which they believe to be enchanted, as soon as possible only to be menaced by Adriana and the debt officer. They seek to refuse in a nearby abbey.

Adriana now begs the Duke to intervene and remove her husband' from the abbey into her custody. Her real husband, meanwhile, has broken loose and now comes to the Duke and levels charges against his wife. The situation is finally resolved by the Abbess, Emilia, who brings out the set of twins and reveals herself to be Egeon's long lost wife. Antipholus of Ephesus reconciles with Adriana, Egeon is pardoned by the Duke and reunited with his spouse, Antipholus of Syracuse

resumes his romantic pursuit of Luciana, and all ends happily with the two Dromios embracing.

Critical Analysis: The Comedy of Errors and 'Angoor'

The Comedy of Errors as Shakespeare himself recognized when he adapted his play from the Palatine originals and called it The comedy of Errors, is a reduction ad absurdum of the narrative of mistaken identity. By creating a plot around two sets of twins, Shakespeare self-consciously draws attention to the role of the twin conceit in generating misrecognition. This play is also a play about misrecognition but, unlike tragedy that has profound consequences for the protagonist's self-understanding.

The comedy of Errors is a tragic comedy given the framing story that narrates how the two sets of twins have been separated and the father has been threatened with execution. None the less this play does explore to the complex relationship of power and mutual dependency in the master-servant relationship that is comically dramatized in Shakespeare by two repeated beatings administered on the hapless - Dromio through no fault of his own. However, in the films, we are invited to sympathize with the servants as they continually get beaten when they are cast as the unwitting bearers of confounding messages or abused in their role as go-betweens. Furthermore 'Angoor' as befits a film of so-called middle cinema is pointedly sensitive to the potential inversion of the relationship between master and servant, and hence the arbitrariness of assigned social roles

The affinity between The Comedy of Errors and popular Indian cinema teaches us not simply about the 'adaptability of Shakespearian idiom, in particular, Shakespeare's characters and plots, but also about nature and artistic form. Gulzar who wrote the dialogue in 'Do Dooni Char' obviously decided to return to Shakespeare's play when directing his adaptation in 'Angoor' which is self-consciously referred to in the opening titles, and he plays down the incipient romance almost to non-existence. The strength of this strategy is that 'Angoor' is free to focus more squarely upon the comedy for which the film seems universally loved and admired. The doubling between the two sets of master-servant twins in 'The Comedy of Errors' is transformed into a doubling between masters (the cops) and the servants (the gundas) in which the roles are eventually, completely reversed.

Adriana & Luciana in *The Comedy of Errors* differ sharply like Kate and Bianca in *The Taming of the Shrew* as to whether women should be wary of suitors or acquiescent. Shakespeare is less interested in how sisters relate to one another than relationship is in the relationship of the sister to brother or brother to brother.

The Comedy of Errors is about the separation and eventual reunion of two pairs of brothers, both of them identical twins. (Shakespeare was the father of twins, born in 1585). The two Antipholuses were born in an hour, 'the one so like the other/as could not be distinguished but by names. As the self-same hour two other identical twins were delivered to women of lower social status, thus presiding, in time, a pair of servants (the Dromios) for the Antipholuses. Both sets of twins are separated by a storm at sea, one pair ending up in Ephesus, and the other in Syracuse. The search of the Syracusan twin for long lost brother brings him and his Dromio to Ephesus, where all the hilarious mix-ups occur as a result of mistaken identity. Eventually, a recognition scene restores the brothers not only to each other but to their long-separated mother and father.

At its heart, this comic force taken out of 'Plants' 'Menachmi' or twins, is a story of the search for one's other self. Identical twins are a special case in the phenomenon of siblinghood. Stories abound in every culture about identical twins whose spouses cannot tell them apart, even in bed. *The Comedy of Errors* toys with this titillating fantasy

One of the play's funniest scenes is when Adriana, the wife of Antipholus of Ephesus, invites the man she takes to be the husband into their house. "What was I married to her in my dream ponders Antipholus of Syracuse to himself. He decides to entertain the offered fantasy. Why not I what man would turn down the chance to sleep with a beautiful woman who suddenly invites him into her bedchamber.

The potentially transgressive and even incestuous thrust of the plot is deflected by the fact that Adriana has a spinster sister whom Antipholus of Syracuse can safely marry instead of his sister-in-law. *The Comedy of Errors* explores one of our most needful dreams, that of finding a long-lost-sibling and thereby recovering ourselves.

Summing Up:

'Angoor' is arguably the greatest comedy of Indian Cinema. It is also a rare clean yesteryear comedy unlike today's much popular trend of trash comedies. It is a real rib-tickler and a happy tearjerker. One must see to appreciate this hidden jewel.

Works Referred :-

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Check your progress

Q.1 (A) Complete the following by choosing the correct alternative.

1. The Comedy of Errors is set in the city of.....
 - a) Syracuse
 - b) Corinth
 - c) Ephesus
 - d) Epidamnum

2. Egeon lost his family in.....
 - a) an accident
 - b) a war
 - c) a flood
 - d) a shipwreck

3.is the name of the inn where Antipholus and Dromio were staying.
 - a) Centaur
 - b) An abbey

- c) Mentor
- d) Medusa

4. The Twins got separated because

- a) The ship sank in the sea.
- b) The husband and wife quarreled over their possession.
- c) The parents divided the children
- d) The big rock broke against a big rock.

5. The story of the play "The Comedy of Errors is based on.....

- a) Plautus' Menachmus
- b) Plantus' Menachmi
- c) Plantus' My fair Lady
- d) Pauline's stories

6. Egeonthe twins of the farmer because he took pity on the poor farmer.

- a) accepted
- b) adopted
- c) purchased
- d) enslaved

7. Ultimately the Abbeyss turned out to be.....

- a) The mother of Adriana
- b) The mother of Solinus
- c) The sister of Egeon
- d) The lost wife of Egeon

8. Adriana was a woman of.....

- a) loose character
- b) religious tendencies
- c) generous nature
- d) erratic nature.

9. Courtesan is the.....of Antipholus of Ephesus at dinner.

- a) friend
- b) hostess
- c) enemy
- d) guest.

10. Antipholus of Syracuse leaves home at the age of.....

- a) 16
- b) 18
- c) 20
- d) 22

Q. 1 (B) Answer the following questions in one word /phrase / sentence.

1. Who was Luciana in the 'Comedy of Errors'?
2. Where does the final reunion in the Comedy of Errors' take place?
3. What is the name of Egeon's wife?
4. What is the main source of humor in the Comedy of Errors'?
5. Who cautions Antipholus against breaking open the door?
6. Who are the two persons involved in the first and last?
7. How many times did the officer appear in the play?
8. What is the period of the actual plot?
9. Who is Egeon by profession?
10. Why does the abbess scold Adriana?

Q.2 Answer the following questions in about 250 to 300 words.

1. Compare and contrast characters of Adriana and Luciana
2. Mistaken identity is the chief source of comedy in 'The Comedy of Errors' Evaluate.

3. Is the film Angoor faithful to its source text 'the Comedy of Errors'? Justify

Q. 3 Write short notes on the following in about 100 to 150 words.

1. Humour in The Comedy of Errors.
2. The lunch scene in 'The Comedy of Errors'
3. The title "The Comedy of Errors"

4. The Chain Episode in 'The Comedy of Errors'

Answer key:

Q.No.1 (A) –

- 1) c
- 2) d
- 3) a
- 4) d
- 5) b
- 6) c
- 7) d
- 8) d
- 9) b
- 10) b

(B)

- 1) Adriana's sister
- 2) Outside the Abbey
- 3) Emilia
- 4) Mistaken identity
- 5) The goldsmith
- 6) Duke Solinus and Egeon
- 7) Four times
- 8) Early morning to sunset
- 9) Merchant
- 10) For her harsh treatment to her husband.

Module IV

Comedy of Errors and its adaptation 'Angoor'

Content:

- 4.1 Gulzar
- 4.2 Introduction
- 4.3 Theme
- 4.4 Story of Angoor
- 4.5 Angoor: An Adaptation
- 4.6 Characters
- 4.7 Critical analysis
- 4.8 Summing up
- 4.9 References for further reading
- 4.10 Check your progress
- 4.11 Answer key

Objectives:

After studying this unit, students will be able to:

1. know about Gulzar as filmmaker and his film 'Angoor'.
2. understand adaptation of Shakespeare's The Comedy of Errors into 'Angoor'.
3. acquaint with changes, deletion, similarities, contrasts etc. while adapted into film.

Angoor

Gulzar:

Sampooran Singh Kalara is known popularly by his pen name Gulzar and also Gulzar Saab. He is an Academy Award-winning Indian film director, lyricist, and poet. Born in Jhelum District in British India on 18th August 1934 and he started his career with the music director. He wrote a great deal of poetry and directed several films. His wife, Rakhee Gulzar is a famous actress in the Indian film industry.

Introduction:

Gulzar's Angoor is a comedy film of 1982 who had penned a script inspired by Shakespeare's The Comedy of Errors. It was adapted for cinema by Debu Sen in the form of a film called "Do Dooni Char". Angoor is about two pairs of identical twins

separated at birth, meet in adulthood, causing confusion. One of the pairs is honest and the other is wanted by the police.

Angoor is an Indian Hindi language comedy film of 1982 starring Sanjeev Kumar and Deven Verma in dual roles and directed by Gulzar. It is a remake of the Indian film, Do Dooni Char which was again a remake of 1963, Bengali Language comedy film 'Bhrantibilas' that is based on Ishwar Chandra Vidya Sagar's, Bengali novel by the same name, which itself is based upon Shakespeare's play The Comedy of Errors.

Identical Twins: Theme

The film is about two pairs of identical twins separated at birth and how their lives go haywire when they meet in adulthood. Raj Tilak and his wife Shammi are on a trip with their twin sons, both of whom they call Ashok since they look the same, they should be called the same, is Mr. Tilak's reasoning. Another set of twins, of both of them look same, they are also called Bahadur.

Humour brings us to the book 'Angoor' (1982) by Sathya Saran who, at the initial outset makes it clear that the Shakespearean comedy was not on her mind when she was offered the contract. It was more by design than choice and she used all her wits to gain whatever insight she could into the lovable comedy. It is a well-organized book and talks in quite some detail about 'Do Dooni Char' (1968) the predecessor to Angoor where Gulzar too had worked in more than one capacity.

Story of Angoor

Angoor is a movie about Raj Tilak (Utpal Datta) and his family. Tilak has identical twins whom he calls Ashok (Sanjeev Kumar). Both the twins are named Ashok. One day Raj Tilak is on his way with his wife and kids, in the midway Raj Tilak found another pair of identical twins whom he adopts and names Bahadur (Deven Verma). Once again both the twins are named same, Bahadur. Destiny plays its game and an unfortunate accident divides the family. The family gets divided like this, both the parents have one kid out of each pair, so the mother has one Ashok and one Bahadur and the father has one Ashok and one Bahadur. One Ashok is married to Sudha (Moushmi Chatterjee) and Bahadur is married to Prema (Aruna Irani). And the other Ashok is a detective novel lover and Bahadur is a Bhaang

addict. The destiny again plays its game, and both the twin pairs are in one city. The two pairs of twins with the same faces and same names altogether with all other characters make you laugh hysterically with so many events and confusions going around.

Angoor: An Adaptation

An adaptation is a recreation of a literary story that would suit the time, place and situation of the adapter. Shakespeare's plays have been adapted in nearly every major language of the world and the pull continues still. *Angoor* is one such effort from famous writer-director Gulzar. It is based on Shakespeare's play, *The Comedy of Errors*. As the title itself indicates, the play is full of comic situation derived out of two pairs of identical twins. Shakespeare, to my knowledge, is the only dramatist to have introduced double twins in one play and one can easily imagine the humor that would be derived out of mistaken identity, the major source of fun in the play. Gulzar has successfully maintained this stream of humor while presenting the story in the form of a film, of course, it is an adaptation form and as such the story has been moved to the 20th century and in Indian situation, all necessary changes have been made to suit the new situation. For example, the very beginning of the original play has been discarded and the scene where the old man narrates his woeful tale to the Duke has been discarded to suit the modern times. Some situations and additions such as the hero smoking and using snuff, the songs have also been made to give the film a typical Indian film colouring. Maintaining the basic story pattern, Gulzar has produced a hilarious and stunning comedy in Indian Context.

Characters in Angoor

In *Angoor*, Ashoka and Bahadur have played the double role of twin brothers masters and servants respectively Antipholus and Dromio. These main roles are played by Sanjeev Kumar and Deven Varma. Ashoka's parents roles are assigned to Raj Tilak and Mrs. Raj Tilak. These roles are played by actor Utpal Datta and actress Shammi. Ashoka's wife is Sudha and his sister in law is Tanu. Sudha and Tanu are Moshami Chatterjee and Deepti Naval. Aruna Irani played the role of Prema who is maid-waitress towards Sudha and Ashok and also Bahadur's wife. Alka is friend to Ashok who is Padma Chavan as actress. The role of goldsmith is played by C.S.

Dubey and Yunus Parvez is Mansoor Miyan servant to the goldsmith. Trilok Kapoor is police - inspector, Ram Mohan is Taxi Driver and Kamal Deep by the same name. T.P. Jain is the diamond merchant as Ganeshilal.

What makes the movie 'Angoor' more special is the star cast. Every character of the movie is well carved and has done full justice with their respective characters. The main lead, Sanjeev Kapoor and Deven Verma have performed brilliantly, Deven Verma has done a marvelous job with his impeccable expressions those are unforgettable. On the whole, Angoor is a must watch an evergreen movie.

At first glance, the plot of Angoor seems to follow the trope of identical twins separated when young, and subsequently finding each other one way or the other, presumably by divine intervention. A closer look will however reveal that the storyline has been modified to be more palatable for the Indian audience.

'Angoor' begins with a cheeky toast to the genius of Shakespeare, thus acknowledging the contribution of his *The comedy of Errors* to the plot of the movie. The film introduces the two twins traveling with their parents. Their father, Raj Tilak, an eccentric man names by bizarre reasoning both of his sons Ashok and does the same to another set of twins abandoned by their mother in the inn they made a stop at, naming them Bahadur. The six characters are met with a dire situation when they are shipwrecked and separated, eventually, growing up in different towns Ashok and Bahadur from Dinkapur, travel to another town which coincidentally happens to be their brothers.

