

**A COMPARATIVE ANALYSIS OF SELECT WORKS OF
R.K. NARAYAN AND RUSKIN BOND : ON PAGES AND
ON TELEVISION SCREEN**

A Thesis submitted to Gujarat Technological University

for the Award of

Doctor of Philosophy

in

Humanity-English

By

Keshwala Jayesh Mahendrabhai

Enrollment No: 219999904004

under the supervision of

Dr. Vaseemahmed G. Qureshi



**GUJARAT TECHNOLOGICAL UNIVERSITY
AHMEDABAD**

July – 2026

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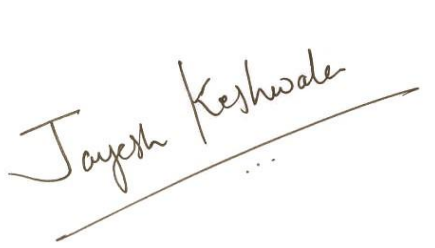
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ABSTRACT

R. K. Narayan and Ruskin Bond hold a special and unmatched place in Indian English Literature. Narayan, who is best known for his fictional town of Malgudi, portrays the everyday life of South Indian middle-class people with simplicity, subtle humor, and irony. On the other hand, Ruskin Bond, who brought the quiet beauty of Mussoorie to life, is celebrated for his depiction of nature, hill life, childhood, memory, and human relationships. Both writers are loved by generations of readers because of their deep concern for ordinary people.

With the growth of television in India, the shift of these literary worlds from the printed page to the small screen became a historic cultural occasion. The television serials *Malgudi Days* and *Ek tha Rusty* did not simply tell stories; they provided a visual form to the imagination of millions of people, striking a balance between high literature and popular mass media. This thesis provides a comparative study of the select works of Narayan and Bond, examining how they have transformed from text to television screen. This research focuses on Narayan's book *Malgudi Days* and its television adaptation *Malgudi Days*, as well as Bond's book *Rusty, the Boy from the Hills* which was adapted for television serial *Ek tha Rusty*.

By adopting qualitative and comparative research methodology, the study first analyzes the selected literary stories and then undertakes a detailed scene-by-scene breakdown of the respective television episodes. For comparative analysis, the study employs Philip M. Shaffer's seven adaptation strategies, which provide a framework for examining narrative and thematic changes made by the director. In addition, the study also employs technical analysis of the episode, focusing on camera work, sound and music, lighting, costumes and editing.

The research findings reveal that the television adaptation is not the process of direct copying but a creative re-interpretation predetermined by medium-specific needs, cultural context, and the vision of the director. The study has a significant interdisciplinary impact, as it can be utilized as a learning resource for literature and media students and as a pragmatic guide for modern screenwriters and OTT adaptations.

Dedicated to my beloved parents

Late Shri Mahendrabhai D. Keshwala

Smt. Liluben M. Keshwala

And to my beloved younger brother

Late Nilesh M. Keshwala

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CHAPTER – 1

Introduction

1.1 Introduction to Adaptation

In her book *A Theory of Adaptation*, Linda Hutcheon observes that “Adaptations are everywhere today: on the television and movie screen, on the musical and dramatic stage, on the Internet, in novels and comic books, in your nearest theme park and video arcade” (2). Hutcheon’s observation highlights the omnipresence of adaptation in contemporary culture which ranges from various artistic forms and media. In her statements, she clarifies that adaptation is not marginal, secondary or derivative practice, it is a fundamental way of cultural production, not limited to literature or cinema, but operates across various forms, media, and genre, shaping the way stories are produced, told and received. Given this widespread presence, it becomes essential to explore what the term adaptation means and how it functions as a creative and theoretical concept.

The idea of adaptation is multidisciplinary and therefore, its meaning can vary depending on the field in which it is used. The etymological roots of the word adaptation come from the Latin word *adaptāre* which means ‘to fit’, ‘to adjust’ or ‘to make suitable.’ In biology, adaptation refers to the process of an organism to fit in a particular environment to improve its ability to survive and reproduce. In *On the Origin of Species* (1859), Charles Darwin proposed the theory of evolution, in which he uses adaptation to explain how physical and behavioural traits of organisms evolve through natural selection. It emphasises the principles of change, adjustment and responsiveness that have also become metamorphically significant in literary theory of adaptation.

In philosophy and psychology, adaptation refers to the capacity of individuals to adjust mentally and behaviourally to their surrounding environment. Jean Piaget, for instance, in his book *The Psychology of Intelligence*, uses adaptation to describe the cognitive development of humans in two ways: By assimilation, which means fitting new information into what we already know and by accommodation, which means changing what we already know when new information doesn't fit. In sociology and cultural studies adaptation refers to the way the society, institution and cultural practices reinterpret or modify the culture and tradition to maintain relevance in a changing social, political and historical context.

Across these disciplines, adaptation is consistently defined as the process of transformation in changing conditions. Whether in biology, sociology, psychology, philosophy or cultural studies, the concept of adaptation is centrally connected with continuity through change. Literary adaptation follows a similar framework, which can be understood through the same conceptual lens. Just as organisms, societies, and individuals adapt to survive and remain relevant with the changing environment, literature too goes under transformation, reinterpretation, and reworking as they also move across time, culture, media and audience.

In the world of literature, adaptation thus refers to the transformation of the original text into a new form, context or medium. It is the process of transforming various forms of literature, such as a short story or a novel into film, television, stage play or a digital show. According to the *Cambridge Dictionary*, adaptation is “a film, book, play, etc. that has been made from another film, book, play etc.” This is the most common, sophisticated and subtle way that is utilised to introduce a cherished story to new viewers. It involves a process of responding to new contexts while remaining true to the original one.

Throughout the time, literary scholars have approached adaptation in a variety of ways. It has been seen as a literary translation, modification, choices and requirements, reflections and echoes. Deborah Cartmel, discussing Andrew Davies' approach to adaptation in *A Companion to Literature, Film and Adaptation*, describes adaptation as “the art of democratization, a “freeing” of a text from the confined territory of its author and of its readers” (8). This approach of Cartmel highlights the democratic nature of adaptation, describing it as a cultural practice that allows texts to circulate across new media, audience and contexts. By liberating a text from its original context, adaptation enables new interpretations and sustains its core narrative identity. Linda Hutcheon, in *A Theory of Adaptation*, defines Adaptation as ‘repetition with variation’ (4), where the word 'repetition'

ensures continuity with the source text, while 'variation' emphasizes the necessity to modify the source text. She also explains adaptation as “an extended, deliberate, announced revisitation of a particular work of art” (170).

Further, Hutcheon describes adaptation in three different ways. First, as a formal entity or product- a work that is clearly connected to the original text and also has its own independent identity. Second, as a process of creation which involves creative decisions of the adapter, such as selection, interpretation, and transformation, shaped by medium specific constraints. Third, as a process of reception which is experienced through the audience who recognises and compares it with the source text. She states, “an adaptation is an announced and extensive transposition of a particular work or works. This ‘transcoding’ can involve a shift of medium (a poem to a film) or genre (an epic to a novel), or a change of frame and therefore context: telling the same story from a different point of view” (8).

Adaptation therefore has been widely discussed as a process that involves both transformation and continuity. Ira Konigsberg defines adaptation as “a work in one medium that derives its impulse as well as a varying number of its elements from a work in a different medium” (6), highlighting the movement of text in different media. Building on this idea Harmon describes adaptation as:

The rewriting of a work from its original form to fit it for another medium; also the new form of such a rewritten work. A NOVEL may be “adapted” for the stage, motion pictures, or television; a PLAY may be rewritten as a novel. The term implies an attempt to retain the characters, actions, and as much as possible of the language and tone of the original; adaptation thus differs significantly from the reworking of a SOURCE. (6)

While these definitions highlight continuity between the source text and the adapted work, Julia Sanders broadens this concept by arguing that:

Adaptation can be a transpositional practice, casting a specific genre into another generic mode, an act of re-vision in itself. It can parallel editorial practice in some respects, indulging in the exercise of trimming and pruning; yet it can also be an amplificatory procedure engaged in addition, expansion, accretion, and interpolation. (18)

The process of adaptation is capable of being applied to a wide range of media and art forms, like novels, movies, television shows, plays and even paintings. It is something that can be done in many different ways, just like multiple versions of the same text can be made. It’s

not always the literature is adapted to visual medium. Sometimes, non-literate work, such as a film, television show or a stage play, transferred into a written version which is referred to as reverse adaptation. Julie Sanders states: “specific process involving the transition from one genre to another; novels into films; drama into musical; the dramatization of prose narrative and prose fiction; or the inverse movement of making drama into prose narrative” (19).

While these approaches explain adaptation mainly as transformation of form and medium, another important perspective views adaptation as a translation. Adaptation is frequently recognized as a specialized and widely practiced form of translation. This connection was established as early as 1958 by Jean-Paul Vinay and Jean Darbelnet, who identified adaptation as their seventh translation procedure. They argue that adaptation becomes a necessity when the cultural context of the source text does not exist in the target culture, requiring a "form of recreation" in order to make the message meaningful for a new audience (qtd. in Baker and Saldanha 6). In this case, adaptation is not only a linguistic replacement, but a culture bargaining in which meaning has to be reconstructed to operate successfully in a new cultural system.

Peter Newmark further describes adaptation as the “‘freest’ form of translation,” primarily utilized for plays and poetry. He notes that while themes, characters, and plots are usually preserved, the Source Language (SL) culture is converted to the Target Language (TL) culture and the text is fundamentally rewritten (46). In this view, the idea of adaptation focuses on a fundamental reworking of the original text and not a word-to-word translation but cultural comprehensibility is more important than formal faithfulness.

Based on the concept of linguistic theories developed by Roman Jakobson, this shift can be specifically understood as “intersemiotic translation.” It is the process of translating a work from one sign system such as the printed words of a novel into a completely different sign system, such as the visual and auditory language of cinema. Thus, adaptation is not just an 'adjustment' for survival, it is a fundamental translation of meaning from the 'language' of text to the 'language' of images (233).