The film 'Angoor' makes several digressions from the original storyline of the plays, taking generous creative liberty to tweak certain characters to have life of their own. The character of Egeon, for instance, who plays an important role till the end of the play is killed off trashes unceremoniously and abruptly after the ship-wreck. The Syracusan Ashok, so to speak, a man of eccentric spirit himself is an avid reader of Hindi crime thriller novels and is a highly suspicious individual. In *The Comedy of Errors* Egeon mentions to the Duke of Ephesus, that his younger son went out in search for his older twin after the age of eighteen. In Angoor, however, the Ashok from Dinkapur seems to remain oblivious of his brother's existence until he finally comes face to face with him towards the end of the movie. The other Ashok, on the other hand, is first shown to be playing cards with his overbearing wife, Sudha and his sister-in-law, Tanu. There is no equivalent of this scene in the play itself and

appear to be added to establish the dynamics between the three characters. The Syracusan Ashok's courting of Tanu, the Bollywood counterpart of Luciana is not as overt as in the play. One of the major changes in the film adaptation is the scene where the mistaken pair of Ashok and Bahadur devise, a plan to drug the characters of Sudha, Tanu, and Prema to escape unnoticed, ultimately ending up drugging themselves in the process. The minor character of Alka remains unexplained, other than being a source of jealousy for Sudha. She seems to be introduced only as an afterthought to steer the action of the film..

Critical Analysis: Angoor

The Comedy of Errors as Shakespeare himself recognized when he adapted his play from the Plautine originals and called it The comedy of Errors, is a reduction ad absurdum of the narrative of mistaken identity. By creating a plot around two sets of twins, Shakespeare self-consciously draws attention to the role of the twin conceit in generating misrecognition. This play is also a play about misrecognition but, unlike tragedy that has profound consequences for the protagonist's self-understanding.

The Comedy of Errors is a tragic comedy given the framing story that narrates how the two sets of twins have been separated and the father has been threatened with execution. Nonetheless this play does explore to the complex relationship of power and mutual dependency in the master-servant relationship that is comically dramatized in Shakespeare by two repeated beatings administered on the hapless - Dromio through no fault of his own. However, in the films, we are invited to sympathize with the servants as they continually get beaten when they are cast as the unwitting bearers of confounding messages or abused in their role as go-betweens. Furthermore 'Angoor' as befits a film of so-called middle cinema is pointedly sensitive to the potential inversion of the relationship between master and servant, and hence the arbitrariness of assigned social roles.

The affinity between The Comedy of Errors and popular Indian cinema teaches us not simply about the adaptability' of Shakespearian idiom, in particular, Shakespeare's characters and plots, but also about nature and artistic form. Gulzar who wrote the dialogue in 'Do Dooni Char' obviously decided to return to Shakespeare's play when directing his adaptation in 'Angoor' which is self-consciously referred to in the opening titles, and he plays down the incipient

romance almost to non-existence. The strength of this strategy is that 'Angoor' is free to focus more squarely upon the comedy for which the film seems universally loved and admired. The doubling between the two sets of master-servant twins in The Comedy of Errors is transformed into a doubling between masters (the cops) and the servants (the gundas) in which the roles are eventually, completely reversed.

The Comedy of Errors is about the separation and eventual reunion of two pairs of brothers, both identical twins. (Shakespeare was the father of twins, born in 1585). The two Antipholuses were born in an hour, 'the one so like the other / as could not be distinguished but by names. As the self-same hour two other identical twins were delivered to women of lower social status, thus presiding, in time, a pair of servants (the Dromios) for the Antipholuses. Both sets of twins are separated by a storm at sea, one pair ending up in Ephesus, and the other in Syracuse. The search of the Syracusan twin for long lost brother brings him and his Dromio to Ephesus, where all the hilarious mix-ups occur as a result of mistaken identity. Eventually, a recognition scene restores the brothers not only to each other but to their long-separated mother and father.

As its heart, this comic force taken out of Plants' 'Menachmi' or twins, is a story of the search for one's other self. Identical twins are a special case in the phenomenon of siblinghood. Stories abound in every culture about identical twins whose spouses cannot tell them apart, even in bed. The Comedy of Errors toys with this titillating fantasy.

The potentially transgressive and even incestuous thrust of the plot is deflected by the fact that Adriana has a sinister sister whom Antipholus of Syracuse can safely marry instead of his sister-in-law. The Comedy of Errors explores one of our most needful dreams, that of finding a long-lost-sibling and thereby recovering ourselves.

Summing Up:

"Angoor" is arguably the greatest comedy of Indian Cinema. It is also a rare clean yesteryear comedy unlike today's much popular trend of trash comedies. It is a real rib-tickler and happy tearjerker. One must see to appreciate this hidden jewel.

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- 6) Vasudevan, Ravi, 'The Melodramatic Public: Film, Form and Fascination in Indian Cinema.
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Check your Progress:

Q.1: A) Complete the following sentences by choosing the correct alternative.

1] The Film 'Angoor' is directed by.....

- a) Ram Gopal Verma
- b) Rajkumar Hirani
- c) Subhash Ghai
- d) Gulzar.

2) 'Angoor' opens with..... between Ashok, his wife and sister-in-law.

- a) a cricket playing scene
- b) an abbey
- c) mentor
- d) a card-playing scene

3) Prema, the wife of Bahadur is a..... living with Sudha's family.

- a) cook
- b) clerk
- c) sweeper
- d) maid.

- 4) Mansoor Miyan delivers the necklace to Ashok.....
- a) at his home
 - b) at the bust station.
 - c) at the river bank
 - d) at the rickshaw stand.
- 5) Tanu was.....
- a) a professional singer
 - b) an amateur
 - c) a teacher of music
 - d) a singer of no quality.
- 6) Bahadur mixes bhang in the pakodas so that.....
- a) he and Ashok can enjoy pakodas
 - b) Sudha and Tanu would enjoy eating them.
 - c) he and Ashok could escape from the house.
 - d) Bahadur could show how intelligent he is
- 7) Ashok (D) denies..... times in the film that he is married.
- a) two
 - b) three
 - c) four
 - d) five.
- 8) Mistaken identity in the film means.....
- a) wrong persons meet each other.
 - b) persons meet each other on the wrong occasion
 - c) people meet each other at the wrong time.
 - d) people meet one another at an unwanted time.
- 9) Ashok and Bahadur of Dinkapur reach the nameless city to.....
- a) attend the marriage of their friend
 - b) discuss a plan of a building.

- c) advertise their business in the newspaper
- d) fix a land deal for some new business.

10) Ashok and Sudha love each other but.....

- a) opposed to each other's views.
- b] always quarreling on important matters.
- c) constantly a loggerhead on trivial causes.
- d) hateful to others commenting on their quarreling.

B) Answer the following questions in a word/phrase sentence each.

- 1) How is the relationship between Bahadur and Prema?
- 2) Where do Ashok (D) and Alka meet?
- 3) Who is Sudha in the film 'Angoor'?
- 4) In which hotel were Ashok and his servant Bahadur staying?
- 5) What is Ganeshilal particular about?
- 6) What is Ashok (D)'s hobby?
- 7) What had Ashok promised his wife Sudha?
- 8) Why is Raj Tilak reluctant to travel by ship?
- 9) What makes Ashok (D) go to sleep in Sudha's bedroom?
- 10) Which Ashok is married?

Q.2: Answer the following question in about 250 to 300 Words.

- 1) Discuss the reshaping of characters in 'Angoor' and compare them with those of The Comedy of Errors.
- 2) Is the film 'Angoor' faithful to its original text The Comedy of Errors? Explain.
- 3) Write a note on the appropriateness of the title 'Angoor'.

Q.3: Write short notes on the following in about 100 to 150 words each.

- 1) The End of the film 'Angoor'
- 2) Prema
- 3) The Rope Episode
- 4) Ganeshilal

Answer key:

Q.No. 1 A)

- 1) - d,
- 2) - d,
- 3) - d,
- 4) - d,
- 5) - a,
- 6) - c,
- 7) - c,
- 8) - a,
- 9) - d,
- 10) - c

B)

- 1) loving married couple
- 2) at the railway station.
- 3) Ashok's wife.
- 4) Hotel Imperial
- 5) about time.
- 6) reading crime fiction
- 7) a diamond studded gold necklace.
- 8) because he cannot swim.
- 9) the combined impact of wine and hashish
- 10) Ashok in the nameless city.

Module 1

Transformation and Transposition

Contents

- 1.0 Objectives
- 1.1 Introduction
- 1.2 Presentation of Subject Matter I
 - 1.2.1 Adaptation
 - 1.2.2 Types of Adaptation
 - 1.2.3 Adaptation as Transformation
 - 1.2.5 Assumptions in Transformation
- 1.3 Presentation of Subject Matter II
 - 1.3.1 Transposition: Concept and Implications
 - 1.3.2 Examples of Transposition
- 1.4 Summary
- 1.5 Terms to remember
- 1.6 Check your progress
- 1.7 Answers to Check your progress
- 1.8 Exercises
- 1.9 Reference Books

1.0 Objectives

Objectives of this unit are as follows.

- 1) To understand the process of adaptation.
- 2) To know different ways of adaptation.
- 3) To understand the process of transformation in films.
- 4) To study the process of transposition in films.

1.1 Introduction

History of the world came into existence in the form of stories. It was circulated orally which is the first form of storytelling. The stories of deeds and adventures of people, either living or dead, were communicated orally. The oral presentations involved many intricate skills like tone, pitch, facial expressions, body movements, eye contact, etc. They accompanied the words and enabled the

audience to decipher meanings of different expressions. Meaning and effect of the story largely depended on the narrator. The narrator made changes in the story-added or removed some content, elaborated certain events and avoided elaboration in certain. Usually these changes were dependent on the mood and knowledge of a particular field of the narrator. The narrators became elaborate in the area of their interest while they were drab and destitute in the events that they did not like. The narrator created the scenes and controlled imagination of the audience.

The second form of storytelling is writing. With the spread of writing, the role of the narrator changed. Only words remained on the paper. These words have a lot of space for multiple interpretations. They need imagination of the reader to understand the events and scenes. Readers get freedom to understand and interpret the story as per their background knowledge and training.

The third form of storytelling is cinema. It is basically a visual medium assisted by audio. Making a film or cinema is a complicated process. It begins with the script which takes into account all the elements involved in the process. This script is basically a written version of what we see on the screen. In that sense and in every sense, a film or cinema is to be written first and then dramatized before camera. This process demands changes to be made in the original work by the director. This process of changes or alteration is adaptation. Transformation and Transposition are in every sense parts of the process of adaptation. Let's discuss them one by one.

1.2 Presentation of Subject Matter I

1.2.1 Adaptation

The word 'adaptation' has its origin in the Latin word 'adaptare' which means to 'fit in'. 'To adapt' means to make changes suitable to purpose for which the work is used. Changes may be structural or functional. In the context of media, adaptation means a movie, television drama or a stage play which is adapted from a written work.

Adaptation is a process in which substantive changes may be made as per the requirements of the new form of presentation. Adaptation is repetition but repetition without replication' (Hutcheon 2013, p. 7). There are different aims of adaption. The written work may be a novel, a play, a short story or even a poem. One author adapts materials or methods to create a new work of art-poem, novel,

drama, cinema, etc.- such as theme, setting, characters, story, narrative techniques or imagery. The person adapting new material identifies his intentions and makes the suitable changes so as to make his work more effective and influential. Generally speaking, adaptation is an act of altering the original keeping in view needs of the present work—the changes may suit the cultural set up, the time frame, the ideological requirements, the politico-economic background and so on.

1.2.2 Types of Adaptation

There are different ways in which adaptation is viewed in theory and even in practice.

Adaptation as Literary Imitation

This is the simplest and the most common form of adaption. It is always an anxiety of a literary writer to think about a completely new theme, thought, form of presentation, style, etc. Whatever we think of is always existent. This creates anxiety in the mind of a creative writer. We often find that almost seventy per cent literature is repetitive. For example the Mahabharata is an epic written by Maharshi Vyasa. We find many adaptations of the Mahabharata in many Indian languages. In Marathi, Shivaji Sawant has written two novels Mrityunjay (1969) and Yugandhar (1998). Both the novels have been developed taking two different characters, Karn in Mrityunjay and Krishna in Yugandhar, from the Mahabharata. This is a literary adaptation. We find several versions of the Ramayana in different Indian languages. The recent Marathi adaptation of the Ramayana is Geet Ramayan (1955) by G. D. Madgulkar.

Adaptation as a Parody

Parody is a work created to imitate or to comment on an original work. It generally makes fun of the original work. The target of fun may be one or more characters, events, style, language, etc. The imitation is ironic in tone and satiric in style. A very recent example in cinema is the original cinema 300 (2007 movie directed by Zack Snyder) is parodied in Meet the Spartans (2008 movie directed by Jason Friedberg and Aaron Seltzer). Meet the Spartans mocks the original movie by making serious events funny and erroneous. Though the theme is adapted as it is, style of presentation has been altered drastically.

Adaptation as a Translation

Translation is by birth adaptation along with appropriation. It is basically the change of language. Here, the change of language alters many other dimensions of a work. Change of language impels change of cultural and social background. Secondly, effectiveness of a translated work depends on the linguistic competence of the translator. It is in the hands of the translator, the new work takes its shape. Though the translated work is not the original work as it is, it has deep connection to the original. It is not necessary for a translated work to know the original work. It is an independent work which has the original text as its source. Very famous example of translation in the Indian cinema is the Marathi movie *Sairat* (2016 movie directed by Nagraj Manjule) has been translated in Hindi as *Dhadak* (2018 movie directed by Shashank Khaitan). We can easily notice the cultural and linguistic alterations. Language is always dependent on the cultural aspects of a society. In the literary world, translation is a very big simultaneously running creative process today. There are thousands of novels, plays and poems getting translated every day.

1.2.3 Adaptation as a Transformation

Fidelity in Adaptation

Altering the form is not that simple a thing. There are several changes that one has to make while transforming one form of literature into the other. There are possibilities of losses, changes, alterations, etc. which are typically made to fulfill the requirements of the new form. It is here that the most basic question of fidelity in transformation has been raised by many critics. Some of the questions are as follows:

- What is the extent of the details of setting and plot retained or recreated?
- Does the new work adapt the nuances and complexities of the characters?
- Does the new work communicate the themes and ideas in the original work?
- To what extent has a different historical or cultural context altered the original context?
- What is the extent of change in the meaning of the original work in the new form?

There are several arguments against the fidelity issue. First, insistence on fidelity may subdue other more effective approaches towards adaptation. Second, in the process of adaptation, the same idea may be presented with better effect and

influence. The convergence among arts may have a better and desirable effect which would ultimately enrich the cultural heritage. Third, the two forms of presentation- novel, poetry, drama, cinema, etc-have two different effects. The way subject has been presented in the novel may not produce the same effect as is produced by the film. Fidelity ignores this important possibility of adaptation. Fourth, insistence on fidelity ignores the tools and techniques required for transformation of a work from one form to another.

Dudley Andrew in his book *Concepts in Film Theory* (1984) discusses adaptation in terms of "borrowing, 'intersecting' and 'transforming' (p.98). Borrowing' for him means a simple process of transfer of 'generality of the original'. It is the most common mode of adaptation where the artist employs, more or less extensively, the material, idea, or form of an earlier, generally successful text (p.94). 'Intersection' is just an opposite of borrowing'. 'Here the uniqueness of the original text is preserved to such an extent that it is intentionally left unassimilated in adaptation. The cinema, as a separate mechanism, records its confrontation with an ultimately intransigent text' (p. 99).

Transformation is a form of adaptation. It is change in the medium of presentation. Change of medium of presentation is simply not a language game. It is a very complex process where the adapter has to take into account several aspects to bring the intended effect into the force. The first and foremost is the suitability of the medium and the dexterity with which he can present the original material in the new form. The adapter has a choice to select and omit the events, character, weightage given to different characters, importance given to different events, arrangement of events and so many other factors. The adapter has to be extremely careful while giving treatment to different elements from the original work. For example *Metamorphoses* is an epic written by Ovid. The story of *Pygmalion* from it has been transformed into different literary forms by different authors over a period of time. G. B. Shaw wrote a play *Pygmalion* in 1913, Jean-Leon Gerome has a very famous painting *Pygmalion and Galatea*, the famous opera *My Fair Lady* is a musical opera produced by Alan Jay Lerner. A movie of the same name *My Fair Lady* was produced by the Warner Brothers in 1964. Thus a small story may be transformed into different literary forms.

Let's discuss transformation in the light of Shakespearean plays. Each of the Shakespearean plays has universal appeal and application. His characters find resemblance to people from all countries across the world though their cultural backgrounds differ drastically. The mind sets of individuals are groomed by the cultural practices and values inculcated and nurtured in those cultures. Shakespearean characters represent those basic human emotional traits of individuals. However, the characters of Shakespeare are bound by ethical, political, economic and religious aspects of the English culture of the Elizabethan period. In these views, it becomes a herculean task to transform a Shakespearean drama into a film or a novel

- The first transformation is from the stage to the screen. This cannot be done merely by replacing the stage with equally rich and lavish scenes and locations in the background. A suitable set is required for shooting a scene. Creating a set takes a lot of time besides economic support.
- Dialogues play a very crucial part in the stage presentation. Dialogues are one of the important aspects of a film besides background scene, situation, background music, forthcoming scene and many other things. Hence, the stage dialogues cannot be copied as they are in the film. They undergo modifications and alterations suitable to the scene.
- Plays are culture specific and the playwright attempts to present characters in a particular cultural backdrop. The screens on the stage are suggestive of location whereby the audience gets idea of everything by associating his background knowledge with the scene. In cinema, there is a series of scenes following one another which mostly restricts imagination of the audience. Hence, readymade locations with their names are provided to the audience. Sometimes they are presented through the dialogues. The location on the screen should be conversant with its geographical and cultural setting. Any contradictions or differences are very easily identified by the audience and it becomes the issue of criticism
- Scenes and dialogues on the screen are often accompanied by the background music for better effect on the audience. This may or may not be the case with the drama. Background music is only incidental in drama. This addition of music to

the scene sequence and dialogue is a separate process of sound editing. Music adds to the overall effect of the movie which is only incidental in drama.

- **Historicizings/ Dehistoricizings:** This is the first dichotomy presented by Linda Hutcheon (2013). When a work is created in a particular historical period, it takes its cross references and sociocultural and politico-economic characteristics from that period. The author very naturally relies on the then developments around, whether real or fictional but well known. This binds his text to the historical period. The adapter has to remove the text from that particular historical period and reassign it to the new or current historical context. This has its basic aim which is 'familiarization'. This may be done by changing time of action with necessary historical cross references. Sometimes it can be achieved by foregrounding the ethnic and class realities instead of removing the social and historical context. For example the French opera *Carmen* (1875) has been historicized and dehistoricized in different ways. Peter Brook presented the same opera on stage in 1981 and on screen in 1983. He altered the tunes according to the new context of the twentieth century. He also altered the typical Spanish Opera features, cut out some characters, eliminated chorus and some other changes reduced the opera to one act.
- **Racializings/ Deracializings:** Race, ethnicity, caste, communism, etc. have found voice in literature since late nineteenth century. Many times works are presented in such a way that it appears secular barring all the possibilities of class, caste, ethnicity conflicts. In different cultural context, the matter differs. For example the Hindi movie *Fakira* (1976 directed by C. P. Dixit) takes its plotline alongwith the title from a Marathi novel *Phakira* (1958) written by Anna Bhau Sathe. The novel is set in the rural western Maharashtra and the protagonist belongs to the mang caste. All his attempts are to make the people from his community happy. The movie takes this thematic line but presents it in a casteless context. It stripes off the caste context in the novel so as to make it applicable to the wider audience.
- **Embodying Disembodying:** The basic aim of transformation is creation of a mass market. An original work provides them an opportunity to create something new. However, the new should not differ much from the original. Most of the times the adapter takes the body of the work as it is and weaves his story around that theme. Transformation does not allow complete change. The adapter is rather

careful in choosing the most important event or theme to present the new adaptation. For example—the Carmen story focuses the singing and dancing body of the protagonist, no matter what the medium is. Fakira the movie also focuses the Robinhood body of the novel Phakira and systematically disembodies the castist and communal setting of the novel.

1.2.4 Assumptions in Film Transformation

- Novel, poem, drama and film are all separate and autonomous arts. They use different sign systems for their execution. Hence, finding equivalence among the two forms is only a secondary or tertiary act and equally impossible process.
- Cinematic presentation is better than the novelistic or dramatic one. Cinema presents the subject matter in a far better manner than its literary source. Film is an artistic work in itself. It only takes raw material from the novel or other literary forms. Thus, the film transforms the material of a literary work leaving traces behind. These traces are visible and identifiable.

1.3 Presentation of Subject Matter II

1.3.1 Transposition

The history of cinema begins with transposing literary texts to films. Cinema is basically meant for presenting stories for audience in the audio and visual form where a series of images are presented. Every story is already written before it is transposed to the screen. However, there are certain qualities in new work that have no resemblance to the original work. This makes it essential for students of Cinema to understand the concept of transposition in details.

The dictionary meaning of the word "transposition" is 'a modification in the position of specific elements within a precise order that had been previously constituted'. The definition itself is autotelic. In transposition, only the structure of constituent elements is altered with some specific aim in mind. The new work is supposed to carry the crux of the original work.

Transposition in any form is expected to carry the implicit features of the original work. The aim of transposition usually decides the choice of words or signs used in the new form. One has to use the new system of signs suitable to the form. It

should be relevant to adaptation of the content as well as the form. It should also fulfil the objectives of transformation.

Geoffrey Wagner, in his book *The Novel and the Cinema* (1975), suggests three possible categories of adaptation. For him 'transposition' is an adaptation in which novel is given directly on the screen with a minimum of apparent interference' (p. 222). This is the most pervasive, least satisfactory and puerile method of adaptation. In the history of cinema, repeated adaptations of a particular classic are ample in number. Transposition is an interesting process. The original work with its implicit characteristics remains intact yet produces a totally new effect. It is like a rereading the original text in a different time and from a different point of view. It is a repetition but 'a repetition without replication (Hutcheon 2013, p. 7). It is a 'transcoding' that involves 'a shift of medium (a poem to a film) or genre (an epic to novel), or change of frame and therefore context: telling the same story from a different point of view, for instance, can create a manifestly different interpretation. Transposition can also mean a shift in ontology from the real to the fictional, from a historical account or biography to a fictionalised narrative or drama' (Hutcheon 2013, p. 7-8).

Transposition is often compared with translation which adapts only the change in language. However, there come several other assumptions including the system of sign, intention of translation, effect of translation, etc. Translation is normative. In the same way, transposition to another medium or even in the same one entails changes, change in the way of presentation or the language of the new media. It is a kind of 'reformatting'. In any piece of literature, there is an act of 'telling' a story but in cinema it becomes 'showing a story'. It is easier to transpose a novel to cinema. The case becomes quite complicated when a novel is transposed to a drama or stage performance. It is because it involves reduction in size, reduction in description, converting scenes into descriptions and such complex activities. The new text is not something reproduced but more than it. It is a text which is interpreted and recreated in a new medium

The adapter again plays a crucial role here. Initially he is only an interpreter who in the process moves through translator to finally become a creator. He creates the new text based on his intertexts. The new text reflects the adapted material apart from his talent to present the material in the new form.

It has been recorded in the history that most of the film transformations of great literary works have been in failures. On the contrary, the second or even third grade literary works have proved quite successful on the screen. This tells us that the success or failure of a film made out of a novel doesn't depend on certain set principles of adaptation or proven formula of adaptation. It is quite difficult to transpose a great novel in equally great film. The form and content create considerable hurdles in the process of transformation. In most of the great novels, the form has implicit qualities which the authors present with dexterity. Those qualities are quite difficult to transpose in cinematic form as they both differ in the medium. Secondly, the content and its presentation in a great novel have several distinguishing attributes unachieved in other works. This content cannot be presented as it is on the screen. There are possibilities of loss or alteration due to altered medium.

1.3.2 Example of Transposition

Charles Dickens' novel *Great Expectations* (1861) has been used as a source material for several films either with the same title or a different. One of the film versions is 1946 film *Great Expectations* directed by David Lean. This film is a literal cinematic translation of the novel. The novel is directly given to the screen with minimum interference. This film is thematically very close to the novel but it shifts its focus in the process of selective omissions. The novel has the first person narrator Pip which has been eliminated in the film version. Pip in the novel makes observations which make us think about his pathetic social plight and social status. In the film, Pip makes certain statements about his class struggle which appear to be contradiction to what we see on the screen. This differentiates the focus of both the works. Second, Dickens describes Jaggers in his novel and his appearance in the novel stripes off the subtlety of Dickens.

Other film versions of *Great Expectations* (1917, 1934, 1971 and 1998) do not stick to the focus or emphasis of the author. The filmmakers tend to utilize the theme and characters with special intentions.

1.4 Summary:

Storytelling has been the need and practice in all the civilizations of the world. The process began with oral form proceeding to written and currently to the audio-visual medium. The audio-visual form of storytelling is cinema and the television serials. Cinema is an adaptation of either oral or written form of a story. Adaptation is an important step in the process of creation of a film. Adaptation may be a literary imitation, translation, transformation or transposition.

Transformation is a form of adaptation. It is a process of change in the medium of presentation. It is a complex process in which several aspects like fidelity, suitability of the new medium, and effectiveness of presentation play important roles. In transformation of a story into a cinema conversion of a text to screen or stage to screen, dialogues, series of scenes, presentation of historical period or its current adaptation, social context and business play very crucial roles.

Transposition is another form of adaptation where originality of a text is maintained. Only the places of constituent elements in a story are repositioned in transposition. Transposition in any form is expected to carry the implicit features of the original work. Its aim decides the choice of words or signs used in the new form.

1.5 Terms to remember

- Adaptation: to make changes suitable to the purpose for which the work is used.
- Transformation: the process of change of medium of presentation of a story.
- Borrowing: A simple process of transfer of generality of the original.
- Intersection: a process in which the uniqueness of the original text is preserved to such an extent that it is intentionally left unassimilated in adaptation.
- Transposition: a process of modification in the position of specific elements within a precise order that had been previously constituted.

1.6 Check Your Progress

I) Choose the correct alternative.

1. The process of cinema begins with.....
 - a) Camera
 - b) Script
 - c) Actors
 - d) Producer

2. Different ways of storytelling are.....

- a) Oral
- b) Written
- c) Cinema
- d) All the above

3. The type of adaptation found in 'Geet Ramayana' by Madgulkar is.....

- a) Literary Imagination
- b) Parody
- c) Translation
- d) Transformation

4. 'Intersection' is.....

- a) Process of transfer of generality of the original
- b) A form of adaptation
- c) Process of maintaining uniqueness of the transformed text.
- d) All of these.

5. The basic aim of transformation is.....

- a) duplication
- b) creation of mass market
- c) new art work
- d) none of these

II) Answer the following in one word/ phrase sentence.

- 1. What does the process of making cinema begin with?
- 2. What is script?
- 3. What is the origin of the word 'adaptation'?
- 4. What is 'borrowing'?
- 5. Give example of 'transformation'.

1.7 Key to Check your progress

I)

- 1) b
- 2) d
- 3) a
- 4) c
- 5) b

II)

- 1) Script
- 2) Written version of what we see on the screen
- 3) The Latin word 'adaptare'
- 4) A simple process of transfer of generality of the original.
- 5) Pygmalion

Key to Exercises

Key-1

- 1) a
- 2) d
- 3) c
- 4) b
- 5) a
- 6) d
- 7) a
- 8) a
- 9) d

II 1) A modification in the position of specific elements within a precise order that had been previously constituted.

- 2) Adapter
- 3) Telling and showing
- 4) Great Expectations
- 5) One must be able to read the script.

1.8 Exercises

1. Choose the correct option from the given.

- 1) The process of storytelling began as a.....
 - a) oral tradition
 - b) written system
 - c) cinema
 - d) none of these

- 2)is a literary adaptation of the Mahabharata.
 - a) Mrityanjay
 - b) Yugandhar
 - c) Ashwathhama
 - d) All the above

- 3) The book Concepts in Film Theory by Dudley Andrew was published in the year.....
 - a) 1975
 - b) 1996
 - c) 1984
 - d) 1948

- 4) The famous musical opera My Fair Lady was produced by.....
 - a) Alan Sully
 - b) Alan Jay Lerner
 - c) Alan Border
 - d) Alan Hex

- 5) The term 'transposition' was used by Geoffrey Wagner in his book.....
 - a) The Novel and the Cinema
 - b) What Cinema Is
 - c) A Theory of Adaptation
 - d) Fundamentals of Cinema

6) Wagner uses the term 'transposition for adaptation of..... into a cinema.

- a) Story
- b) Play
- c) Cinema
- d) Novel

7) For Linda Hutcheon "transposition" is a.....

- a) repetition without replication
- b) repetition without assimilation
- c) imitation
- d) implication for recreation

8) The first transposition of Charles Dickens' novel Great Expectations was released in the year.....

- a) 1917
- b) 1934
- c) 1946
- d) 1971

9) Meaning and effect of a story in oral presentation largely depends on.....