An adaptation gives the words of the book a whole new meaning. Books have the power to immerse readers. Reading a book can take the readers to a magical world and make them feel like they are inside that world. People want to watch an adaptation so they can experience that magic again. Because of deep connection with the words, there is also a

strong desire to go back to the book's world through television or film. This leads to a combination of excitement and apprehension because adaptation might mess up the world they already love. To support this, Linda Hutcheon says, "Adaptation provides pleasure as it takes us into the world of known to unknown which is a mixture of repetition and difference, of familiarity and novelty" (86).

Having established a conceptual and theoretical framework of understanding adaptation, it becomes necessary to examine how it has evolved and changed over time, and how stories have been retold, reimagined or transformed across different cultures, periods and media.

1.1.1 History of Adaptation

The process of adaptation is not a modern practice, rather, it has deep historical roots that showcase humans' desire to retell and recreate stories. Adaptation has always been central to human culture and civilisation. Earlier, myths, legends and epics were reshaped to pass down to a new audience through oral tradition. As, Walter J. Ong explains in *Orality and Literacy*, "in oral cultures, there is no way to fix a verbalization word for word" which makes modification and adaptation inevitable (Ong). Ancient Indian epics such as the Ramayana and the Mahabharata were transmitted orally and evolved through performance before acquiring a written form. This shows that adaptation was a fundamental feature of the early storytelling practices. In the 5th century BCE, Greek playwrights like Aeschylus, Sophocles, and Euripides used the same popular mythological themes as the basis for their plays but each writer reshaped the story in a distinct way. Aristotle in *Poetics* legitimised adaptation practices by emphasising that it is not about imitating the source text but about the process of restructuring of action and meaning (Aristotle). Similarly, in the 1st century BCE, Virgil's epic *Aeneid* consciously reworked Homer's Iliad and Odyssey in order to create Roman national epics (Virgil). This approach reflects the idea of imitation by Thomas Greene mentioned in *The Light in Troy*, which states that Renaissance and classical writers viewed imitation as "a process of transformation rather than duplication" (Greene). It highlights the creative purpose of adaptation.

In the early nineteenth century, due to the significant rise in the writing and publication of novels, the adaptation of literature into theatre flourished. The works of the popular novelists like Charles Dickens (*Oliver Twist*, *A Christmas Carol*, *David Copperfield*), Jane Austen (*Pride and Prejudice*, *Sense and Sensibility*, *Emma*), Victor Hugo (*Les Misérables*, *The*

Hunchback of Notre-Dame, *The Man Who Laughs*), and Alexander Dumas Pere (*The Three Musketeers*, *The Count of Monte Cristo*, *Queen Margot*) were frequently adapted for the stage.

Adaptation of literature into films began at a later stage of the nineteenth century with the invention of cinema. During this time, adaptation entered into a new and transformative phase. Early filmmakers often relied on literature, theatre, myths or folklore as these narratives are familiar to the audience and helps them to connect with the new medium. During the 1890s to 1920s, a period generally considered as a silent film era, Shakespeare's plays, novels of Charles Dickens, Victor Hugo, Lew Wallace and biblical narratives were among the most frequently adapted sources. *La Vie et la Passion de Jésus-Christ* (The Life and Passion of Jesus Christ), is often regarded as one of the first surviving films based on the biblical material depicting the life and Passion of Jesus Christ. It was produced in the late 1890s by the Lumière Company and directed by Louis Lumière and George Hatot ("Movie Review").

One of the earliest known film adaptations of literature is Georges Méliès's *Cinderella* (1899), which is based on fairy tale by Charles Perrault (Bordwell and Thompson). Adaptation practices underwent significant changes with the introduction of the sound cinema in late 1920s. Use of sound and dialogues enable the filmmakers to engage more directly with the original text. They started to develop more complex characters and narrative structures from the lucid writing of the texts. This transition is marked by *The Jazz Singer* (1927), widely regarded as the first "talkie film," which was itself an adaptation of a stage play of same the name written by Samson Raphaelson which itself was adapted from one of his short stories titled *A Day of Atonement*. This was the beginning of a new phase in the relationship between literature, theatre, and cinema.

The Indian film industry also has a long tradition of adapting literature and mythological works into films. *Shree Pundalik* (1912) released one year before *Raja Harishchandra* (1913), is sometimes identified as the first Indian film which was directed by Dadasaheb Torne. It was based on the Marathi saint Pundalik. However, its status as the first Indian film remains questionable. As it was a recorded stage play, filmed by a British cameraman and processed in London, many scholars disqualify it from being called the first Indian film. As a result, *Raja Harishchandra* directed and produced by Dadasaheb Phalke entirely within India is recognised as the first Indian feature film. It was adapted from the Indian mythology

and the legendary Indian king of the same name. This was a significant milestone in the history of film adaptation in India. Following this the other silent films like *Satyavan Savitri* (1914) and *Lanka Dahan* (1917) were also made by adapting stories from *Ramayana*, *Mahabharata* and *Puranas*.

The first Indian talkie film *Alamara* (1931), directed by Ardeshir Irani, was also a direct adaptation of a popular Parsi play of the same name written by Bombay-based playwright Joseph David.

As the medium matured, the filmmakers inclined more towards literary adaptation as films based on books became increasingly popular. P.C. Barua adapted *Devdas* (1935) in Bengali from Sharat Chandra Chattopadhyay's novel of the same name. Later, Bimal Roy adapted *Devdas* (1955) in Hindi. Decades later, Sanjay Leela Bhansali also adapted *Devdas* (2002) lavishly in Hindi, which proves the enduring appeal of literary adaptations to filmmakers.

Other notable adaptations include Satyajit Ray's *Apu Trilogy* (1955-1959) based on Bibhutibhushan Bandyopadhyay's novels; *Roti* (1942), from Munshi Premchand's novel of the same name; *Parineeta* (1953), from Sharat Chandra Chattopadhyay's novel of the same name; *Guide* (1965) from R. K. Narayan's novel of the same name, *Saraswatichandra* (1968), from Govardhan Tripati's Gujarati novel of the same name, *Shatranj Ke Khiladi* (1977) from Munshi Premchand's short story of the same name; *Train to Pakistan* (1998), from Khushwant Singh's novel of the same name; *Pinjar* (2003), from Amrita Pritam's novel of the same name; *The Namesake* (2006), from Jhumpa Lahiri's novel of the same name; Vishal Bhardwaj's *Maqbool*, *Omkara*, and *Haider* were based on Shakespeare's plays *Macbeth*, *Othello*, and *Hamlet* respectively etc (Gokulsing and Dissanayake).

Lately, the works of Chetan Bhagat who is popular among the youth for their youth-centric stories and urban setting, have been widely adapted into films like *3 Idiots*, *Hello*, *Kai Po Che*, *2 States*, and *Half Girlfriend*. Additionally, contemporary literature found a new life on OTT platforms and many literary texts adapted for the digital audience.

1.1.2 Adaptation in Television

While there is a wide variety of film adaptation studies across a variety of literary genres, the scope of these studies becomes increasingly limited when taking into account the world of television adaptation. Television adaptation has a great historical relevance in terms of their contributions to the art of adaptation. However, as compared to cinematic adaptations

of literature, they have not earned adequate recognition. Although there are many successful TV series based on classic novels, they are not part of the adaptation studies. It is Cartmell's and Whelehan's attempt to point out that TV series based on novels became hugely popular in the late '70s, but the amount of writing on the subject is much less than what is done on film adaptations. They mentioned in their book *The Cambridge Companion to Literature on Screen*:

Fourthly, television adaptations, so often excluded from literature on screen studies, require a more sustained analysis, especially given the exponential popularity of the classic serialization from the late 1970s onwards and the different industrial conditions (some indeed more favourable to the transposition of the long multilayered plots of nineteenth-century realist novels) within which they emerge. Fifthly, extra-cinematic factors (current trends, historical events) are vital to film adaptations but are curiously absent from most studies of the subject. Production values, technological changes, commercial considerations – in short, the film and television industries themselves – are a sixth and vital dimension of literature on screen studies. (4)

The origin of television adaptation can be traced back to 1930 through early theatrical adaptations. On 14th July 1930, the British Broadcasting Corporation, as a part of experimental television transmission, first aired a screening of the play "*The Man with a Flower in His Mouth*" written by the Italian playwright Luigi Pirandello. Its short length and limited settings and characters made it suitable for the early television technology ("*The Man with the Flower in His Mouth*"). Later, BBC adapted the play *Journey's End* by R.C. Sherriff for live television transmission on 11 November, 1937.

The use of literature in Hindi television programmes has a long tradition in India, which highlights India's varied cultural and linguistic environment. India's state-run television network, Doordarshan, was a major contributor to the widespread popularity of television series based on literature. During this time, a number of classic works of literature were adapted into television series, including works of renowned authors such as Munshi Premchand, Sharadindu Bandyopadhyay, R. K. Narayan, and many more.

The first Indian television series to be adapted from a literature was the 1984 television series, *Wah Janaab*, aired on DD National, written and directed by Sharad Joshi and Chitrartha Singh respectively. It was based on Ratan Nath Dhar Sarshar's classic novel *Fasana-E-Azad*. The second show was *Trishna*, a 13-episodes series broadcast by

Doordarshan in 1985. It was based on the 1813 novel *Pride and Prejudice* by Jane Austen, and was specially modified for the Indian middle-class of the 20th century. It continues with *Vikram Aur Betal*, a 1985 series from Indian mythology, based on the text *Baital Pachisi*; *Katha Sagar*, a 1986 series, presented a selection of short stories by renowned authors from around the globe, such as Catherine Mansfield, Anton Chekhov, Guy De Maupassant, and Leo Tolstoy, and O. Henry.

In the 1980s television series based on literature became very popular especially the works of Tagore, Sharat Chandra Chattopadhyay, and Gulzar becoming the most sought-after sources for adaptation. This was evidenced by the success of series such as *Malgudi Days* (1986) based on R. K. Narayan's novel with the same name, *Ramayana* (1987) and *Mahabharata* (1988) based on ancient Indian epics, *Tamas* (1988) adapted from the novel by Bhisham Sahni, *Mungerilal Ke Haseen Sapne* (1989) inspired from James Thurber's story *Secret Life of Walter Mitty*, *Shrikant* (1987) based on the novel by Sarat Chandra Chattopadhyaya, *Chandrakanta* (1994) from Devaki Nandan Khatri's novel of the same name etc.