- b) story
- a) plot
- c) characters
- d) narrator

II. Answer the following in one word/ phrase sentence.

- 1) What is the dictionary meaning of the word "transposition"?
- 2) Who plays the crucial role in the process of transposition?
- 3) What is the difference between storytelling processes in literature and cinema?
- 4) Give example of transposition'.
- 5) What is the major drawback of the written stories?

III. Answer the following in about 250-300 words.

- 1) Discuss types of adaptation with appropriate examples.
- 2) Discuss fidelity in the context of transformation.
- 3) What is transformation? Discuss it in the context of drama.
- 4) Discuss transformation in the light of three dichotomies presented by Linda Hutcheon in her book *A Theory of Adaptation*.
- 5) Discuss the concept of transposition with adequate examples.
- 6) Discuss transposition' as a type of adaptation.

IV. Write short notes in about 100-150 words.

- 1) Adaptation as a literary imitation.
- 2) Adaptation as a translation
- 3) Adaptation as a parody
- 4) Fidelity in adaptation
- 5) Assumptions in film transformation
- 6) Transposition as a translation

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Module II

Hollywood and Bollywood

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2.1 Objectives

After Studying this unit you will be able to:

1. understand the cultural and critical contexts relevant to Hollywood and Bollywood

2. explain the history and development of various aspects of Hollywood and Bollywood.
3. find the relationship between Hollywood and Bollywood.

1.2 Introduction:

The great capacity of narration can be sought through literature and film. Film makers of Hollywood and Bollywood have borrowed stories from various literary sources such as novels, plays, histories and biographies translations from picture's etc.

Hollywood is the global leader in film industry which is the largest and oldest motion picture industry in the World. Hollywood movies are known to be creative, technologically superior and compass diverse themes; Bollywood on the other hand is largest Indian film producing industry in the world, producing more than 1000 movies annually.

The aim of this module is to introduce students to the history and development of Hollywood and Bollywood. The module will allow students to extend their knowledge and understanding of the growth of the film industry. It will focus on all aspects of Hollywood and Bollywood including origin, meaning production, distribution, exhibition, adaptations conventions, etc

SECTION 1 HOLLYWOOD

Sources, Origin and Meaning of Hollywood:

Hollywood is a neighborhood located in Los Angeles, California, that's also synonymous with the glamour, money and power of the entertainment industry. As the show-business capital of the world, Hollywood is home to many famous television and movie studios and record companies. Yet despite its glitzy statues, Hollywood has humble roots: began as a small agricultural community and evolved into a diverse, thriving metropolis where stars are born and dreams come true for a lucky few.

In 1853, a small adobe hut was all that existed where Hollywood stands today. But over the next two decades, the area became a thriving agricultural community called Cahuenga Valley. When politician and real estate developer Harvey Henry Wilcox and his second wife Daeida moved to Los Angeles from

Topeka, Kansas in 1883, he purchased 150 acres of land west of Hollywood and attempted to try his hand at ranching. His efforts didn't go well, however, so in 1887, he filed plans with the Los Angeles County Recorder's office to subdivide the land. Soon, Prospect Avenue and upscale homes sprung up.

H.J. Whitley

By the turn of the century, Hollywood had a post office, markets, a hotel, a livery and even a street car. In 1902, banker and real estate mogul H. J. Whitely, also known as the "Father of Hollywood," stepped in.

Whitley opened the Hollywood Hotel – now the site of the Dolby theatre, which hosts the annual Oscars ceremony- and developed Ocean View Tract, an upscale residential neighborhood. He also helped finance the building of a bank and was integral to bringing electricity to the area. Hollywood incorporated in 1903 and merged with Los Angles in 1910. At that time, Prospect Avenue became the now-famous Hollywood Boulevard. How Hollywood got its name is disputed. According to one story, after Harvey and Daeida Wilcox learned there was an Ohio town called Hollywood, she named their ranch the same and the name stuck. Another story states H. J. Whitley came up with the name while honeymooning in the area in 1886. Whichever story is correct (if either), all three people played an important role in the famous city's development.

Hollywood Film Studios:

The first film completed in Hollywood was 1908's *The Count of Monte Cristo*, although production of the film began in Chicago. The first film made entirely in Hollywood was a short film in 1910 titled *In old California*. By 1911, the first movie studio appeared on Sunset Boulevard. By 1915, many major motion- picture companies had relocated to Hollywood from the East Coast Hollywood was an ideal place to produce movies since film makers couldn't be sued there for infringing on motion picture film patents held by Thomas Edison and his Motion Picture Patents Company. It also had warm, predictably sunny weather and diverse terrain perfect for movie backdrops.

The first studio in Hollywood, the Nestor Company, was established by the New Jersey-based centaur company in a roadhouse. Four major film companies

Paramount, Warner Bros, RKO and Columbia - had studios in Hollywood, as did several minor companies and rental studios. In the 1920s Hollywood was the fifth-largest Industry in the Nation. By the 1930s, Hollywood studios became fully vertically integrated, as production, distribution and exhibition were controlled by these companies, emanating Hollywood to produce 600 films per year.

Hollywood Sign:

The Hollywood sign is must-see tourist attraction, although it didn't start out that way. It was originally a clever electric billboard advertising an upscale suburban neighborhood in what is now the Hollywood Hills. The sign originally said, "Hollywood land," and was erected in 1923 by Los Angeles Times publisher and real estate developer Harry Chandler at a cost of \$ 21, 000. Each original letter was 30 feet wide and 43 feet tall and attached to telephone poles. Four thousand light bulbs illuminated the massive marquis.

The sign was supposed to last just one and a half years; however, it became part of Hollywood's culture and remained, During the Great Depression, the sign deteriorated. It was partially restored in 1949 and the last four letters were removed. In the late 1970s, the sign was restored again and has been featured in countless movies, including Superman, Mighty Joe Young and The Day After Tomorrow.

Golden Age of Hollywood:

The Golden Age of Hollywood was a period of great growth, experimentation and change in the industry that brought international prestige to Hollywood and its movie stars. Under the all-controlling studio system of the era, five movie studios known as the "Big Five" dominated: Warner Brothers, RKO, FOX, MGM and Paramount, Smaller studios included Columbia, Universal and United Artists. The Golden Age of Hollywood began with the silent movie era (though some people say it started at the end of the silent movie age). Dramatic films such as D.W.Griffth's The Birth of a Nation (1915) and comedies such as The kid (1921) starring Charlie Chaplin were adored everywhere. With the introduction of movies with sound, Hollywood producers churned out Westerns, musical, romantic plays, horror films and documentaries. Studio movie stars were even more idolized, and Hollywood increased its reputation as the land of affluence and fame. During World War I, after

President Woodrow Wilson declared war on Germany, the Big Five jumped on the political-propaganda bandwagon.

Often under pressure and guidance from the Wilson administration, they produced educational shorts and reels on war preparedness and military recruitment. They also lent out their wide roster of popular actors to promote America's war efforts. By the 1930s, at the height of Hollywood's Golden Age, the movie industry was one of the largest businesses in the United States. Even in the depths of the Great Depression, movies were a weekly escape for many people who loved trading their struggles for a fictional, often dazzling world, if only for a couple of hours. Despite the tough economic times, it is estimated that 80 million Americans went to the movies each week during the Depression. Some of the greatest films made in all of Hollywood history were made in the late 1930s, such as *Snow White and the Seven Dwarves*, *Mr. Smith Goes to Washington*, *Gone with the Wind*, *Jezebel*, *A Star Is Born*, *Citizen Kane*, *The Wizard of Oz*, *Stagecoach* and *Wuthering Heights*.

Hollywood during World War II:

As World War II dominated news headlines, people needed to laugh more than ever, and Hollywood was happy to oblige them. Movie studios created scripts for their funniest comedians such as Bud Abbott, Lou Costello, Bob Hope and Jack Benny. Pre-movie cartoon reels left audiences guffawing and were often used to promote war propaganda in a light-hearted way. On a serious note, documentary newsreels brought the realities of war to life in ways audiences had never experienced yet couldn't resist. But things weren't business-as-usual in Hollywood. Movie studios had to prepare for civil defence and erected elaborate bomb shelters. Filming from the sea or near military installations was banned. Night-time blackout rules prohibited filming at night. In 1942, the War Production Board initiated a maximum \$5,000 budget for new film sets, forcing movie studios to cut corners, recycle props and equipment and find creative and cheap ways to produce movies. Many established movie stars enlisted in the armed forces, including Clark Gable, Henry Fonda, Jimmy Stewart and Mickey Rooney. Hollywood actresses such as Rita Hayworth, Betty Grable and Lana Turner lent their sensual appeal to the war effort by becoming pinups for love-starved . Most Hollywood movie stars used their fame to help sell millions of war bonds.

Heys Code:

In 1948, the Supreme Court ruled movie studios couldn't own movie theatres that showed only their films. This was the beginning of the end of the Golden Age of Hollywood. The ruling forced the Big Five to sell their movie theatres and become more selective about the films they produced. Movie studios were also bound by the Hays Code, a voluntary set of rules for censorship in movies.

While not a major issue in the 1950s, it tied their hands even as audiences grew more liberal in the 1960s. As television popularity exploded in the 1950s, movie attendance suffered. In the 1960s, foreign movie studios proved they could easily snag some of Hollywood's glory with their James Bond franchise and movies such as *Zulu* and *Lawrence of Arabia*. Finally, with the advent of tabloid magazines, many Hollywood Stars were called out for scandal and questionable behavior, eradicating their wholesome images and knocking them from their lofty pedestals.

Check your progress:

1. What is Hollywood?
2. Where is Hollywood located?
3. Which are the major Hollywood studios?
4. Which is the Golden age of Hollywood?
5. Who is known as the Father of Hollywood?

HOLLYWOOD SECTION 2:

The Dark Side of Hollywood:

On the surface, Hollywood reeks of glitz, but a dark side lurks underneath. As Oscar Levante famously quipped, "Strip away the phony tinsel of Hollywood and you'll find the real tinsel underneath". Each year, the appeal of fame attracts thousands of starry-eyed runaways and naïve dreams-pursuers to Hollywood with little chance making it big. Many spend what little money they have on acting classes, agents, and headshots. When the money runs out, these would-be stars often become destitute; even homeless. Some turn to drugs, prostitution of the area's thriving porn industry. Drug and alcohol use has always been rampant in Hollywood and is often blamed on the stress of fame and a non-stop flow of money. Hundreds of celebrities have experienced drug alcohol-related deaths including

Marilyn Monroe, Judy Garland, William Holden, Truman Capote, Heath Ledger and Whitney Houston. But Hollywood's biggest secret may be rampant sexual abuse. Although the, "casting couch" has existed since the dawn of movies, it reached a scandalous climax in 2017 when The New York Times broke the story that movie studio mogul Harvey Weinstein has allegedly sexually abused actors and employees-both male and female to come forward with their own sexual abuse stories, some of them decades old. The fallout is challenging Hollywood to face its culture of silence in the face of abuse and enact meaningful change.

Check your progress - 2

1. What do you mean by the Hays Code?
2. What are the Dark Sides of Hollywood?
3. Which are the five main studios considered as big fives?
4. In which year the Hollywood sign board was erected?
5. Which is the first film entirely completed in Hollywood?

SECTION - 3 BOLLYWOOD

Introduction:

Bollywood began its journey in May 1913 with Dadasaheb Phalake's full length silent movie, 'Raja Harishchandra' was a landmark moment in the History of Indian Cinema. The roles of females were played by men and this film remains a landmark moment in the History of Indian Cinema. Raja Harishchandra was a great commercial success and was an inspiration for further such films. About two decades later in 1931, the first talkie, or talking picture came to entertain the audience in the form of Ardeshir Irani's 'Aalam Ara' 'De du khudakenam par' sung by Wazir Mohammed Khan became the first Indian film song (Forbes 2013). The silent era had come to an end, giving way to audio-visual entertainment, and there was no looking back for the filmmakers. The year 1918 saw birth of censorship, with the cinematograph act being passed and the same year Dwarkadas Sampat set up Kohinoor Film Company, the country's first film studio. Chetan Anand's 'Neecha Nagar' became the first Indian film to gain international recognition, winning the 'Palme d'or at Cannes'. (Forbes, 2013).

With the development of sound technology in 1930's, there started the use of music in Indian films. Indra Sabha and Devi Deviyani were one of the first song and dance films in India. Contemporary film directors like to use six to eight songs and complex choreography, in which the leading characters themselves participate to underscore the story's emotional height points. Generally speaking Bollywood Movies tend to be musical.

According to the Oxford English Dictionary Bollywood is "a name for the Indian popular film industry, based in Bombay Origin 1970s, Blend of Bombay and Hollywood."

The Term 'Bollywood':

Bollywood is the informal term popularly used for the Hindi Language film industry based in Mumbai India. The term is often incorrectly used to refer to the whole of Indian Cinema. It is only a part of the Indian film Industry. Bollywood is the largest film producer in India and one of the largest centers of film production in the world. The name is a portmanteau of Bombay (the former name for Mumbai) and Hollywood, the center of the American film industry.

Bollywood is more properly referred to as Hindi Cinema, though frequent use of poetic Urdu Words is fairly common. There has been a growing presence of Indian English in dialogue and songs as well.

Bollywood : Binding Bond of the Country:

Talking about the achievements in this hundred year's journey of Indian film Industry writer, director Anurag Basu says, Cinema has become an integral part of Indian culture; it actually binds the country together. When you watch a film at the cinema you don't see the religion, cast or culture of the person beside you. People sit together and laugh, cry and enjoy. Bollywood films are a mish-mash genre, a mix of everything. They offer wholesome entertainment, plain and simple. In recent year's all Indian film genres have done well. Bollywood is increasingly respected at international film festivals. Hindi language sector of the Indian movie making industry that began in Bombay (Now Mumbai) in the 1930s and developed into an enormous film empire. After early Indian experiments in silent film in 1934, Bombay Talkies was launched by Indian cinema. Over the years, several classic genres emerged from the

Bollywood : the historical epic , notably Mughal-e-Azam (1960) the curry western, such as pakeezah (1972) which highlights stunning cinematography and sensual dance choreography and the mythological movie represented by Jai Santoshi Maa (1975). Stars rather than plots were often the driving force behind the films. Beginning in 1936, When Ashok Kumar and Devika Rani engaged as major star pair the Indian Public developed insatiable appetite for news about their screen heroes. This interest continued with making actors such as Raj Kapoor, Dilip Kumar and Dev Anand in the 1950 and 60, Rajesh Kanna in the 70s, Amitabh Bachchan in the 80s, and Shahrukh Khan in the 90s popular female Icons included Madhubala in the 1950s. Zeenat Aman in the 70s, Hema Malini in the 80s and Madhuri Dixit and Kajol in the 90s. At the turn of the 21s century, the Indian film industry - of which Bollywood remained the largest component that was producing as many as 1000 Feature Films annually in all of Indians major languages and in a variety of cities and international audiences began to develop among south Asians in the united states.

Standard Features Of Bollywood Film:

Standard features of Bollywood Films continued to be formulaic story lines, expertly choreographed fight scenes, spectacular songs and dance routines, emotion -charged melodrama and larger-than-life heroes.

Bollywood Conventions:

A typical Bollywood film is a musical entertainment with the cast of selected popular stars who can guarantee commercial success. It is called a masala film with proportionate doses of elements liked by cine-goers over the years.

Indian audience expects full value for their money, with a good entertainer generally referred to as 'paisa vasool (literally money's worth) songs and dances, love triangles, comedy and dare devil thrills are all mixed up in a three hour – long extravaganza with a brief intermission such movies are called masala films, after the Hindi word for a 'spice mixture' like masalas these movies are a mixture of many things such as action, comedy romance etc. Most films have heroes who are portrayed as being capable enough to fight off villains all by themselves. Melodrama and romance are common ingredients to Bollywood films. Bollywood plots have tended to be melodramatic. They frequently employ formulaic ingredients such as

star crossed lovers and angry parents, love triangles, family ties and tensions, sacrifice, corrupt politicians, kidnappers, villains, long-lost relatives and siblings separated by fate, dramatic reversals of fortune and convenient coincidences.

Cast, crew and star system:

Bollywood employs people from all parts of India. It attracts thousands of aspiring actors and actresses, all hoping for a break in the Industry. Models and beauty contestants, television actors, theater actors and even common people come to Mumbai in the hope and dream of becoming stars. Just as in Hollywood, very few succeed, since many Bollywood films are shot abroad; many foreign stars are employed too. Stardom in the entertainment industry is very fickle and Bollywood is no exception. The popularity of the stars can rise and fall rapidly. Directors complete to hire the most popular stars of the day, which are believed to guarantee the success of a movie. Hence, many stars make the most of their fame once they become popular by making several movies simultaneously.

Music, Songs and dances:

To a large extent, Indian cinema has come to be known the world over by its musical dimension with its songs and dances. Almost every Indian film has at least an average of four to six songs. In the era between the 1940s and the 1960s. some Hindi and Tamil films even had up to 20 to 30 songs. The record for the most songs in a film, however, is held by a Hindi film made in 1932, just when the talkie came to India - *Indrasabha* (The court of Indra) by J. J. Madan with 69 songs. Songs in Bollywood are sung by professional playback singers rather than actors, who lip-sync the lyrics. Bollywood film music is called filmy music songs from Bollywood movies are generally pre-recorded by professional playback singers, with the actors then lip syncing the words to the song on screen. Often while dancing while most actors especially today, are excellent dancers, few are also singers like playback singer K.L. Saigal, Suraiyya and Noor Jehan who were also known as both singers and actors.

The dancing in Bollywood films, especially older ones, is primarily modeled on Indian dance: classical dance style, dances of historic northern Indian courtesans, or

folk dances. In modern films, Indian dance elements often blend with western dance styles.

The hero or heroine will often perform with a troupe of supporting dancers. Songs typically comment on the action taking place in the movie, in several ways sometimes, a song is worked into the plot, so that a character has a reason to sing. Bollywood films have always used what are now called "Item numbers" & physically attractive female characters (the "Item girl") often completely unrelated to the main cast and plot of the film, and performs a catchy song and dance number in the film.

Dialogues and Lyrics:

The film script or lines of dialogue (called "dialogues" in Indian English) and the song lyrics are often written by different people.

Differences between Hollywood and Bollywood Films:

It is a well-known and established fact that Bollywood and Hollywood rule hearts of billions of movie-buffs worldwide. Bollywood is a casual term for Indian cinema based in Mumbai, Maharashtra whereas Hollywood is a place named in Los Angeles, United States and the headquarters of the American film industry. Despite various similarities both the movie industries have differences.

Different Genres:

A large part of Bollywood is about conventional songs and dance sequences. Justifiably so for the huge emotional quotient that we as Indians proudly base our lives upon. Bollywood movies include all romance, heavy emotions, comedy, action and suspense in one complete package in short; we surely find solace in larger than life protagonists where script plays the second fiddle.

Hollywood rarely follows the trend of relying on music heavily, except for a few movies like *Moulin Rouge*. It derives its motivation from a diverse set of emotional, fictional and non-fictional subjects with a universal appeal. The script plays an important role and so does the protagonist and characters.

Duration of movies:

Initially, Bollywood movies were also long and would sometimes cross 3 hours. However, this has currently been reduced to 2 to 2.5 hours. Many producers have also started limiting the number of songs from the usually 7 or 8 to 5-6 proper songs, with the rest used as playback numbers. Bollywood was known for its romantic plot lines, but newer generations of movie producers, directors and writers are coming out with more complicated plot lines and shifted focus from love to other aspects of the film.

Special Effects:

The Matrix, The Matrix Revolutions and the Matrix Reloaded have redefined the meaning of special effects in movies on a global scale on the other hand; Bollywood based itself more on family oriented cinema that is high on drama and emotions.

Popularity of Cinemas:

We can safely say Bollywood rules since it has the maximum popularity even in the west, Indian superstar and movies are a big hit even in the west as NRI audiences gives lots of revenue to Indian Cinema Artists such as Amitabh Bachhan, Aishwarya Rai, Amir Khan, Shahrukh Khan and others have become household names in the west too.

Super Hit Movies:

It is commonly said that Bollywood makes movie stars and Hollywood makes star movies. This is what explains the fact that Hollywood makes matchless movies in comparison to Bollywood.

Technical Aspects:

Bollywood in recent years has become more advanced than before, but coming to Hollywood no one can square the level of technical support it provides to its cinema. In movies like The Avengers, Independence Day, War of the worlds, World War, the kind of technical effects used are out of the world and have made the audience jump from their seats.

Revenue Generation:

Hollywood does not rely on ticket sales like its Indian counterpart Bollywood. It primarily derives income from various other channels besides ticket sales such as T.V. network magazines and home videos, Bollywood largely depends on the sale of tickets at various cinema halls across the country and other parts of the world.

We should not, therefore, compare Hollywood films with Bollywood films on the same parameters because of the basic differences between the two cultures and in the background and perceptions of the two different types of audience.

Adaptation in Bollywood:

Bollywood is rife with literary films. Novels by Indian writers have successfully been transformed into such movies as *Devdas* (2002) and *Parineeta* (2005). However, there is also an array of widely appreciated Bollywood movies that were inspired by the work of international authors like *Aisha* (2010), which is a rom-com, stars Sonam Kapoor as Aisha and Abhay Deol as Arjun, was based on Amy Heckerling's Hollywood Movie *Clueless* (1995). However, *clueless* it was adapted from Jane Austen's *Emma*

Haider (2014) Vishal Bhardwaj's critically hit movie is set against the backdrop of the civilian abductions during the 1995 Kashmir insurgency. As in Shakespeare's *Hamlet*, the hero's father dies and his mother marries his uncle.

In the movie "To be or not be" became "hum hai ham nahi" (we exist or we do not). *Omkara* (2006), Bhardwaj adapted *Macbeth* (2003) from *Macbeth* and *Omkara* from *Othello*. The cast of *Omkara* includes Bollywood stars Ajay Devgan, Saif Ali Khan, Kareena Kapoor and Konkani Bhardwaj's *Macbeth* adaptation is set in the Mumbai underworld *Maqbool*, played beautifully by Irfan Khan. *Lootera* (2013), the Historical romance, directed by Vikramaditya Motwane, is set in west Bengal in 1953. It was adapted from O. Henry's *The Last Leaf*, a short story about a dying girl who believes she will breath her last breath with the falling of the last leaf from a vine outside her window. *Saawariya* (2007) Director Sanjay Leela Bhansali's tragic romance inspired Dostoevsky's 1848 *White Nights* makes the screen debut of actors Ranbir Kapoor and Sonam Kapoor. It received mixed reviews from critics but became the first Bollywood Movie released by a Major Hollywood studio. All

together, there have been five Indian and two French screen versions of the story and others have been made in Russia, Italy, Iran and the United States.

Check your progress:

1. What do you mean by Bollywood?
2. What is Masala Film?
3. In the Hindi film Indra Sabha how many songs included?
4. Which city is the center of Bollywood?
5. What is the average duration of Bollywood movies?

Summary:

Bollywood originally a more casual but extensively used name for the Hindi cinema industry was officially entered in the Oxford English Dictionary in 2007. The name was extracted from a blend of Bombay, the historic name of Mumbai, the home of Indian Cinema and Hollywood. It is this definition where the divergence of film making approach of Hollywood and Bollywood becomes evident. It is the cultural differences between the West and the subcontinent that create the divide between Indian and Western Cinema. Bollywood caters to an audience that is culturally stronger. Firm religious beliefs, low exposure to the Western World, lack of entertainment options and more family oriented culture means that generally an Indian movie has to draw interest from several different demographics such as from grandparents to grandchildren, rich as well as the poor, educated as well as the poor. Bollywood movies have always revolved around love stories, action films and family drama without any defined boundaries between each other. Bollywood has always depended significantly on publicizing its movies through billboards and film trailers. Billboards have always been a very vital medium of advertising in the subcontinent traditionally, their billboards were hand painted by artists specializing in the field. Trailers are a very popular medium of marketing in the film industry. Worldwide these trailers show short clips of part of a movie as a preview of what viewers should expect helping them.

Glossary and Notes:

Act: Every Feature Film Script is split into three acts - Act I, Act II, Act III Each act contains the major plot points and scenes that make up the script.

Action: Movement in a scene that pushes the story forward. What's happening on screen?

Adapt / Adaptation: When you write a screenplay based on pre-existing source material (Includes short stories, plays, articles, novels, comics, graphic novels, video games etc.)

Background: Action or characters going on behind the main action.

Bulk story: Your character's background history is often not seen in the film.

B. story: Major subplot usually carries theme, the subconscious goal, the secondary characters.

Character: Humans animals, aliens etc in movies.

Climax: The highest point of the drama in the script. Happens in act III, right before the resolution

Complication: obstacles.

Crisis: Hero faces deepest fears to overcome the antagonist and innermost fears.

Dialogue: What the characters say.

Dilemma: Problem for hero. A choice between two seemingly terrible choices.

Feature Film: A movie that will be released theatrically anywhere from 80 minutes to 4 hours.

The Hays Code: It was the informal name for the motion picture production code, adopted in 1930 but not seriously in force until 1934. The Code was a set of rules governing American Film making that shaped - And in many ways stifled - American cinema for over three decades.

[Answers to check your progress:](#)

SECTION 1

1. Hollywood is a American Film Industry.
2. Hollywood is located in the Central region of Los Angeles of California U.S.A.
3. Paramount Warner bros,RKO and Columbia
4. 923
5. H.J. Whitley

[Answer to Check Your Progress](#)

SECTION 2

1. Bollywood is the informal term popularly used for the Hindi language film industry
2. The film contains songs, dances, love triangles, comedy and dare devil thrills are called masala films
3. 69
4. Bombay (Mumbai)
5. 4 to 6

Exercise:

Write short notes on-

1. Hollywood-
2. Bollywood
3. Impact of Hollywood on Bollywood
4. Adaptation in Hollywood
5. Adaptation in Bollywood
6. Comment on the role of music and dance in the Bollywood
7. Comment on the role of special effects in the Hollywood
8. Comment on the role of special effects in the Bollywood

Reference for further study:

- 1) Kuhn, Annette (2012) A Dictionary of Film studies Oxford U.K.
- 2) Ascher, Steven (2012) The film makers handbook penguin U.S.A.

Module III

Chetan Bhagat's Five Points Someone

Contents

- 3.0 Objectives
- 3.1 Introduction
- 3.2 Characters in the novel
- 3.3 Theme of the novel
- 3.4 Plot of the novel
- 3.5 Operation Pendulum
- 3.6 Check your progress
- 3.7 Exercises
- 3.7 Key Answers

Section I

3.0 Objectives-

After studying this unit you will be able to:

1. understand the novel 'Five Points Someone
2. understand the film '3 Idiots
3. understand the changes in the film '3 Idiots'
4. find relationship between the novel and the film

Module III, Five Point Someone

In the previous unit you have studied various theories of adaptation of film from literature. When the film is adapted from the literature, the film maker makes some of the changes in his film you have also studied the reasons behind the changes in the film. Now you will study the novel Five Points Someone and the film 3 Idiots

3.1 Introduction:

Chetan Bhagat is one of the popular authors in recent time. The Times Magazine calls him as most hundred influential persons in the world. New York Times calls him as the bestselling author in English language novels in India's

history. He became more popular when the film 3 idiots in Hindi was adapted. He is born in April 1974. His father was an army officer and mother was a government employee in agricultural department. Most of his education was in Delhi. He took B-tech in Mechanical Engineering in IIT Delhi and MBA from Ahmadabad. Anusha, a south Indian was his classmate at IIM at Ahmadabad, fell in love with her and married with her. He worked as investment banker in Hong Kong for two years and then gave up his job to devote entirely to writing career. He is settled in Mumbai. He writes columns both to English and Hindi dailies.

His Work: Novels:

1. Five Point Someone (2004)
2. One night @ the Call Centre (2005)
3. The Three mistakes of my life (2008)
4. 2 States (2009)
5. Revolution 2020, Corruption, Love, Ambition-(2011)
6. Half Girlfriend (2014)
7. One Indian Girl (2016)
8. What Young India Wants (2012), Selected Essays and Columns.

Five Points Someone:

It is his first novel. The film in Hindi, 3 idiots is based on this novel.

3.2 Characters in this novel

Important/major characters

1. Hari Kumar: He is from Delhi, his father was an army officer and mother a housewife. He is the narrator of the novel and also the hero. He falls in love with a professor's daughter, Neha Cherian.

2. Alok Gupta: He hails from a poor middle class family, his mother is teacher in Biology, his father was also an Art teacher. He fell down while painting a ceiling of roof. His one side is paralyzed and is bed ridden. Half of the income of his family is spent on his medicine. Alok has a sister waiting to be married. His family needs Alok to get a job so that he can support his family.

3. Ryan Oberoi: His parents are abroad in handicraft business. He is educated through the boarding school. His parents send him money and letters regularly but he least bothers to reply the letters. He is full of innovative ideas.

4. Neha Cherian: She is the daughter of Prof. D.C. Cherian. She is the student of fashion designing. Hari Kumar and Neha meet accidentally in the morning when Hari was jogging. They fall in love with each other.