TABLE 1.1 Indian Television Series Adapted from Ancient Myth & Religious Texts

Year	TV Series	Source / Adapted From	Category
1986	<i>Singhasan Battisi</i>	Indian folklore	Ancient Literature
1987	<i>Ramayan</i>	Valmiki Ramayana	Religious Epic
1988	<i>Mahabharat</i>	Vyasa Mahabharata	Religious Epic
1988	<i>Vikram Aur Betaal</i>	Baital Pachisi	Folklore
1991	<i>Chanakya</i>	Arthashastra & historical texts	Ancient Political Texts
1993	<i>Shri Krishna</i>	Bhagavata Purana	Religious Text
1997	<i>Om Namah Shivay</i>	Shiva Purana	Religious Text
2008	<i>Ramayan (Reboot)</i>	Valmiki Ramayana	Religious Epic
2011	<i>Devon Ke Dev...Mahadev</i>	Shiva Purana & legends	Religious Text
2013	<i>Mahabharat (Reboot)</i>	Vyasa Mahabharata	Religious Epic

2015	<i>Siya Ke Ram</i>	Ramayan& regional versions	Religious Epic
2019	<i>Ram Siya Ke Luv Kush</i>	Uttara Kanda (Ramayana)	Religious Epic
2023	<i>Shrimad Ramayan</i>	Valmiki Ramayana	Religious Epic

TABLE 1.2 Indian Television Series Adapted from Literature (1985-1995)

Year	TV Series	Original Literary Source	Author / Origin
1986	<i>Malgudi Days</i>	Malgudi Days	R. K. Narayan
1986	<i>Singhasan Battisi</i>	Simhasana Dvatrimsika	Traditional folklore
1988	<i>Tamas</i>	Tamas	Bhisham Sahni
1988	<i>Mirza Ghalib</i>	Diwan-e-Ghalib	Mirza Ghalib
1988	<i>Bharat Ek Khoj</i>	The Discovery of India	Jawaharlal Nehru
1989	<i>Chandrakanta</i>	Chandrakanta	Devaki Nandan Khatri
1990	<i>The Sword of Tipu Sultan</i>	The Sword of Tipu Sultan	Bhagwan Gidwani
1993	<i>Kirdaar</i>	Various Stories	Premchand, Tagore, Manto
1993	<i>Byomkesh Bakshi</i>	Detective Stories	Sharadindu Bandyopadhyay
1994	<i>Tehkikaat</i>	Detective Stories	Sharadindu Bandyopadhyay
1995	<i>Ek Tha Rusty</i>	Rusty, the Boy from the Hills	Ruskin Bond

In addition to Hindi literature, regional literary works were also popularly adapted into television series. Bengali, Marathi, Gujarati and other regional languages found their way onto television screens allowing them to reach a wider audience. *Byomkesh Bakshi*

(Bengali), *Sarswatichandra* (Gujarati), *Tarak Mehta Ka Oolta Chashma* (Gujarati), *Bhakharwadi* (Marathi), *Kadambari* (Kannada), *Thanner Thanner* (Tamil) are name a few.

As satellite and digital television have become increasingly popular, there has been an increase in the number of television shows based on literature. From classic novels to contemporary fiction and even mythology, television adaptations of best-sellers have become increasingly popular covering diverse genre including comedy, drama, romance, thriller, etc.

1.1.3 Process (Art) of Adaptation

The process of adaptation is not an act of simply copying and transferring a story from one medium to another medium. It is a complex, creative and interpretative process that involves various stages of transformation. As Julie Sanders notes, “texts rework texts that often themselves reworked texts. The process of adaptation is constant and ongoing” (24).

As Linda Hutcheon emphasizes, adaptation should be understood as both a process and a product, involving “reinterpretation and recreation” rather than reproduction (8).

Selection of the Source Text and De-codification:

The process of adaptation starts with the selection of the source text. This selection should not be random. The text should be selected analysing the various parameters such as its popularity, thematic resonance, commercial potential etc. In *Adaptation and Appropriation*, Julie Sanders notes that texts chosen for adaptation often possess “cultural longevity” or “narrative flexibility,” allowing them to be reimagined across different contexts and media (21). It also includes the deep reading of the source text to identify the transposable elements. An adaptor should

Interpretation and Re-visioning:

Adaptation, as sander argues, is always an act of Re-vision —a conscious reinterpretation shaped by the adapter’s perspective, historical moment, and intended audience (18). This stage involves the reading of the text through particular, cultural or ideological perspective. Linda Hutcheon stresses that adapters do not merely retell stories; they “reinterpret them in new contexts,” which inevitably results in changes to meaning (22).

Re-contextualisation:

Directors often update the source material to fit the cultural or political environment of the new audience. It involves cultural relocation or contextual transformation. This process may include change in spatial elements such as setting and backdrop, social norms, language, time period or cultural references to make the narrative relatable to the new audience.

Restructuring and Modification:

One of the crucial methods of the adaptation process is the restructuring the narrative to suit the new medium. Literature is often internal and expansive with lengthy description and detailing, often containing complex narrative, plot, subplots, character arcs, etc. that can be challenging to incorporate into a two-hour film or a thirty-minute television show. Hence, the director omits, merges, compresses or deletes some part of the source text that might not work effectively on screen and create a Three-Act Structure of the film with beginning, middle and climax.

Medium Shift and Intersemiotic Translation:

Adaptation is the transformation of the source text form one medium to another medium. Verbal language of the literary is transformed to the visual language of the film or television. Author uses many literary devices such as internal monologues, descriptive narrations and metaphors which the director may have to recreate in the film or television. To represent these literary elements on screen, director uses various cinematic techniques such as voice-over, sound, mise-en-scene, action, dialogues or visual metaphor.

Equivalency and Creative Substitution:

As scholar George Bluestone argued in *Novels into Film* (1957), the adapter doesn't just copy; they find functional equivalents. In a book, if the author has used a particular linguistic style to create a certain mood or emotion, the filmmaker uses a certain colour palette, lights or music and sound effects to achieve the same emotional response. The first-person narrative style of the author is achieved through the use camera lens or the voice-over technique.

1.1.4 Theoretical Classifications of Adaptation

In a world where technology is everywhere, and where culture is constantly changing and evolving, the possibilities for adaptation are endless. So, it's no surprise that literary works find their way into various mediums. Hutcheon and O'Flynn (2013) in *A Theory of Adaptation* extend the definition of adaptation to encompass graphic novels, song covers, websites and other postmodern creative renditions of texts. They observe that postmodern adaptation evokes the Victorian practice of adapting stories from various sources, such as paintings, operas, plays and poetry in all its forms and guises (xi). They added that "we postmodern have clearly inherited this same habit, but we have even more new materials at our disposal not only film television, radio and the various electronic media [...], but also theme parks, historical enactments, and virtual reality experiments" (xi)

As literary texts are adapted into various media, adaptation can be classified according to medium such as film adaptation, television adaptation, stage adaptation, radio and podcast adaptation, and video games adaptation. However, beyond this medium-specific approach, adaptation can also be classified based on their structure and degree of transformation.

1.1.4.1 Loise Giannetti's Classification

A notable film scholar and critic Loise Giannetti, in his book *Understanding Movies* argues that adaptations are not just "good" or "bad" based on how much they change, instead, they exist on a spectrum. He divides them into three main types: Literal, Faithful, and Loose.

Literal Adaptation: A literal adaptation stays as close to the original text as possible. This is most common when a stage play is turned into a film. The director keeps the original dialogue, the order of events, and the overall structure.

This preserves the originality of the play that gives the viewer a "word-for-word" experience, and scene-by-scene translation of the original material. But Giannetti points out a major downside of it, and that is the films can feel stagey. Because they rely so heavily on talking, they sometimes fail to use the tools of visual storytelling like creative camera angles, shots or editing that make cinema unique.

Faithful Adaptation: It is the most common method for turning text into visual form. The filmmaker doesn't try to include every single word of the book. Instead, they try to capture the "spirit" and "essence" of the book. It maintains the basic elements of the story such as

themes, plot, characters and narrative structure while allowing some modifications required by cinematic medium. It includes:

- 1) Condensation of the story: cutting out minor characters or subplots to make the story suitable for two-hour movie.
- 2) Visual Translation: Using cinematic techniques such as lighting, sound, and music to create the emotional impact that the author described with the words.
- 3) Focusing on Themes: changing minor details but keeping the main themes and character arc same as the source material.

Loose Adaptation: It comes at the far end of the spectrum. In this type of adaptation, the filmmaker takes just a little idea of the story, basic premise or character from the original story and weaves a new world around them. Giannetti argues that loose adaptations are often highly creative. Here, the director's own vision and creativity are more important than following the original author's blueprint.

1.1.4.2 Geoffrey Wagner's Classification

While Giannetti's terminology is widely used today, it builds upon the academic foundation laid by Geoffrey Wagner. In his 1975 work, *The Novel and the Cinema*, Wagner provides a similar three-part framework but focuses more on the degree of "interference" the filmmaker exerts on the text. He categorizes adaptation into transpositions, commentaries, and analogies.

Transposition: This is the most basic type of adaptation where "the novel is given directly to the screen [...] with the minimum amount of interference" (222). The adapted filmmaker tries to keep the film as close as the exact copy of the source text. This type of adaptation is entirely faithful to the original text.

Commentary: In the Commentary, the filmmaker takes an original source and "either purposely or inadvertently altered in some respect" to fit the new medium (222-223). Here, the filmmaker acts as an interpreter who changes certain elements of the original texts to offer a special perspective on the story.

Analogy: Analogy, "represents a considerable departure for the sake of making another work, of art." (222). It is like a loose adaptation where the filmmaker uses only select elements of the original story to create something totally new and independent.

In her discussion of Wagner's classification, Cartmell finds that this a basic classification of adaptation. She observes that "there are adaptations which cannot be categorised in the ways that Wagner suggests" and she notes that in fact, "categories of adaptation are limitless" (Cartmell 24). Due to this complexity, some literary works may require a wide and more flexible range of style and classification of adaptation.

1.1.4.3 Linda Costanzo Cahir's Classification

Linda Costanzo Cahir, in her book *Literature into Film: Theory and Practical Approaches* (2006), does not refer to the conventional term, adaptation, but rather calls it a translation. She argues that turning a story from a book to a film is like translating a poem from Italian to English. In this process, the language changes but the meaning remains the same. She classifies cinematic translation into three different categories: Literal, Traditional, and Radical.

Literal: In this type, the film "reproduces the plot and all its details as closely as possible to the letter of the book" (16). Cahir describes this as a "page-to-screen" approach where the filmmaker attempts to minimize any changes to the narrative, characters, or dialogue.

Traditional: This approach "maintains that overall traits of the book (its plot, settings, and stylistic conventions) but revamps particular details in those particular ways that the filmmakers see as necessary and fitting" (16). Here, the main plot of the story remains recognizable. But the filmmaker cut the subplots or combine characters to ensure the film flows well visually and fits a standard runtime.

Radical: which "reshapes the book in extreme and revolutionary ways, both as a means of interpreting the literature and of making the film a more fully independent work" (16). This involves significant changes in the original story in terms of the setting, the time period, or even the fundamental message of the story. The filmmaker treats the source material as an inspiration to create a new, independent work of art that might only be loosely connected to the original book.

1.1.4.4 Dudley Andrew's Classification

Dudley Andrew in his work *Concepts in Film Theory* (1984), expands these ideas and provides more philosophical and sociological classification of adaptation. Andrew does not merely focus on the fidelity to the source text, instead he examines the relationship between

the source text and the adapted text. He classifies adaptation into three different modes: Borrowing, Intersection and Fidelity of Transformation.

Borrowing: This is the most frequent mode of film adaptation. In borrowing, the filmmaker uses the "material, idea, or form" of a successful or classic text. The filmmaker does not try to copy the book exactly; instead, they hope to use the prestige or "mythic" power of the original story to give their film more cultural weight (98-99).

Intersection: In this mode, the film and the original text are allowed to "clash." The filmmaker does not try to blend the book into a movie format. Instead, the film preserves the original work as an, "unassimilated" object. The film acts as a recording of the book, forcing the audience to see them as two separate artistic works meeting in one space (99-100).

According to Andrew, intersectional adaptations do not try to simplify the story or make it look completely realistic. Filmmakers keep the original literary style intact, even if it makes the film challenging to follow. This approach suggests that some elements of literature cannot be fully translated into film, they must remain unique to the written text.

Fidelity of Transformation: Fidelity and Transformation: This is the most common approach utilised by the filmmakers in mainstream cinema. The filmmaker's goal is to find cinematic equivalents for the literary parts of the book. It is a "transformation" because the story must change its physical form—moving from words to images—while remaining "faithful" to the spirit and narrative proportions of the original source (100-101).

Categorizing an adaptation work makes it easier for audiences to have the appropriate expectations for the film. It also aids the script writer's writing process. There are different challenges and opportunities associated with each literary adaptation. In order to be successful in literary adaptation, it is essential to maintain the integrity of the original material while adapting it to the specific needs and expectations of the intended medium and audience. This can be achieved through a combination of respect for the source material and the incorporation of the specific characteristics of the intended medium.

1.1.5 Television Adaptation as a Distinct Narrative Practice

Television adaptation is often regarded as a subfield of film adaptation. However, there are considerable distinctions in the adaptation process for both. Due to the unique characteristics of film and television, literary adaptation in these two media can vary in a variety of ways. It's because their differences are of a greater magnitude that their adaptations should be

considered separately and not compared to each other. The divergence between the film and television is not only a matter of screen size, but a fundamental difference in treatment of time and narrative space. In many cases, the television adaptations are considered as the higher quality because they are in a serialized format. Television enables the narrative to expand beyond the boundaries of its literary foundation. As Cartmell asserts, “It is crucial that television adaptations are considered independently of film adaptations, and that the powerful influences of medium specific technologies, institutions, and ideals are recognized as determinants of aesthetic practices” (183).

Temporal Architecture: Expansion vs. Compression

Each movie and television show has its own unique set of resources and styles that set them apart from each other and influence the way they are adapted. The main focus in movies is how to compress a source text to a limited time duration, while television focuses on expansion of the source text. Film adaptation is primarily an exercise in subtraction and compression. A 500-page novel must be reduced to a 120-minute material. Conversely, television adaptation is a practice of expansion. Film focuses on shortening the original text while television focuses on lengthening it.

Format

The format and duration of a television adaptation differ significantly from that of a film adaptation. While film typically follows a three-act structure of clear beginning, middle and the climax, television series are not bound by such rigid structure. Film adaptations typically have a fixed duration of between 90 minutes and three hours that requires a concise and concentrated storytelling approach. In contrast, television adaptations have the advantage of being longer in length typically spanning multiple episodes or even several seasons.

Pace

Due to the extended duration of a television series, the pace tends to be slower. This provides the opportunity to explore the source material in greater depth allowing for the inclusion of subtleties, character development, and thematic depth and other elements that may be left out in a film adaptation. It gives viewers the feeling of reading a novel- chapter by chapter.

Characters Development

In the case of films, due to the limited time available, the development of the characters may be more limited. Certain characters may be eliminated or shortened to fit the limited time

frame of the film. On the other hand, in television, the character development can be extended over a number of episodes or seasons. This medium allows the director to explore characters' backgrounds, psychology, journeys, and motivations. Television adaptation can dedicate an entire episode to a secondary character or subplots.

The "Mother-Ship" Effect: Sustained Narrative Engagement

The success and quality of a television adaptation is often judged by how capable it is to engage the viewers for a long time and how well it keeps viewers coming back. Shows do this by using cliffhangers and memorable moments which might not have been written in the original text. These techniques are a key part of television storytelling and are not usually needed in movies.

Economic and Industrial Demand

The process of television adaptation is also governed by the industrial needs, so it needs to be long-lasting, capable of creating multiple seasons, and profitable through reruns and syndication. Due to this reason, television series are often written as an open ended. Television adaptations add extra plots and story lines which were not in the source text, which help sustain the series' longevity.

1.1.6 The Motives of Transformation: Why Adapt?

The adaptation of literature to film or television has been a longstanding practice, and is still a popular choice in the entertainment sector. This form of storytelling offers a distinct yet complementary experience to the reader, as it involves both visual and auditory elements. It has expanded to include articles from newspapers, biographies of famous personalities, music and historical books. It is crucial to analyse the motivations behind the practice. As Linda Hutcheon (2006) notes, adaptation is not just a secondary activity; it is driven by a variety of motives ranging from the economic (the security of a pre-sold audience) to the political (the desire to re-contextualize a classic story for a modern era). There are a variety of reasons for adapting literature to visual media, including artistic, financial, and cultural factors.

Economic and Industrial Motivation: The "Safe Bet"

From a commercial perspective, adaptation is primarily a risk-reduction strategy. In the film and television industry, this is often referred to as a "pre-sold" audience. Successful books come with an established fanbase, and translating them into motion pictures or television series is a highly profitable business venture.

Companies are attracted to projects with a history of success in sales and reception because a bestselling novel provides proof that the story is marketable. This makes it easier for studios to secure "greenlighting" and funding. According to James Naremore, "The reason for making adaptations can for example, be better selling numbers of the film through the appeal to middle class audiences who are the main movie-goers and are likely to be familiar with the precursory novel" (4). Also, the adaptation enables transmedia storytelling, which means that one intellectual property (IP) can be extended to video games, theme parks, and merchandise to fully exploit its profit potential.

Reaching a Wider Audience

One of the main reasons for adaptation is to make a story accessible to a larger audience. Many literary texts are read by a limited group of readers, while films and other forms of visual media have a much broader reach. By adapting a novel, play, or short story into a film or television series, creators can introduce it to the viewers who may not be familiar with the original text or those who have never read the book.

Artistic and Aesthetic Inspiration

Apart from financial gain, many directors and screenwriters adapt literature to provide an opportunity to readers to experience the author's imagination brought to life through vivid and imaginative descriptions of worlds, characters, and events. For many creator unfilmable books serve as a creative challenge. They take the challenge to adapt a complex narrative for visual media. Their artistic desire pushes them to adapt. Fans of original book are eager to see how their favourite book is adapted into screen

Pedagogical Reasons

The adaptation of ancient literary texts provides an educational opportunity for the current generation to gain an understanding of extensive literary traditions. Adaptation keeps "dead" authors alive in the minds of people and society. It ensures that oral histories and myths are preserved in a medium that younger generations are more likely to consume. To support this,

Desmond and Hawkes state, “(...) film is a pedagogical medium useful for introducing literary masterpieces to contemporary audiences” (15).

1.2 Introduction to Television

1.2.1 History

The television is a widely used electronic device that serves to convey and amplify multimedia over long distances. It is a leading source of popular entertainment as well as information and news for a significant proportion of the population of the world. Television is a hybrid term, coming from both Greek and Latin. It uses *tele*, meaning far, and the Latin word *visio*, meaning seeing itself. According to Merriam-Webster dictionary, television is “an electronic system of transmitting transient images of fixed or moving objects together with sound over a wire or through space by apparatus that converts light and sound into electrical waves and reconverts them into visible light rays and audible sound.”

The concept of television was proposed for the first time in the nineteenth century in the form of electromechanical television systems, invented by Paul Nipkow in 1884 and Boris Rosing in 1907. In the 1920s, Scottish inventor John Logie Baird achieved enormous success with his working mechanical television device that transmits scanned objects via a rotating disk. This was the world's first television, as we know it.

Television might be considered, from a literary perspective, a medium that carries the storytelling legacy into both the visual and aural domains. It acts as a contemporary storytelling platform that enables the use of dialogues, music, and images to tell stories. Similar to literature, television has the ability to captivate viewers, arouse feelings, and stimulate thoughts. It is a topic of study in cultural and literary research as it may be examined with regard to its subject, character growth, imagery, and cultural influence. Television may represent the nexus of technology, society, and the human experience in literary contexts by mirroring social ideals, opinions, and issues.