5. Prof. D. C. Cherian: He is the head of the Mechanical Engineering. He is very strict and lays importance to the GPA. He has 10 GPA out of 10. He had a son and he lost it in railway accident.

6. Prof. Veera: He is a young professor having five degrees from different countries. He is quite different from other professors. He is kind towards students and helps them in their academic pursuit and also in times of difficulties.

Minor Characters:

Prof. Dubey, Prof. Goyal, Prof. Bhatia, Prof. Vohra, Dean Shastri and Director Verma. These characters play roles in the development of the main plot at intervals. Venkat, a student, is a mugger and top in the GPA. He studies for nine hour daily. He is bookish worm.

3.3 Theme of the Novel:

IIT Education system stresses on the grading system. It overburdens students. More importance is given to cramming and mugging. It gives no scope to new ideas, and original thinking and creativity,

3.4 Plot of the Novel

It is the story of Troika, Hari Kumar, Alok Gupta and Ryan Oberoi in IIT Delhi. They become friends on the first day in Kumon hostel.

The senior students ask the junior students to take off their clothes and stand in bend position for minutes together. Ryan is full of strength and revolts against injustice. He notices the bottles of coke and catches hold of two bottles and breaks

them and threatens the senior students. The senior students are afraid of Ryan's outbreak and they take in. Hari Kumar and Alok Gupta are saved from ragging. They are placed in adjoining room and they become friends.

Alok Gupta is from a middle class family. His father was an Art teacher. His mother is a teacher in Biology. His father is seriously injured while painting ceiling of roof of the house. His one side is paralyzed. He loses his job and is bed ridden. The paint bottles in the house are replaced by the medicine bottles. Half of the income of his mother's salary is spent on the medicine of his father. Moreover, Alok has a sister waiting to be married. The family has not much source of income, so Alok prepares hard to get in IIT so that he can get a well paid job. He cracks the entrance for IIT.

Hari Kumar's father was an army officer. His mother is a housewife.

Ryan Oberoi is a different kind of person. He is full of new ideas and new thinking. His parents are in handicraft business abroad. He has been in boarding school. His parents send him money and letters regularly. However, he does not reply to the letters of his parents. He openly tells that he doesn't love his parents right from his childhood. He has not got love from his parents. That's why he has such a make of mind.

The troika are the brilliant and talented. Ryan has 91 AIR, Alok 453 and Hari Kumar 326. However, once they are in IIT, they screw up by the IIT system. On the very first day, this has been displayed. There is a class of manufacturing process. Prof. Duby asks students the definition of a machine. Sometime definition of a simple thing becomes difficult. The class is silent. In order to make the class lively Prof. Dubhy takes initiative and tells the students it is not that anything which reduces human efforts. Upon this, the class becomes vibrant and starts enumerating different machines. Ryan, who thinks in an innovative way, raises his hand and questions: sir, what about a Gym machine?

Prof. Dubey stopped beaming. Ryan further says that it doesn't reduce human efforts. In fact it increases it. The class fell silent. Prof. Dubey staggers. He has no answer for Ryan. He bullies Ryan and says watch it son. In my class. just watch it. This is the system. It does not accept anything new. The students are suppressed in their new thinking

The troika are busy in academic activities. However, they bunked some classes. They did not care much about surprise quiz. They spent time on watching

movies and they perform poorly in the surprise quiz. Alok blames Ryan for this as going to the movie was Ryan's idea. The troika also spent time in eating parathas and puffing cigarettes and sipping vodka on the top of the institution building. Hari spends time in dating with Neha, Prof. Cherian's daughter. Hari Kumar is fat. Ryan advises him jogging in the morning. While jogging in the morning, he is bumped by the car of Neha. She was learning driving and she bumps him. Then they fell in love with each other. She introduces herself to Hari. Her father is Prof. Cherian, the Head of the department of mechanical Engineering. She is a student of fashion Designing. She had a brother who died in railway accident on the morning of May at 10 o'clock while going for a walk. In fact, her brother, Samir, did not meet an accident. On the other hand, he committed suicide under the railway. Her father wanted to crack IIT entrance. He made three attempts but he failed. So, he committed suicide. He has left a letter to Neha describing his suicide. Her brother has asked her not to disclose this fact to her father. So, she keeps the letter as a secret. Hari Kumar dates with her, spends time in movie and enjoys at the ice cream parlor.

The students are discouraged by the professors. In practical class Ryan connects wire in such a way that the radio is on. Prof. Goyal snaps the wire and doesn't care to see what it was. In fact it was a new idea but it is suppressed. Professor Goyal creates stressful situation in the class and asks the questions. Out of fear, the troika fail to answer even though they knew it. Professor Goyal looks down upon the students and calls them as commerce students. It is an insult to the students.

In design class, Ryan prepared a design of suspension bridge. Prof. Bhatia likes it much and promises Ryan an internship project. On listening his name and grade, Goyal tells Ryan to forget about it. This is clear that IIT system cares much about grade and not new thinking.

The result of the first semester is out and the troika get something, 5 points which is looked down upon in IIT. The average grade in IIT is 6.5. To improve their grades, the troika try their best. They devise C2D plan meaning distributing papers among themselves and prepare fully and exchange assignments and projects.

This plan to cooperate and to dominate. They prepare accordingly, Ryan has prepared a lube project which increases efficiency of fuel. He has carried out the experiment on his scooter. However, Professor Cherian rejected the project saying

that it is too optimistic and fantastic. In fact he has not read it. He judges it by the grade of Ryan. Ryan, in one of the design classes prepares a design for a screw jack for flat tyres. This is automatically operated with the wire connected to the battery of the car. Other students prepare traditional design of the screw jack for flat tyres which is manually operated. Professor Vohra scoffs at Ryan's new design and asks him not to be too smart. This clearly throws light on the attitude of the Professor.

The troika needs to improve their grades. So they try various means for it. In C2D plan, Hari prepares well. It is his turn to face the viva. It was the viva of Prof. Cherian who is considered as a terror in IIT. Hari Kumar is full of fear to face the viva of Prof. Cherian. In order to gain confidence Ryan suggested Hari to have three shots of Vodka before going for viva. Hari does accordingly and appears for the viva of Prof. Cherian. He asks him questions. However, Hari loses his confidence by looking at the face of Prof. Cherian. He staggers. Prof. Cherian reads the face of Hari and doubts that he is drunk. He realizes that Hari is drunk when he asks him to come to close to him. This inflames Prof. Cherian and allots a zero in viva.

Prof. Veera has gone through the lube project of Ryan. He feels that the lube project is good. But he can't do anything before Prof. Cherian. Prof. Veera is a junior professor. He is given full work as one of the professors had heart attack. So prof. Veera works in place of that professor. He has full sympathy towards the troika. He realizes that the students have the spark of new ideas and they must be boosted

The troika has very poor grades in internal evaluation viz assignments, projects, viva and surprise quiz. This forms nearly 50% of grades. The troika wants 'A' grades. Alok and Ryan want 'A' grades for getting a good job. Hari wants for getting Neha. He wants Neha to introduce him to her father. However, he knows that Prof. Cherian will not accept anyone having less than 'A' grade. The Troika are looking for a plan. Ryan has all the new ideas. So he suggests the plan of operation pendulum.

3.5 Operation Pendulum

In order to get 'A' grade operation pendulum is devised. Again it is devised by Ryan. Ryan has all the new ideas. He has suggested new ideas for Hari for giving best wishes to Neha on her birthday. Hari is thinking of a gift to be given to Neha. Ryan suggests Hari that it would be the best gift if he wishes her best first.

So Hari along with Alok and Ryan go at midnight at the house of Neha. The troika get on the roof of the house climbing the pipe. From the roof Hari enters the chamber of Neha through a window. Neha is surprised by the wish of Hari that too at midnight. On other occasion, Ryan makes a gift box for Neha. It is a box to keep lipsticks. Hari gifts her box. She is enchanted by this novel gift.

Now Ryan proposes operation pendulum. It means to steal question paper from the office of Prof. Cherian. By this plan they intend to mug up the answers and get more than 45 to 47 out of 50. To execute this plan Ryan has two alternatives. The first alternatives is to enter the office of Prof. Cherian on the 6th floor from the roof of institution building entering the office with the help of rope through the window which has no bars but sliding windows. This plan is somewhat risky. So Ryan suggests stealing the office keys with the help of Neha. Ryan knows that the office keys are bunched with the car key of Prof. Cherian. This work is entrusted to Hari.

Hari and Neha are dating. She has told Hari that on 11th of every month, her mother is not at home and her father is at office. If he comes on this day, they will have ample time to chat. Her mother spends most of the day in the temple in praying for the soul of her brother Samir. So on 11th of the month, Hari goes to meet Neha at her home at 11.30. She is alone at home. She discloses the fact of death of Samir. He has not died in railway accident. In fact he has committed suicide on the rail way. He could not get through the IIT entrance in spite of three attempts he made. Her father pushed him and made his life as a hell. Samir wanted to be a lawyer. But his father would not accept other than IIT. Hence, he ends his life. Before the suicide he has written a letter to Neha about his end of life and asks her not to disclose this fact to his father. Hari is surprised by this disclosure and now he realizes the doubt of Ryan over the accidental death. Ryan has doubted that in New Delhi nobody would go for walking at 10 in the morning due to heat. Ryan's doubt proved to be right.

After this disclosure Neha and Hari have coitus in the house. After the coitus Neha asks Hari for a cigarette. Hari has no cigarette. Neha asks him to go and bring one. During the coitus he has taken off his shirt. While going out he puts on the shirt of Professor Cherian. He takes the car of professor Cherian, gets the chance to make duplicate keys of office of Cherian. He is returning to the house of Neha and suddenly he finds Prof. Cherian on the bike returning to his house Hari lies that Neha was out in the car and the tyre became flat. He helped her repair the flat tyre.

Meanwhile he asked Neha to go home. After the repair he is returning the car. Prof. Cherian puts the bike there and both come to the house. He notices the shirt put on by Hari. He also knows he is the same guy who has drunken in his viva. He is not foolish enough to be befooled. He realizes that he was at home with Neha. He asks Hari to keep away from Neha and threatens to spoil his career if he does not do so. Any way he has got the keys to open the office of Prof. Cherian for operation pendulum.

At midnight the troika open the office of Prof. Cherian and search for the sealed packet of question paper. Ryan and Hari find out the packet. They are busy in opening and taking a question paper and sealing again with utmost care. Meanwhile Alok notices the telephone in the office. He has not talked to his mother since many days. He is tempted to ring to his home from this office. He does so and they are caught. The telephone operator notices that someone is talking from the office of Prof Cherian. He doubts what Prof Cherian would be doing in office at midnight. The telephone operator sends the patrolling guards to the office of Prof Cherian. The troika are caught. The other guards also called in. Prof Cherian, Dean Shastri. Director Verma, Prof Veera arrived at office. They found that the troika have stolen the question paper. Prof Cherian asks to call in police and hand them over. However, Prof Veera says that if the case goes to police station it will complicate the matter. FIR in police will make media to come and there will be news published. This will spoil the reputation of the institute. Instead of going to the police, he tells why not to make use of internal mechanism to resolve the issue. They all agree and disco is arranged meaning the matter would be decided by the disciplinary committee. Disco is arranged at night. However, before the proceeding of the disco, Prof Veeera calls in the troika and asks about the details about the matter. Hari tells everything and has duplicate keys without knowledge of Neha to get 'A' grade. Prof Veera tells them that they are idiots, great idiots to get good grades. He remarks that the lube project of Ryan is the best work he has ever seen. However, he helps them. Prof Veera advises that they should tell that the keys were given by Prof Cherian's daughter Neha. The reference to his personal thing would bring down Prof Cherian and he will soften. Hari was reluctant to bring in Neha in his matter. However, he is persuaded by Alok, Ryan and Prof Veera.

The Disco takes place it consisted of Prof Cherian, Dean Shastri, the Director Verma, Prof. Veera. In the proceedings of the meeting of the Disco, Hari tells that Neha, the daughter of Prof Cherian is upset with her father and she gave the keys of the office of Prof Cherian. By this disclosure, Prof Cherian is shocked. The reference to his daughter and connection to the private things soften Prof Cherian. So instead of expulsion, the troika is suspended for the semester.

Prof Veera informs the troika about the decision of the Disco. This upsets Alok. The troika are on the top of the roof of the institute building. Suddenly, Alok goes to the edge of the roof and jumps from the 9th of the story building. He is seriously injured. He got 13 fractures in his legs and buttock; luckily he fell in the fountain flowing nearby the institute building. Hence his life is saved. Alok is admitted in the hospital in IIM at Delhi. After two months in hospital, Alok returns to the hostel. Prof. Veera comes with KajuKulfi to welcome Alok. He motivates and encourages the troika. He took the lube project of Ryan to Dean Shastri and pleaded on the behalf of the troika. Prof Veera informs them that Dean Shastri permitted them to revise and resubmit the project. Hence the troika work on the lube project for four months as they do not have any classes. Finally the project consisting 400 pages is ready.

Meanwhile Hari meets Neha in the ice-cream parlour .She is upset for telling a lie that she gave keys of the office of her father. Hari tells that he did it so as to save themselves and to get her. Then she hands over the letter of her brother before his suicide. This letter contains the reason of suicide. However, this fact is hidden from the Prof Cherian as per the condition laid down by Samir. Ever since the Disco and disclosure that Neha has given the keys to Hari, Prof Cherian always comes to Neha's room and searches it. She is afraid that her father might find the letter of Samir. However, she does not want that her father reads the letter. The letter is on the table. Hari and Neha are enjoying ice-cream.

Suddenly, Prof Cherian comes in the ice-cream parlor. His elder brother is coming from Canada and to buy ice-cream for him, he comes there. He notices Hari and Neha in the ice-cream parlour. He becomes very angry and comes to their table. Hari puts his hand on the letter but Prof Cherian snatches it. He reads the letter and comes to know that fact of the death of his own son, Samir. His eyes are full of tears and leaves the parlour disappointed and shocked.

There is the great change in the attitude of Prof Cherian by the letter of his son, Samir. He realizes his folly. He has pushed his son for IIT even though he had different inclination. He thrust his own wish on his son. That led to disaster. He lost his son. He is now sympathetic towards the troika.