Television has had a huge impact on public information, dissemination, news and entertainment delivery, and cultural moulding. Despite the growing popularity of digital and internet-based media, it continues to be a major source of pleasure and information for a large number of people worldwide. Frank Lloyd Wright, the greatest of the architectural pioneers of the 20th century, truly said, “Television is chewing gum for the eyes”

In many of our homes, the TV is on a lot of the time. In many ways, a lot of our impressions about the world around us are formed by what we see on TV. Gripsrud suggests that television serves a dual purpose as “a window on the world, and a mirror that reflects its audiences to themselves” (18). The window functionality is most evident in current events, news and documentary genres, while its function as a mirror is evident in its dramatic representation of depictions of domestic life, such as family dynamics and interpersonal relationships, can be found in a variety of genres, including daily soaps, sci-fi narratives and fantasy.

Television is also known as an instant medium that shows live broadcast of the latest happenings in the world. Television has the power to show ongoing events at the same time at the same day, irrespective of its form of fiction or non-fiction. Millions of people enjoy live telecast of national festivals, musical concerts, game shows, sports events, etc. As John Caughie has argued, television as a medium has been associated with relay, an ‘effect of immediacy, of a directness and spontaneity which comes to signify authenticity’ and which then becomes “one of the characteristics of the specific forms of realism in television drama” (32).

Television is associated with privileged relationships, emotion, and intimacy, broadcasting into the viewer's personal space, making extensive use of close-up and interpersonal interactions between characters. Earlier, television was considered a dining room buddy in every household, but now it has become a bedroom buddy.

1.2.2 Evolution of Indian Television

Indian television has played a crucial role in shaping popular culture and changing the society. Since its beginning, television in India has experienced many changes such as technological advancement, emergence of new channels, and changes in programme content, that reshaped its growth, evolving role in Indian society, audience preference and cultural representation.

1.2.2.1 The Birth of Doordarshan



FIGURE 1.1 Doordarshan Logo

Indian television, which is one of Asia's oldest broadcasting industries, has been in operation since the early 1950s. Dr Sarvepalli Radhakrishnan originally proposed the concept of starting a television station in India. The task of establishing and overseeing the new service was delegated to the Broadcasting Corporation of India (BCI). In 1955, the Indian government set up a committee, chaired by Professor Pothan Joseph, to draw up an outline of how television would be introduced into the country. The committee proposed that a national television service be set up, and as a result, Doordarshan came into existence.

Doordarshan (DD), India's oldest broadcasting organisation, was founded on 15 September 1959 in Delhi with a makeshift studio and a low-power transmitter. It started as a part of All India Radio (AIR) and later became a separate entity. The primary mission of Doordarshan was to provide education and information to the general public and to foster unity and honesty among various communities of the nation. Doordarshan started its experimental broadcasting in 1959, but regular broadcasting began in 1965. In the beginning, broadcasting was limited to a few hours a day with educational and developmental programmes.

Doordarshan grew throughout time, and by the middle of the 1970s, it was a nationwide network with local stations. Mumbai and Amritsar received services by 1972, and by 1975, seven more cities had received it. It was a part of All India Radio, the national broadcaster, for the whole duration. But on April 1, 1976, it transitioned to become a distinct Department inside the Ministry of Information and Broadcasting. Doordarshan expanded its reach to

other sections of the country as technology, network and infrastructure developed, delivering regional services in a variety of languages. This enabled people from many areas to watch shows in their local languages.

During the 1980s, Doordarshan accomplished a number of noteworthy firsts, such as introducing colour television during the 1982 Asian Games in Delhi, where colour broadcast became available for viewers. In Indian television history, this was a significant turning point. The first soap opera of Indian television, *Hum Log*, which shot to fame, was also introduced in 1984.

Doordarshan has had a significant impact on the television industry in the country over the years. It has provided a broad selection of programming that is tailored to the various preferences and interests of its viewers. During its initial years, the majority of its programming was news, educational, and cultural programmes, including the well-known "Krishi Darshan", Rangoli, and others. As technology developed, the content and range of its programming diversified, leading to the emergence of some of the most beloved and influential programs. The most popular shows of Doordarshan includes, *Hum Log* (1984–1985), *Ye Jo Hai Ziindagi* (1984–1985), *Khandan* (1985–1986), *Vikram Aur Betal* (1985–1986), *Buniyad* (1986–1987), *Malgudi Days* (1986), *Ramayan* (1987–1988), *Mahabharat* (1988–1990), *Fauji* (1988), *Circus* (1989–1990), *Dekh Bhai Dekh* (1993–1994), *Byomkesh Bakshi* (1993–1997), *Shaktimaan* (1997–2005)

There are many other shows that Doordarshan has broadcasted throughout the years in a variety of genres. India's entertainment and cultural landscape have been greatly influenced by the success of these programs.

Up until the 1990s, Doordarshan was the only television network in India. This changed when government of India introduced new economic reforms in 1991 and economic policies of the government were liberalized which brought a flood of international satellite television networks such as Zee TV, Star TV, CNN and others. This paved the way for cable and satellite television in India, allowing Indian viewers to access number of channels and a wide range of worldwide programs. The development of private satellite channels in the 1990s diversified the Indian television sector.

1.2.2.2 Arrival of Zee TV



FIGURE 1.2 ZeeTV Logo

Zee TV was launched by Zee Telefilms Ltd, part of the Essel Group and founder of Zee Network on October 2, 1992. It is India's first privately owned cable and satellite TV channel providing general entertainment to the Indian audience. The launch of Zee TV revolutionised the Indian television industry, as when it was first launched, Indian audiences were offered only a choice of Doordarshan and Zee TV broke Doordarshan's monopoly.

In its early days, Zee TV quickly rose to prominence due to a wide range of shows that appealed to diverse audience. They had everything from dramas and daily soaps to films, quiz shows, and reality programs. Programmes such as *Banegi Apni Baat*, *Tara*, *Hum Panch*, *Sa Re Ga Ma*, *Amanat*, *Hip Hip Hurray*, and the first of its kind musical show *Antakshari*, were extremely famous during that period and among the hits shows of Zee TV.

Not just here in India, where it all started, but Zee Tv really went global, too. It was the first Indian channel that got popularity globally, and that whole international reach helped it share Indian shows and culture with many people globally.

Over the years, the network just kept getting bigger. They added a bunch of other channels, like Zee Cinema, Zee Music, and Zee News. All those channels coming together is what really made Zee Telefilms Ltd. into one of India's top media companies. Zee TV's always been good about changing with the times and giving people what they want. It successfully introduced new genres such as Singing reality show, Dance reality show, Quiz show and

others. Zee TV's commitment to creativity and offering different kinds of shows was the principal reason why it had managed to stay on the top in the television business.

Throughout the years, Zee TV, as with all other well-established media businesses, has had its challenges and competition with other channels. The channel's strategies and programming options were also influenced by the preference of the audiences, new technology, and the regulatory environment.

1.2.2.3 Dominance of StarPlus



FIGURE 1.3 StarPlus Logo

StarPlus is a Hindi GEC first broadcast on February 21, 1992, was one of the top channels of the Star TV Network, which was a joint venture between Rupert Murdoch's News Corporation and Hong Kong-based investment firm Hutchison Whampoa Ltd. It is now owned by 21st Century Fox, which has been taken over by The Walt Disney Company, through its subsidiary, Star India.

At first StarPlus primarily consisted of some original programming, popular foreign television shows adapted in Hindi, and Bollywood movies. Ultimately, it shifted focus towards producing greater Indian content to attract the local audience. The early to mid-2000s generally considered a golden age for StarPlus, which continues to emerge on the TRP's listings with the K-series soap operas such as *Kyunki Saas Bhi Kabhi Bahu Thi*, *Kahani Ghar Ghar Ki Kasauti Zindagii Key*, and *Kahin To Hoga* which were produced by Ekta Kapoor's Balaji Telefilms. These series, among others, made StarPlus a formidable player in the Indian television industry.

Amitabh Bachchan hosted *Kaun Banega Crorepati*, the Indian version of *Who Wants to be a Millionaire* and the launch of *KBC* brought immense popularity to the channel. *KBC* was a cultural phenomenon largely responsible for the rise of StarPlus and then the channel refocused itself, started aiming for a more modern audience.

Moving off from typical family dramas, StarPlus continued to provide new and socially important content like Aamir Khan's *Satyamev Jayate*, which tackled issues related to Indian society, received a tremendous recognition. StarPlus has diversified its portfolio of non-fiction shows with the introduction of *Nach Baliya*, *Dance+*, and *MasterChef India*. The channel was noted for its original and engaging content, incorporating variety of genres such as mythology which includes shows like *Mahabharat*, *Devon Ke Dev... Mahadev*, *Siya Ke Ram*, and fantasy which includes *Hatim*, *Koi... Mil Gaya* and others. StarPlus increased its coverage throughout India, becoming one of the most-watched Hindi entertainment networks.

StarPlus has undergone various brand modifications over the years. In 2010, the channel came up with a new logo and motto, "Rishta Wahi, Soch Nayi" (Same Relationship, New Thinking). To continue its legacy, it also launched many other channels such as Life Ok, Star Bharat, Star Gold, Star Movies, Star Plus HD, Star Sports, and Star World, etc. StarPlus still rules the chart of TRP with its current popular show *Anupama*.

1.2.2.4 Sony Entertainment Television



FIGURE 1.4 Sony Channel Logo

Sony Entertainment Television (SET) entered the Indian market on October 8, 1995, bringing a blend of Indian and foreign programs. It is owned by Sony Pictures Network India (SPIN) which is the Indian arm of Sony Pictures Entertainment.

SET has hosted some of the most popular and highly acclaimed series in the Indian television business throughout the years. *Boogie Woogie*, the first television dance reality show; *CID*, one of the long-running show; *Indian Idol*, the singing reality show that has been a great source of inspiration for aspiring singers, providing them with the opportunity to demonstrate their talents. *Comedy Circus*, a comedy show; *Crime Patrol*, a crime drama series that tells the story of real-life crimes and educates viewers about criminal activity and how to prevent it, were the most popular shows offered by the channels. The success of these shows propelled Sony Entertainment Television to become one of the leading players in the television industry.

Sony Entertainment Television encompasses a wide variety of channels under one roof such as Sony SAB, Sony Pal, SET Max, and Sony Kal.

1.2.2.5 Entry of Colors



FIGURE 1.5 Colors Channel Logo

Colors was launched on 21 July, 2008. It is a subsidiary of Viacom18, a joint venture between Viacom Inc. and TV18. Colors joined Indian television market with a broad lineup of programming that included fiction and non-fictions along with game shows. "Balika Vadhu", "Jai Shri Krishna", and Utaran were early breakthrough shows that enabled Colors to establish itself as a major presence in the business. Colors rose to fame with reality series like "Bigg Boss" (the Indian adaptation of Dutch reality competition television franchise "Big Brother") and "Fear Factor: Khatron Ke Khiladi" (the Indian adaptation of American stunt game show "Fear Factor") The channel has pioneered new formats such as 24, an

Indian translation of the American series of the same name, and *Naagin*, an incredibly successful fantasy drama show.

Colors swiftly increased its market reach and rose to become one of India's major entertainment networks. The success of the channel was due to a combination of excellent narrative, entertaining reality shows, and intelligent marketing. With time Viacom18 has increased its reach to regional language networks such as Colors Gujarati, Colors Marathi, Colors Kannada, and so on.

From Doordarshan to Colors, over the years, Indian television has witnessed considerable changes in terms of content, technology, and viewing preferences. Earlier due to limited resources, budget and technological constraints the production quality was very basic. Due to advancements in technology, production value has increased. The visual quality of television programs has improved drastically due to High-definition cameras, improved lighting, and cutting-edge editing techniques. The design and construction of television sets have also evolved to become more sophisticated and modern to create more immersive experiences for the audience. The primetime slot has changed, and channels often try different time slots to reach a broader audience. To engage viewers more deeply, some shows started incorporating interactive elements, like online voting, social media posts and audience surveys. Earlier the packaging and presentation were pretty straightforward, with only a few special effects and pictures. The focus was on the content instead of the attractive visuals. As private channels became more prevalent and competition became more intense, and the packaging and presentation of the shows improved significantly. Channels began to incorporate modern visuals, eye-catching promos, and creative marketing tactics to draw in potential customers. As the structure of society changed, so did the manner in which television content was presented. As a result, there was a shift towards more advanced and realistic depictions of characters. Topics such as female empowerment, social taboos, and urban life became major topics of discussion.

The Indian television sector is constantly adapting to new trends and advance technology due to which Indian entertainment industry becomes more dynamic with everchanging landscape. As of the data available from the Ministry of Information and Broadcasting, the ministry has permitted 921 channels as on December 31, 2024.

1.2.3 Language of Television

Language is a way of communication that involves the use of words, symbols and gestures to make sense. It's something unique to humans and is an essential component that determines the way we live and interact with each other. Through language we express our thoughts, ideas, feelings and information to communicate and understand each other better. In the same manner that each living creature has its own distinct language, novels and television also possess their own specialized language through which they interact with readers and viewers respectively. Television uses the same techniques and language that filmmaking uses. Audio and visual language used in films also used in television.

Television as a medium, combines in intricate ways, a large number of characters and media that other forms can express in specific ways. It accomplishes a number of tasks simultaneously. The language of television is defined by the style, terminology, and techniques used in the creation of television content. It involves a wide range of elements that include cameras, lighting, sound, and other storytelling techniques. In literature pen and paper are the necessary tools to write a novel or a poem. In theatre, the script, the stage, and the actors are the main tools to perform a play. However, to produce a television show, apart from a script and actors, a camera, lighting equipment, editing apparatus and other essential elements are also key components.

Films and television are visual narrative forms, while the novel is a literary form and both of which are based on the utilization of language. A literary story is a sequence of events or experiences in written form. Television, on the other hand, does the same thing through images and sound. Joseph V. Mascelli, in his book *The Five C's of Cinematography*(1965), argues that “A screen story is a series of continuously changing images which portray events from a variety of viewpoints.” (12).

Film and television directors do not work with fixed language like the words in a dictionary. They have endless creative freedom in terms of choosing images, sound or visuals to develop their own language of visual storytelling. Unlike spoken or written language where meanings are already defined, films and television do not have a strict system of rules or grammar that guarantees clear communication. It operates through auditory and visual elements flexibly and symbolically to express the ideas and emotions in more artistic way. Supporting this perspective, Monaco explains:

Film has no grammar. There are, however, some vaguely defined rules of usage in cinematic language, and the syntax of film – its systematic arrangement – orders these rules and indicates relationships among them. As with written and spoken languages, it is important to remember that the syntax of film is a result of its usage, not a determinant of it. There is nothing preordained about film syntax. Rather, it evolved naturally as certain devices were found in practice to both workable and useful. Like the syntax of written and spoken language, the syntax of film is an organic development, descriptive rather than prescriptive... (Monaco 172)

Film and television have their own recognizable structure of language through which meaning is created. This structure is formed by various technical and expressive elements such as Mise-en-scene, sound, camera movement, and editing. Therefore, to understand the language of television it becomes essential to examine these fundamental elements and their role in the visual storytelling process.

1.2.3.1 Mise-en-scene

Mise-en-scene is a French term that means “placing on stage”. It refers to everything placed on the stage or in front of the camera. In *Film Art: An Introduction*, Bordwell and Thompson explain that mise-en-scene includes all the visual elements placed before the camera, such as setting, lighting, costume, and performance. All these elements including hair, makeup and composition of the shot, contribute to the overall visual and aesthetic elements of a play, a television show or a film. The importance of mise-en-scene lies in the fact that it not only enables the director to communicate their message to the audience through the elements placed within the scene but also to achieve their desired aesthetic.

1.2.3.1.1 Set Design

The design of the physical space and atmosphere in which the filming takes place, including the selection of the location, set decorations, and props, contribute to the overall ambiance and atmosphere of the movie. It contributes to the development of the location and provides additional context to the narrative.

1.2.3.1.2 Lighting

Lighting illuminates the scene. It is used to set mood, highlight certain details, adds depth to the narrative, depicts character’s psychology. To create different emotional effects, film and television production use two types of lighting techniques known as High-key lighting and

Low-key lighting. High key lights, for instance, is bright and uniformly lit, used to show shape and texture, facial expressions of the artist while low key lighting creates shadows that hide details, making the scene mysterious or scary.

1.2.3.1.3 Costume Design

Costume design in simple terms includes clothes and accessories worn by the characters. It goes far beyond simply making them look good as they reveal the kind of life the characters lead, the time period they live in, or even their mental state. In film and television, costumes are not only a decorative item but also a crucial narrative element that creates visual appeal and aesthetic environment for the audience.

Oscar Winning Costume Designer, Colleen Atwood states, “Costume, hair and makeup can tell you instantly, or at least give you a larger perception of who a character is. It's the first impression that you have of the character before they open their mouth, so it really does establish who they are.”

1.2.3.1.4 Acting

The term “acting” comes from the Greek word “actos” which means “character” or “performance”. An actor's performance within the frame is referred to as acting. It represents how the character behaves or appears on the screen. Acting involves delivery of dialogues, facial expressions, interacting with setting and props, movement, body language and gestures.

1.2.3.1.5 Composition

In films and television, composition is the process of selecting the appropriate frame and camera angles to shoot a desired scene. Composition is the technique of arranging filmmaking elements, such as actors, setting and props on the screen in relation to one another and within the overall frame. The way director manipulates the composition can make the story more emotional and give the audience a sense of meaning. It instantly conveys the information by diverting audience's attention. By varying the camera angles and distance between characters or props, director can instantly draw the attention of the audience to the significance of the scene.

1.2.3.1.6 Blocking of Actors

Blocking is the deliberate process of arranging the actors' positions and movements within a scene. It includes the planning and coordination of actors' positions and actions, the positioning of props, and the positioning of camera angles. Director with actors and other crew members rehearses the scene before filming, instructs the actors where to stand and when to move. Blocking helps to achieve the desired visual narrative which creates an impact on the viewers. For instance, the character positioned in the foreground is perceived as dominant while those placed further away appears less powerful.

1.2.3.1.7 Hair and Makeup

Makeup is the act of using cosmetics, plastics, and other materials to decorate, enhance, or change the physical appearance of an actor. These components are integral part of the film or television production process and are responsible for the character's physical appearance, look, and the overall tone of the scene.

1.2.3.2 Camera

A professional who supervises or directs the use of photography and camera techniques in film or television production, particularly those involving the operation of a camera is referred to as Cinematographer. Camera movements and camera angles are cinematic techniques in which cinematographer changes the position and direction of the camera in order to achieve specific emotions or effects that enhance the visual narrative. They are some of the most crucial elements of filmmaking. Cinematographers along with directors, use various types of camera movements and camera angles to convey emotions, improve storytelling, and create an immersive visual experience for viewers. In contemporary filmmaking, the term 'Director of Photography'(DOP) has largely replaced the term 'Cinematographer.'

1.2.3.2.1 Camera Movement

1.2.3.2.1.1 Pan

Pan is a movement of a camera where the camera moves horizontally, from a fixed point, moving from right to left or from left to right. It can be used to monitor activity, examine a scene, or uncover new information to the audience.

1.2.3.2.1.2 Track/Dolly

The camera moves either towards or away from the subject in a straight line, on a fixed path by using wheels or track. It is mostly used to follow characters or objects. It adds a sense of flexibility and depth to the shot.

1.2.3.2.1.3 Tilt

Tilt is the vertical movement (up and down) of the camera from a stationary position. The use of camera tilts can be utilized to emphasize the dominant role of a character in a scene or to introduce new information to the viewer. Tilts allow filmmakers to capture the height of a film in awe-inspiring and visually appealing ways.

1.2.3.2.1.4 Zoom

Zoom is a camera technique used to change the size of an object in filmmaking in which lens changes its focal length but the camera stays still. Zoom-in is used to make the image appear closer and zoom-out is used to show the image farther away as it compresses or stretches the space visually. Filmmakers employ this camera movement to emphasise a specific element, reveal information, generate suspense, divert attention to a particular detail or a character, and create a dramatic or stylistic effect in a scene.

1.2.3.2.1.5 Crane/Jib

A Crane or jib is a mechanical arm which lifts the camera smoothly and moves vertically, horizontally or through the space. It is used for establishing a location, following a character, adding grandeur to the scene, or creating emotional impact on the viewers.