The troika is called by the Prof Shastri, Prof Cherian, and Prof Veera. They are informed that their absence in the third semester will be shown as the presence in the laboratory for research work on lube project. After this information, they are asked to prepare for the campus interview by Dean Shastri. He further asks about the credit points. The troika tell him that they are five credit short to clear the IIT final exam. Dean Shastri tells them that now this depends upon Prof Cherian. Then all go away. However, Hari is detained by Prof Cherian. Prof. Cherian informs him that he will give 5 credits if the troika work extra in laboratory on Lube project in the last semester. By this disclosure the troika and Prof Veera are extremely happy. They decide to celebrate this event. Prof Veera advises the troika to be easy on Vodka in the party. He also informs that the Lube project of Ryan is worth 10 crore rupees. He will earn royalty at least 10%

The campus interview takes place. Hari and Alok are selected by Technosoft Company and they are posted in Bombay and Delhi respectively. Ryan is not selected. However, Ryan is made Research Assistant for two years by Prof Veera. Prof Veera is optimistic that one day he will find an investor and he will earn lot of money. Ryan accepts to remain for two more years in IIT.

The troika clear the final examination getting five points something GPA. It is convocation day. The students and parents attend the function. Prof Cherian stands up to deliver his convocation speech. But he deviates from his usual practice written speech. Instead he tells a story of a student with 10 GPA. The students with low GPA got good jobs. Some of them are the owner of the company. They come in luxurious cars. But the student with 10 GPA was proud of his GPA and his intellect. He wanted his son to get in IIT. He pushed him. The son made three attempts. However, could not get in IIT. It was given out that he died in accident but he came to know the truth through Hari. His daughter Neha trusted hari but not him. He realized his mistake. He judged the student by the grade points. He did not read the Lube project and judged it by the grade points. Now he has read the project. He is

sure that the investor will earn a rainbow. He gives his message that life is to be enjoyed and friends be made.

In fact this speech is in the dream of Hari. Alok and Ryan had gone to the convocation ceremony but Hari has not. He slept in the morning till 11 'O'clock. Alok came back from the ceremony and told that Prof Cherian stressed reducing tests and giving more time for project.

Prof Veera is in touch with Ryan's father. He has talked about the Lube project of Ryan. His father agreed to invest money on the Lube project. Ryan's father will invest in the company.

Alok and Hari join their jobs. Even Alok goes to the USA for six months. He earns extra money. Neha is graduated in fashion Designing. She is looking for a job in Bombay. The marriage of Alok's sister is fixed and they are all invited.

3.6 Check your progress I

1) Choose the correct alternatives given below and complete the statements.

i) Hari Kumar's father was.....

- a) a teacher
- b) a professor
- c) an army officer
- d) a soldier

ii) is full of innovative ideas

- a) Hari Kumar
- b) Alok
- c) Venkat
- d) Ryan

in) Alok's mother is.....

- a) a housewife
- b) a biology teacher
- d) a painter
- c) an art teacher

iv) is a mugger.

- a) Hari Kumar
- b) Alok
- c) Venkat
- d) Ryan

v) has five degrees from different countries.

- a) Prof Cherian
- b) Prof Shastri
- c) Prof Goyal
- d) Prof Veera

vi) The junior students are saved from ragging by

- a) Venkat
- b) Hari Kumar
- c) Ryan
- d) Alok

vii) The parents of Ryan are in..... business.

- a) Handicraft
- b) grocery
- c) clothes
- d) liquor

viii) 'Watch it son. In my class, just watch it. This is said by.....

- a) Prof. Cherian
- b) Prof. Dubey
- c) Prof. Veera
- d) Prof. Bhatia.

ix) Neha, the daughter of Prof. Cherian is a student of.....

- a) Medicine
- b) Fashion designing

c) Law

d) Foreign trade policy.

x) Prof. Cherian is the head of the department of.....

a) Chemical

b) Mechanical

c) Civil

d) Computer

xi) Samir is the brother of.....

a) Alok

b) Hari Kumar

c) Neha

d) Ryan

xii)is not selected through campus interview.

a) Alok

b) Hari Kumar

d) Ryan

c) Neha

xiii) Samir commits suicide on

a) 11 th May

b) 11 th April

c) 11 th June

d) 11th March

Check your progress II

2) Answer the following questions in one word/phrase/sentence each.

i. Why did Neha's brother Samir commit suicide?

ii. How does Prof. Goyal insult the students?

iii. Who prepares the design of Suspension Bridge?

iv. What is the average grade point in IIT?

- v. What does the troika plan to improve their grade points?
- vi. Who prepares the Lube Projects/
- vii. What is the Lube Project?
- viii. Who prepares the design for screw jack?
- ix. What is the design of screw jack for?
- x. Who is considered as the terror in IIT Delhi?
- xi. What does Hari Kumar do to increase his confidence in viva?
- xii. Who is the Dean of the IIT Delhi?
- xiii. Who is the director of the IIT Delhi?

3.7 Exercise 1

Answer the following questions in about 250-300 words each.

- 1) 'The IIT education system does not care for innovation, it stresses on grade points. Explain with examples
- 2) What is C2D plan? Why does Alok Gupta commit suicide?
- 3) What is DISCO? Why is it arranged? What is the result of it?
- 4) Why does the troika perform poorly in the examination?
- 5) Explain in detail the events that bring about transformation in the attitude of Prof. Cherian?
- 6) Describe the first day in the hostel Kumon and in the college.

II) Write short notes in about 100-150 words each.

- 1) Operation Pendulum
- 2) The plan of C2D
- 3) Ryan Oberoi
- 4) AlokGupta
- 5) Hari Kumar
- 6) The minor characters in the novel
- 7) Neha and Hari
- 8) The end of the novel
- 9) The troika in the novel

3.8 Key to check your progress I

- 1) c) an army officer
- 2) d) Ryan
- 3) b) a biology teacher
- 4) d) Venkat
- 5) d) Prof. Veera
- 6) c) Ryan
- 7) a) Handicraft
- 8) b) Prof. Dubey
- 9) b) Fashion designing
- 10) b) Mechanical
- 11) c) Neha
- 12) d) Ryan
- 13) a) 11 May

Key to check your progress II

- 1) Could not clear IIT entrance exam.
- 2) By calling them as students of Commerce
- 3) Ryan
- 4) 6.5
- 5) C2D
- 6) Ryan
- 7) Increases fuel efficiency
- 8) Ryan
- 9) Automatically operated with wire connected to battery
- 10) Prof. Cherian
- 11) Takes three shots of vodka
- 12) Prof. Shashtri
- 13) Prof. Verma

Module IV

Five Point Someone and its adaptation '3 Idiots'

Contents

- 4.1 Introduction
- 4.2 Theme of the Film
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4.1 Introduction

The film 3 Idiots is adapted from the Novel 'Five Point Someone' by Chetan Bhagat. The film is produced by Rajkumar Hirani and directed by Pankaj Chandra. This is a story of three students of Imperial College of Engineering. Amir Khan playing the role of Ranchoddas Shamaldas Chanchad, is the hero of this film. Madhavan playing the role of Farhan and Sharman playing the role of Raju are the friends of Rancho. Kareena plays the role of Pia. Boman Irani plays the role of Prof. Viru Sahastrabudhe and he is the director of Imperial College of Engineering. Omi Vidya plays the role of Chatur Ramlingam.

4.2 Theme of the Film

The film is on the education innovation system of our country which lays importance to the bookish knowledge. It does not take innovation into account. Hence the film gives the message that the students follow the message of their heart.

4.3 Plot of the Film

Ranchoddas i.e. Rancho, Raju Rastogi, Farhan Qureshi are the three Engineering students. They are roommates in the hostel at the Imperial College of Engineering Delhi. Rancho is brilliant student with innovative ideas and he is from a rich family. Raju and Farhan are the average students with a modest family background. Raju joined the college to get good job and to improve the financial condition of his family. Farhan is really interested in wild life photography However, he joined the college on the insistence of his father who wants him to be an engineer. Rancho is a genius student and studies for joy. His passion is to get knowledge. He is more interested in machines. He is the rebel.

The story is told by Farhan. The film begins in a plane journey of Farhan where a phone call comes from Chatur. After the college Rancho is not in touch with his friends who studied together for 4 years and who were bosom friends. Raju and Farhan are in search of Rancho for 10 years. Chatur who comes from the USA tells Farhan that Rancho is in the Imperial College. Farhan is very happy and discontinues his journey with pretence. He makes a phone call to Raju that Rancho is in the Imperial College. Both Raju and Farhan go on the roof of Institute. They find Chatur there but not Rancho. Chatur has called them there to remind them of the insult made to him on 5th September ten years ago. He tells them that he is a big success and that they are nothing. He has earned a lot of money and is very rich possessing a big house in the USA. Farhan asks about Rancho. Chatur informs that he is in Simla. While they all lead for Simla, Farhan narrates the story of their college life in flashback technique.

On the first day in the hostel of Imperial College, there is ragging by the senior students. While ragging is going on, Rancho comes in and he is asked by the seniors to take off his clothes. Rancho doesn't obey them. He goes in his room and bolts from inside. The senior student threatens him to urinate on the door of room and continue to do so for ever. Rancho teaches him lesson by connecting an electric current while the senior student urinates on door. This incident fastens their friendship and they become bosom friends.

On the first day of college the director of ICE Prof Viru Shastrabudhe comes with a basket of Koel and eggs to inform them about the rat race. He imposes about his scholarship and the pen given to him by his director for his excellent academic

achievement. He further tells that he has been waiting to award this pen for excellence. However, he has not found any student for this pen.

The college classes start. In the mechanical class the professor asks the student about the definition of a machine. Rancho tells anything that reduces human efforts is a machine and goes on listening various machines from day to day life. He gives the example of zip of pant and moves it up and down. This is not liked by the professor and by imitating his action asks Rancho whether he would move the zip up and down in the exam. Chatur recites the definition of machine that he has mugged up from the book which is beyond comprehension. Rancho is asked by the professor to go out of the class. Rancho goes out but again he enters the class. The professor asks why he came again. He tells him a detailed scientific description of the things that he has forgotten to take. The professor is confused and asks him that what he wants exactly. Rancho tells him that he has forgotten his bag. The professor tells him that he should have told it in simple language. Upon this Rancho retorts the professor that some time ago he was trying to tell the definition of the machine in simple words but he didn't like it. The professor is taken aback. This shows the spark of genius of Rancho.

There is a student called Joy Logo who is working on the project of helicopter. He wanted extension of time limit for completion of the project. However, Prof Viru declines to give extension. On the other hand, he asks Joy to ring to his father and informs that he would not be engineer in this year. Upon this Joy committed suicide. Rancho calls this suicide as murder by the Professor who denied giving extension to the project. Prof. Viru becomes angry. There is a debate between Rancho and Prof. Viru about the education system. Rancho tells the professor about the wrong system of education. Prof. Viru takes Rancho to the class and asks him to teach engineering. Rancho writes the names of Raju and Farhan by prefixing and suffixing in a strange way. This again enrages professor Viru. Prof Viru writes letters to both the parents of Raju and Farhan. The troika go to the house of Farhan whose father asks Rancho to save his son from friendship and informs him on next visit he should enjoy the meal. Then they visit the house of Raju. The mother of Raju starts talking about all kinds of problems that her family is facing. Raju tells his mother to keep silent while they are having meal. The mother tells him if she does not talk about the problems to her son whom else she should talk to. Raju becomes angry and leaves

the plate of meal. Farhan and Rancho are hungry and continue to have the meal. However, when the mother rubs the roller on the chest of her ailing husband, they leave the meal and escape. They are hungry and looking for food. They find the marriage place where food is served. They enter and get food in plates. This is the marriage of elder daughter of Prof. Viru. In the marriage ceremony Rancho notices Pia and her fiancé. He listens the talk of her fiancé over the price of watch. He gives the free advice about the price style of her fiance and spoils his shoes by spilling curry on his shoes. Her fiancé shouts over this. Pia feels something strange and asks her father whether the troika is his guest. Her father tells her that they are his students. Pia stops her father and goes to the troika. She asks Rancho that her father won't agree to break her engagement and if he convinces her father, it would be better. The troika turn around and notice Prof Viru. They are surprised by Prof Viru. They try to bluff the professor but in vain. Prof Viru asks Farhan and Raju to come to his office next day and advises them to part away from Rancho by explaining their financial condition. Raju really parts away from Rancho and joins Chatur Ramlingam.

Rancho wants to teach a lesson to Chatur about his mugging and changes some words of his speech to be delivered on the teachers' day. The word 'chamatkat' is replaced by 'balatkar' in the written speech of Chatur. Chatur challenges them that one day he would come and show that he would be a big man and the troika would be nothing.

Meanwhile the phone call comes from the house of Raju whose father is serious. Rancho goes to the house on the scooter with Pia and they admit the father in hospital on the scooter. Raju comes later and is upset that his father is admitted in the hospital on the scooter instead of an ambulance. The father would have been in difficulty if he was delayed by a few minutes. This opens the eye of Raju and rejoins Rancho.

Suhas and Pia are in the market to purchase a watch on the eve of her engagement. Pia notices Rancho there and catching his hand asks him why he is after her father. Rancho informs her that in fact he respects her father and preparing an inverter in his name. Her father is making an ass of man. He tells her that her fiancé is also a great ass, as becoming an engineering he is working in a bank and

makes her to break her engagement by the incident of the watch. He values the watch more than the man. Pia breaks her engagement.

The exam results are out and Rancho secures top rank while Farhan and Raju are first and second from the last. There is a photo session after that Prof. Veeru gives a speech and asks if there is any question. Raju asks if a student gets selected through the campus interview and if he fails in the final exam what would be the situation. Prof. Veeru calls Raju and Farhan on the stage and publically insults them. The troika take to drink at night. Rancho calls Farhan and Raju as timid persons and advises them not to be afraid of anything. Upon this Raju challenges Rancho if he is so bold he should go to Pia and propose her. The challenge is accepted by Rancho. They go to the house of Pia at night and climb the room of Pia. Rancho expresses his love to Pia, however it is Pia's sister. She gets up and tells Rancho that nose is not obstacle in kissing. Pia also gets up and tells that Rancho took four years to express his love. Pia's sister notices Raju at the window and asks Rancho who that person is. Raju and Farhan jump down making a sound. This awakens Prof. Viru. Raju and Farhan urinate on the door of Prof. Viru's house. Prof. Viru comes out and notices Raju in the light of torch. They are chased by the security but not found. They take shelter in the lecture hall and sleep till classes start. Prof. Viru comes in the class and calls the roll call. He notices that the troika are inebriated. He calls Raju to his office and asks him to type a letter of rustication. Raju jumps off from the window of office of Prof. Viru. He is seriously injured and is hospitalized. However, the life of Raju is saved but he takes the support of wheel chair. There is suddenly heavy rain. Pia's sister Mona is in labour. Pia is not at home. There is no vehicle available due to downpour. The roads are blocked by water. Rancho with the help of Pia through video calling performs delivery safely. Prof. Viru is greatly changed and realizes the real genius of Rancho and confers the pen of excellence given to him by his Professor 32 years ago. He was waiting for a genius student for 32 years. He repeals the rustication.