Cinematic camera movements can also produce psychological and emotional effects on the viewing audience. Such effects can be utilized to enhance the immersion and appeal of a film.

1.2.3.2.2 Camera Shots

Shot types refer to the amount of information that can be seen within a frame, while shot angles refer to the positioning of the camera. The primary purpose of utilizing various types of shots is to contextualize the narrative and the characters, to illustrate key plot points and events in a scene, and to convey the emotions of each character to the audience. In his book, *Theory of the Film: Character and Growth of a new Art*, a chapter titled "the creative camera"

Bela Balazs argues that the camera angle is the strongest means of characterisation that film possesses. He further mentions that it is not reproduction but genuine productions.

1.2.3.2.2.1 Extreme Long (Wide) Shot

It shows a large area or landscape to represent the location. It is used at the beginning of the scene to establish setting, to show where the scene or the event takes place. Characters look tiny in such shot.

1.2.3.2.2.2 Long Shot (Wide Shot)

In such shot the entire body of the character is visible from head to toe, with the relation to the background and location. It is recommended to use long shots to capture key moments, such as when the subject is running or dancing or introducing characters.

1.2.3.2.2.3 Medium Shot

Medium shot frames the subject from roughly the waist up to emphasise more of it. It is also referred to as Mid-shot or Waist-shot. Medium shots are ideal for basic actions, dialogue scenes and character interactions. They are not overly intimate, but draw the viewer in to observe details, that they cannot see in wide shot such as facial expressions or body language.

1.2.3.2.2.4 Close-up

Close-up shot focuses the particular part of the subject such as face. The close-up shot provides a more detailed representation of a character's emotional state. The close-up emphasizes emotions, details or reactions which are crucial to the story. Due to its more intimate nature, the result is often that the viewer can empathize with the character's feelings.

1.2.3.2.2.5 Medium Close-up

The medium close-up is a shot that is midway between a close-up and a medium shot. This type of shot captures the subject from chest to shoulders. It can be used to show more emotions and facial expression. It is not as intimate as close-ups.

1.2.3.2.2.6 Extreme Close-up

It frames the objects extremely tight. The entire frame is composed of the subject's face or other characteristics such as eyes, hands, lips, etc. Extreme close-ups, on the other hand, are rarely used and are only used when there is a specific detail that needs to be displayed, such as the ring on the finger, pupil size of the eyes etc.

1.2.3.2.2.7 Establishing Shot

Establishing shot is used to provide an indication of the context or environment in which the scene is to be filmed. This technique is typically employed at the start of a sequence in order to provide the viewer with an indication of the larger environment or context in which the subsequent scene will take place. It can be extreme wide-angle or wide-angle and may include aerial view of mountain range, a vast oceans or deserts, a bustling city, or exterior views of buildings in order to define the location and establish the tone for the next scenes.

1.2.3.2.2.8 High-angle shot

In high-angle shot camera is placed above the subject, looking down at them. Filmmakers often employ this technique to show the subject as smaller or weaker with lack of power or control.

1.2.3.2.2.9 Low-angle shot

In a low-angle shot, the subject is captured by placing the camera below them, looking up. This angle is utilised to depict the subject as more powerful and dominating.

1.2.3.2.2.10 Point of view (POV) shot

In a point of view shot camera is placed at the character's eye level to show what a particular character sees. This shot takes the audience directly in the character's perspective allowing them to witness the action through the character's eyes. This shot offers a subjective point of view. This shot is often used to depict suspense, action or emotional scenes to transport the audience in the character's state of mind.

Generally, camera shots are broken down into the most popular types. But there are tons of other sub-types out there. For example, director can use a high angle shot and an extreme high angle shot, and an extreme long shot or a panorama shot. It all depends on vision and conviction of the director.

1.2.4 Editing

In visual storytelling process, editing referred to as the selection, arrangement, and manipulation of various shots with the addition of sound elements to create a cohesive and captivating story. It is an essential part of filmmaking that has a major impact on the final product. The process editing involves the combination of multiple shots and scenes in order

to communicate a narrative, manage the pace of the film, and create an emotional response in the viewer.

Mascelli, in his book *The Five C's of Cinematography* compares film editing with diamond:

Film editing may be compared with cutting, polishing and mounting a diamond. A diamond in the rough state is barely recognizable. The raw diamond must be cut, polished and mounted so that its inherent beauty can be fully appreciated. In the same way, a film story is jumble of odd shots until, like the diamond, it is cut, polished and mounted. Both diamond and film are enhanced by what is removed! What remains tells the story. The many facets of the diamond, or the movie, are not apparent until the final cut. (Mascelli, 147)

The assembly edit is the first step in the editing process, where the editor synchronises the raw footage, sorts it out and cuts it into a rough version. After that, they go through the cut and add in the director's and other people's feedback until they have the perfect cut. Technical skill alone is not enough for editing as it is a creative process that requires a thorough understanding of narrative flow, visual elements, and editing software capabilities.

As an art form, film and television editing is distinct from other forms of visual production, however, it can be equated to literary editing, in which an editor may collaborate with the author to turn a manuscript or initial draft into a finished book.

1.2.4.1 Editing Techniques

Editing can make or break the cinematic product. The use of certain editing techniques or a particular editing style may be a deliberate choice made by the director and film editor in order to achieve a particular aesthetic.

1.2.4.1.1 Continuity Editing

Continuity editing is used for smooth and seamless transitions between shots which gives a narrative a natural flow. It is a form of editing that focuses on the consistency in terms of time, space and action.

1.2.4.1.2 Discontinuity Editing/ Jump Cut

In this editing style, shots are deliberately cut back and forth between different sequences or scenes. In this type of editing, a stylistic choice is made intentionally to disrupt the continuity of a particular sequence or scene to create uneasiness and dramatic effect in the narrative.

1.2.4.1.3 Cross-Cutting/Parallel Cutting

Cross cutting, also referred to as “Parallel Cutting”, is the process of interconnecting two or more distinct scenes that are taking place at the same time but in distinct locations. It serves to create a sense of suspense, to draw attention, and connect different stories. By switching between the various scenes, the editor is able to create an atmosphere of urgency and emphasize the connections between different characters or occurrences. It is also known as “meanwhile back at the ranch”

1.2.4.1.4 Insert

An insert is a short shot added in the scene that provides a more detailed view of particular elements, activities, or objects and also highlight their importance in the story. It is a close shot of something either a newspaper, headline, telephone number, photograph, or a watch into the scene.

1.2.4.1.5 Cut away

Cut away is a technique where the shot is cut away from the main action to show some other information related to that particular scene. Cutaways temporarily show something else by interrupting the main action within the scene that ultimately supports or enhances the main scene. Directors often utilised it to provide additional information or to create tension.

1.2.4.1.6 Montage

Montage is the process in which a series of short shots of the same event or action are combined together. Montage editing utilizes visual elements in a rhythm to tell a narrative or present information quickly and effectively to show the time passing, summarise an event or create emotional impact.

1.2.4.2 Transitions

1.2.4.2.1 Fades

In fade transition the image appears or disappears. Fades transition is applied between two frames or scenes. It is achieved by varying the intensity of the light gradually. There are two main types of fades. Fade-in and Fade-out. In fade-in transition initially the screen appears totally blank or black and then the image appears on the screen. It's usually used at the start of a movie, series or a scene. In a fade-out transition the visibility of an image is reduces

over a period of time until the screen appears completely black. It is commonly used at the end of a scene or movie.

1.2.4.2.2 Dissolve

In dissolve transition two shots are blend together. Basically, one image is superimposed on top of the another and then gradually change the opacity of the first shot while also raising the opacity of the second shot. It creates a seamless transition between the two images. It is used to blend credit titles, to provide time and space transitions, or to donate a flashback. They are used in montage or a television commercial to blend a series of short scenes of varied subject matter into smoother visual continuity.

1.2.4.2.3 Match Cut

A match cut is the transition between two images where on shot transits with the other by matching visual or audio elements between the two shots resulting in a seamless and consistent connection. It enhances continuity and visual storytelling.

There are numerous established best practices and methods that successful directors and editors have employed throughout their careers, however, ultimately, the responsibility for the project lies with director's imagination.

1.2.5 Sound

In visual storytelling, sound refers to the audio elements that are used to support and enhance the event or action that happens on screen. It can be categorized in various elements such as dialogues, music, sound effects, folly, soundtracks, and ambient noises. Mainly there are two types of sound.

1.2.5.1 Diegetic Sound

It also referred to as "Actual sound or Source sound". It is the sound that is audible to the characters on the screen. This can include dialogue, sounds produced by objects in the narrative environment such as footsteps, honking of car, etc. and any other source sound that is integral to the narrative. This type of sound is directly related to the events depicted on the screen.

1.2.5.2 Non-diegetic Sound

Non-diegetic sound is a type of sound that's added to a movie during the process of audio mixing. It doesn't actually exist in the movie. It's not something that the characters can hear, and it's usually used to make the better auditory experience for the audience. It is added later on to the narrative. Non-diegetic audio is not limited to the narrative of the film and can be utilized to evoke feelings, create a sense of atmosphere, or provide supplementary information to the viewer.

1.2.5.3 Dialogue

Dialogues are conversations between characters that provide information to the audience, move the story forward and create realism and connections. They are the spoken words exchanged between the characters of film or television show.

1.2.5.4. Voice over

Voice over: Voice over (VO) technique in film, television or multimedia production is the use of a voice to convey information or tell a story through the voice of a speaker without revealing them on the screen. Voice-over is often used to narrate the event, reveal characters' emotions and motivations, or to provide information that matches the visuals on the screen. In *Understanding Movies*, Louis Giannetti categorizes voice-over narration into several tonal types, including ironic, sympathetic, paranoid, and cynical (450–51).

1.2.5.5 Music

Music is very crucial element in the visual storytelling process. Appropriate use of music and sound enhances the mood of the narrative, supports actor's performance, set tone, emphasizes dramatic tension and helps in establishing rhythm in a scene. Sometimes, a dull scene becomes live and powerful due to added layer of music. Music includes songs and background score. According to Grybowski, "Music in film serves several functions. Among them, it helps shape emotional responses, creates a rhythm to scenes and segments, and comments on the action. Music is often crucial to the experience of a scene and, in some cases, becomes as iconic as the movies themselves."