Raju gets a job and Farhan gets a letter from Hungary by Andre Istamal for wildlife photography in the forest for a year. He convinces his father about his assignment as a wildlife photographer. The selection of Raju through campus interview enrages Prof. Viru. He decides to set the question paper and would see how Raju would pass the final exam. This is heard by Pia. She is upset by the

behavior of her father and tells him that it is not fair. Her father tells that everything is fair in love and war. Pia decides to help Raju. She gives the keys of the office of her father where question paper is kept. Hesitatingly Rancho takes the keys and goes to the office of Prof Viru. He searches but could not find it out. He rings to Pia and the phone call is seen by Prof Viru. Meanwhile the question paper is taken by Rancho and returns to the hostel. Prof Viru goes to the office and notices that the sealed packet is broken. He goes to the hostel and beats Rancho with the umbrella. Rancho and Farhan steal paper only for Raju and they won't see it. But Raju also decides not to see it. Prof. Viru rusticates them. Prof Viru returns home and asks Pia about the key. Pia informs that she has given the keys and if he had given the key to her brother he would have been alive, he wouldn't have committed suicide. Hitherto Prof. Viru believed that his son met rail accident. His eyes are opened when he reads the suicide note of his son. He wanted to study literature but Prof. Viru insisted that his son became an Engineer. He could not get through the entrance exam. Hence his son committed the suicide.

The troika pass the final exam and Rancho tops the exam. The troika while going away after the college education they would meet once in year. However, Rancho does not contact Raju and Farhan. Through Chatur they come to know that Rancho is in Simla. They meet Ranchoddas at Simla but he is not their Rancho. He is different Rancho. Farhan and Raju come to know the secret of Ranchoddas. Rancho is not a Rancho, he is 'chotte', the son of the gardener of Shamaldas. Chote's father that is the gardener is dead and 'chote' is allowed to stay there. Chote is greatly interested in getting knowledge. He is highly gifted with intellect. Being a student of sixth class he solves the sums of tenth class and he helps and writes the homework of Rancho. When he is caught, the teacher takes him to Shamaldas. Shamaldas tells the teacher not to disclose this secret and let him appear in the exam in the name of Ranchoddas. He asks the teacher to make him to become an engineer and after getting the degree he should not meet anybody. Ranchoddas tampers photo and uploads his photo in convocation photo. Rancho is really Punsukh Wangadu. After the college education he goes to Ladakh and becomes a great scientist having 400 patents in his name. Chatur is in search of Wangadu and he got the address through Ranchoddas. He wants to sign a deal with his company. While searching the telephone directory in Simla, Chatur found the name of

Ranchoddas and through him he got the address of Wangadu. Ranchoddas gives the address of Wangadu. They head for Ladakh. But while going to Ladakh, they remember Pia and decide to call Pia. They come to know that on that very day is her wedding at Manali. They go to Manali and take Pia with them and go for Ladakh. There they find Rancho meaning Punsukh Wangadu, the son of the gardener in the service of Ranchoddas Chanchad. He is the scientist and has 400 patents to his credit. He runs a school. Chatur comes to know the reality. Hitherto he was boasting that he is the most successful and Rancho is a simple teacher. Rancho is really a genius. The film is over with happy note.

4.4 The novel 'Five Point Someone' and the film “3 Idiots!

The film 3 Idiots is adapted from the Novel Five Point Someone. The basic theme of education is kept as it is in the film. However, many changes have been made in the film. The setting in the novel is IIT Delhi, in the film it is ICE i. e Imperial College of Engineering. The hero in the novel is Hari kumar. He accidentally meets the daughter of Prof. Cherian, the head of the Mechanical Engineering and falls in love with her. However, the hero is changed in the film. The hero in the film is Ryan Oberoi who is full of novel ideas. Hari Kumar is not shown having new ideas. The story in novel is narrated by Hari Kumar. However, in the film the story is narrated by Farhan who is interested in photography. Ryan i. e. Rancho is in love with Pia.

The story in the novel is told by Hari Kumar through a flash back technique. The flash back is from the incident of Alok jumping from the top of the roof of the institute where Alok is seriously injured. The story then goes from beginning to end. The flash back technique is used to narrate the story. The novel ends with the graduation ceremony. However, the film goes beyond the 10 years. The film starts with plane journey of Farhan when he gets a phone call from Chatur about Rancho who was out of touch for ten years. Farhan calls Raju and they head for Simla in search of Rancho in a car. While travelling the story is told to and fro by flash back technique.

Some of the characters are absent in film. Prof Veera who is helpful to the troika is absent in the film. Prof Cherian in the novel has only one daughter. In the film Prof Viru has 2 daughters. Neha in the novel is Dia in the film. Neha has no sister in the novel. Again Neha is a student of Fashion Designing. Pia in the film, on

the other hand, is medical student. Neha has a brother who commits suicide on the pressure of not cracking entrance exam. Neha's brother wanted to be Lawyer. In the film he wants to study literature and wanted to be a writer. The suicide letter of the brother of Neha is the same with some changes. In the film, Pia meets the three college students in her sister's wedding. In the novel, Neha meets Hari Kumar while jogging. They fall in the love and often meet in ice-cream parlour. They date with each other. In the film the dating between Rancho and Pia is absent. In fact Pia and Rancho don't fall in love with each other at first sight. Their love develops through conflict. The marriage incident of Pia's sister is absent in the novel.

Prof. Viru's opening lecture to the students with the nest of koel is not in novel. There is twist of some of the things of novel in the film. In the novel Professor asks the definition of a machine. The class is silent, nobody gives answer. Then the teacher tells the students anything that reduces human efforts is a machine. Then the class enumerates different things. Then Ryan questions about the Gym machine where the human effort is not reduced. This incident is twisted. When the professor asked about the definition of a machine, Rancho defines it as reducing human efforts. The simple definition is not liked by the professor and praises Chatur who recited the definition mugged from the book which is beyond understanding.

The marriage ceremony of Pia's sister and Pia's engagement incident are not in the novel. The troika perform poorly in the examination in the novel. They want to improve their grades. They try their utmost but fail at Viva. To improve their grades they plan to steal question paper from the office of Prof Cherian. This incident in the film is shown with difference. In the novel, Hari takes the key from Neha without her knowledge and makes duplicate keys and stole question paper. While they are stealing question paper, Alok rings to his home from the phone of Prof Cherian. They are caught by the operator while stealing the question paper.

In the novel, the three idiots do not plan to steal question paper. On the other hand, the key of the office of Prof Viru is given by Pia. Raju is selected in the campus interview. His selection makes Prof Viru very angry and decides to set himself the question paper so that Raju would fail in the final examination. This is heard by Pia and tells her father that it is not fair. Her father on the other hand replies that in love and war everything is fair. Again they will steal the question paper for Raju only and Farhan and Rancho would not see it. When they are unable to find the question

paper, Rancho makes a phone call to Pia. The phone call is seen by Prof Viru and goes to his office, notices that nobody is there. Then he goes to the hostel, finds the question paper stolen and beats them.

In the novel this incident of question paper stealing leads to suspension of the troika for a semester. The disciplinary committee, Disco is in novel. In the film there is no disco. Prof Viru is the sole authority. In the film, the troika is rusticated by Prof Viru when they are caught stealing the question paper. Both in the novel and film the order of rustication is revoked.

In the novel, Neha has no sister, but in the film Pia has a sister. Hence in the novel there is no delivery scene but in the film there is the delivery incident which is very prominent. There is heavy downpour. Pia's sister Mona is in labour. She needs to be admitted in a hospital at the earliest and there is no ambulance, rickshaw or any other vehicle. The situation is extremely serious. At this time Pia through video calling makes Rancho to carry out delivery of her sister. Rancho uses his skills in the delivery. Finally the delivery is performed successfully. This is witnessed by Prof Viru. The delivery scene makes him to realize the real genius of Rancho and his friends. He revokes the rustication and confers the pen, the symbol of excellence given by his professor. Rancho stands first in the final examination. This is different from the novel. In the novel Rancho doesn't top in the final exam. The novel ends with graduation ceremony. However, the film goes beyond 10 years. The secret of Rancho's life after graduation in the film is absent in the novel. The car journey to find out Rancho is not in the novel. It is in the film and adds some kind mystery to the story of film. Pia's marriage is not in the novel but it is in the film.

In the film, after graduating the troika promised to meet once in a year. However, Rancho disappeared and is not in touch with Raju and Farhan for 10 years. Through Chatur they come to know about Rancho and they all go to find out but Rancho is at Simla. They reach at the house of Ranchoddas Chanchad. However, he is not their Rancho. He is someone different. They came to know the reality of Rancho. Rancho is Punsukh Wangadu. The address of Punsukh that is the address of real Rancho is given. They lead for Ladakh. Then they remember Pia. Farhan rings to the house of Pia and came to know that today is her wedding at Manali. They go to Manali and take Pia with them and go for Ladakh. They meet Rancho who runs a school. He has many innovative instruments. Finally, Farhan and

Raju came to know that Rancho is Punsukh Wangadu who has become a great scientist and has 400 patents in his name. This scene is not in the novel and only in the film. Pia meets Punsukh Wangadu and the film ends. These are some of the major events, there are other events also you can find them out.

Check your progress II

1) Choose the correct alternatives given below and complete the statements.

i. The film 3 Idiots is produced by.....

- a) Rajkumar Nandani
- b) Rajkumar Kapoor
- c) Rajkumar Hirani
- d) Rajkumar Devani.

ii. The film 3 Idiots is directed by.....

- a) Pankaj Chopra
- b) Pankaj Chandra
- c) Rajkumar Hirani
- d) Pankaj Sahani

iii. Amir Khan plays the role of.....

- a) Farhan
- b) Raju
- c) Rancho
- d) Chatur

iv. Sharman plays the role of

- a) Rancho
- b) Raju
- c) Farhan
- d) Chatur

v. Madhavan plays the role of.....

- a) Raju

- b) Farhan
- c) Rancho
- d) Chatur

vi. The role Chatur Ramlingam is played by

- a) Madhavan
- b) Sharman
- c) Amir Khan
- d) Omi Vaidya

vii. The name of the college in the film is

- a) IIT Delhi
- b) Imperial College of Engineering
- c) Imperial College of Technology
- d) Imperial College of Aeronautics

viii. The role of Pia is played by.....

- a) Kareena Kapoor
- b) Aishwarya Roy
- c) Deepika Padukone
- d) Vidya Balan

ix. is the director of the Imperial College of Engineering

- a) Prof. Viru Sahashrabudhe
- b) Viru Gowsami
- c) Prof. Veeru
- d) Viru Shashtri

x. Boman Irani plays the role of.....

- a) Rancho
- b) Farhan
- c) Raju
- d) Prof. Viru Sahashrabudhe

xi. Rancho Teaches Chatur a lesson by

- a) fighting
- b) changing words in his written speech
- c) changing his speech
- d) giving a speech

xii. The fiancé of Pia is

- a) Suhas
- b) Rancho
- c) Chatur
- d) Raju

xiii. Punsukh Wangadu is really.....

- a) Raju
- b) Chatur
- c) Chote, the gardener's son
- d) Farhan

xiv. Wangadu has patents in his name

- a) 100
- b) 300
- c) 400
- d) 500

xv. Punsukh Wangadu registers his name in the Imperial College of Engineering as.....

- a) Raju Rastogi
- b) Farhan Qureshi
- c) Ranchoddas Shamaldas Chanchhad
- d) Chatur Ramlingam

Check your progress II

2) Answer the following questions in one word/phrase/sentence each.

- 1) What is Prof. Viru Sahashrabudhe called by the students?
- 2) Who is interested in wildlife photography?
- 3) Who is the narrator of the story in the film?
- 4) Where does the film begin?
- 5) How long are Farhan and Raju in search of Rancho?
- 6) Where has Chatur come from after ten years?
- 7) What does Chatur tell Farhan and Raju about Rancho?
- 8) Why does Chatur call Farhan and Raju on the top of the institute roof?
- 9) How does Rancho teach a lesson to the students who are ragging?
- 10) How does Prof. Viru Sahashrabudhe meet the students on the first day of the college?
- 11) What is given to Prof. Viru Sahashrabudhe by his professor for his excellent academic achievement?
- 12) Who is working on the project of a helicopter?
- 13) Why does Joy Logo commit suicide?
- 14) Why does Raju jump off the window of the office of Prof. Viru Sahashrabudhe?
- 15) What is the name of Pia's sister?
- 16) What makes Prof. Viru Sahashrabudhe to change his attitude towards Rancho?
- 17) Why does Pia give the keys of office of her father?

4.5 Exercise

A. Answer the following questions in about 250-300 words each.

1. What are the changes that the film producer has made while adapting the 3 Idiots from the novel, Five Point Someone?
2. What are the major changes in the film the '3 Idiots' from the novel, Five Point Someone'?
3. Write a detailed note on the story of the film 3 Idiots.
4. 'The film 3 Idiots throws light on the education system in India'. Discuss

B. Write short notes in about 100-150 words each.

1. The secret of Ranchoddas Shamaldas Chanchhad
2. The delivery scene in the film 3 Idiots
3. The main changes in the film 3 Idiots from the novel Five Point Someone

4. The journey of Farhan, Raju and Chatur to Simala and Ladakh.

4.6 key to Check your progress 1

- i. c) Rajkumar Hirani
- ii. b) Pankaj Chandra
- iii. c) Rancho
- iv. b) Raju
- v. b) Farhan
- vi. c) Omi Vaidya
- vii. b) Imperial College of Engineering
- viii. a) Kareena Kapoor
- ix. a) Prof. Viru Sahashrabudhe
- x. d) Prof. Viru Sahashrabudhe
- xi. b) changing words in his written speech
- xii. b) Suhas
- xiii. c) Chote, the gardener's son
- xiv. c) 400
- xv. c) Ranchoddas Shamaldas Chanchhad

Check your progress II

- 2)
- 1) virus
- 2) Farhan
- 3) Farhan
- 4) Ten years
- 5) with the plane journey of Farhan
- 6) USA
- 7) That he is in Simala
- 8) Because Chatur wanted to challenge them about his future career.
- 9) By connecting electric current while the senior student urinating
- 10) a basket with koel in it and eggs
- 11) pen
- 12) Joy Logo

- 13) Extension for his helicopter project is rejected
- 14) He is asked to type a letter of his rustication.
- 15) Mona
- 16) The event of delivery of Mona
- 17) Her father has decided to fail Raju in final examination

4.7 References

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