Apart from all these elements, nowadays television industry has started using visual effects (VFX), virtual environments (VR) and Computer-Generated Imagery (CGI) for the production of mythological or historical shows. These tools provide a variety of creative options in terms of storytelling.

1.2.6 Flashback and Flashforward

Flashbacks and flashforwards are techniques that filmmakers employ to tell the story effectively. Flashback refers to the shifting of the scene, event or story into the past. It is the technique of recounting an event or a series of events that occurred in the past. Flashforwards on the other hand, take the story ahead of the present time. It depicts the event that will happen in the future. By using these techniques, the director moves beyond the linear storytelling process of filmmaking which allows them to enhance the narrative complexities.

1.3 Introduction to the Authors and their Selected Texts

1.3.1 R. K. Narayan

R.K. Narayan (Rasipuram Krishnaswami Iyar Narayanswami) born on October 10, 1906 in Madras (currently known as Chennai), in a Tamil brahmin family. He is widely regarded as one of the foremost Indian writers of his generation who wrote in English. His works have had a lasting impact on the contemporary Indian fiction landscape. R.K. Narayan's literary career spanned over more than sixty years. He is renowned for his vivid and captivating depictions of Indian life, customs, and culture in the fictional town of Malgudi.

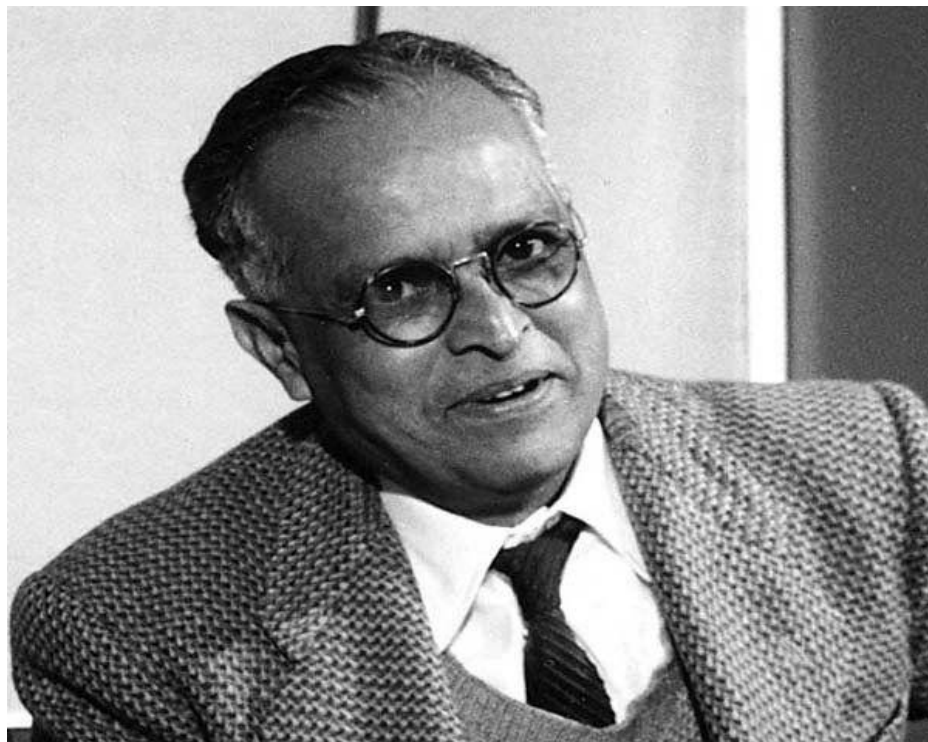


FIGURE 1.6 R. K. Narayan

Narayan earned significant critical acclaim as a successful novelist accurately depicting the cultural and contemporary landscape. By weaving stories around the daily quirks, illusions, joys, and struggles of the common folk of Malgudi, he has created narratives that evoke the essence of South Indian middle-class life.

Narayan emphasizes the societal background and daily experiences of his characters. He has been compared to William Faulkner, who crafted a comparable fictional town and similarly examined with humour and empathy the vitality of everyday life. Narayan's short stories have been compared to those of Guy de Maupassant due to his skill in condensing a narrative.

Narayan has been conferred with many accolades including Sahitya Academy Award in 1960, India's highest civilian awards- Padma Bhushan and Padma Vibhushan in 1964 and 2000 respectively. Towards the end of his career, Narayan was nominated to the upper house of the Indian Parliament in 1989, serving a six-year term. On November 8, 2019, his first novel *Swami and Friends* was selected as one of the BBC's 100 Novels That Shaped Our World.

1.3.2 Works of R. K. Narayan

Over the course of his long literary career, R.K. Narayan has written fifteen novels.

TABLE 1.3 Chronological List of Novels by R. K. Narayan

Sr. No.	Name of the Novel	Year of Publication	Name of the Publisher
1	Swami and Friends	1935	Hamish Hamilton
2	The Bachelor of Arts	1937	Thomas Nelson
3	The Dark Room	1938	Eyre
4	The English Teacher	1945	Eyre
5	Mr. Sampath	1949	Eyre
6	The Financial Expert	1952	Methuen
7	Waiting for the Mahatma	1955	Methuen
8	The Guide	1958	Methuen

9	The Man-Eater of Malgudi	1961	Viking
10	The Vendor of Sweets	1967	The Bodley Head
11	The Painter of Signs	1976	Heinemann
12	A Tiger for Malgudi	1983	Heinemann
13	Talkative Man	1986	Heinemann
14	The World of Nagaraj	1990	Heinemann
15	Grandmother's Tale	1992	Indian Thought Publications

His short stories collection includes, *Malgudi Days* (1943), *An Astrologer's Day and Other Stories* (1947), *Lawley Road and Other Stories* (1956), *A Horse and Two Goats* (1970), *Under the Banyan Tree and Other Stories* (1985), *The Grandmother's Tale and Selected Stories* (1994).

Narayan's non-fiction works includes, *Next Sunday* (1960), *My Dateless Dairy* (1960), *My Days* (1974), *Reluctant Guru* (1974), *The Emerald Route* (1980), *A Writer's Nightmare* (1988), *A Story-Teller's World* (1989), *The Writerly Life* (2001), *Mysore* (1944).

Narayan has also written mythological work such as *Gods Demons and Others* (1964), *The Ramayana* (1972), *The Mahabharata* (1978)

TABLE 1.4 Film and Television Adaptations of R. K. Narayan's Works

Original Work by R. K. Narayan	Screen Adaptation	Year	Medium	Language
Malgudi Days (short stories)	Malgudi Days	1986	Television	Hindi
Malgudi Days (short stories)	Malgudi Days (revival)	2006	Television	Hindi
The Guide (novel)	Guide	1965	Film	Hindi
The Guide (novel)	Guide (English version)	1965	Film	English

Miss Malini (screen story)	Miss Malini	1947	Film	Tamil
Mr. Sampath – The Printer of Malgudi (novel)	Mr. Sampat	1952	Film	Hindi
Mr. Sampath – The Printer of Malgudi (novel)	Mr. Sampath	1972	Film	Tamil
The Financial Expert (novel)	Banker Margayya	1983	Film	Kannada
An Astrologer's Day (short story)	Gara	2019	Film	Kannada

1.3.3 *Malgudi Days: The Text*

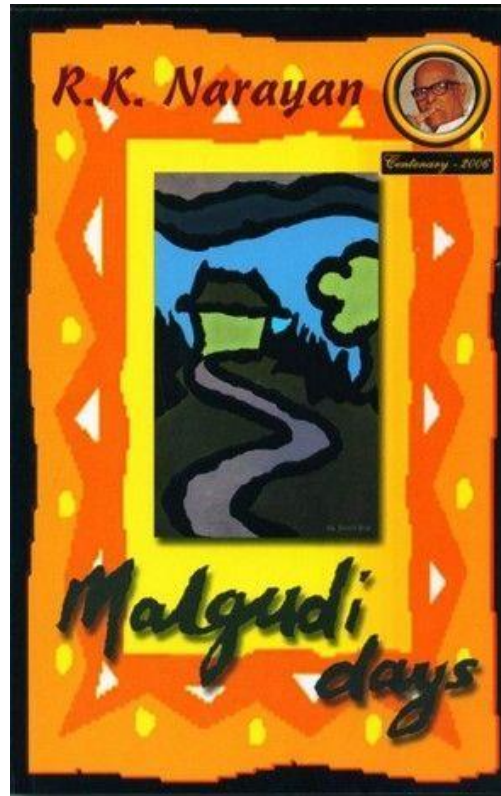


FIGURE 1.7 *Malgudi Days* - Text

R. K. Narayan's *Malgudi Days* holds a significant place in Indian English literature as a work that transforms the ordinary rhythm of small-town life into memorable literature. It was originally published in 1943 by Indian Thought Publications, featuring nineteen short stories. The collection was later expanded and republished in 1982 by Penguin Classics, bringing the total to thirty-two stories and gaining widespread international recognition.

Malgudi Days explores common themes such as affection, optimism, hopelessness, desire, religion, marriage, family life, poverty, crime and the quirks of humanity. All the stories are set in a fictional South Indian town called Malgudi which embodies the spirit of a traditional Indian village. It is perhaps the most famous fictional town in Indian literature that serves as a 'microcosm' of India where traditionality and modernity constantly collide. Narayan constructed a space that is geographically specific but psychologically universal. The simplicity of the town mirrors the simplicity of its residents. Narayan achieves realism by consistent references to specific locations such as the river Sarayu, market road, school, office, and residential area.

Narayan finds extraordinary stories in the most mundane and everyday activities. The narratives do not follow a linear sequence of events or have an obvious link; rather, they build a complex web of existence in Malgudi employing a varied range of characters and circumstances that reveal the unique aspects of human nature.

The stories of *Malgudi Days* depict the lives of ordinary people such as shopkeepers, street vendors, office clerks, pickpockets, students, postmasters, gatemen, and astrologers. The characters of Malgudi are often caught between the Indian tradition and modern ideas. For instance, they believe in horoscopes and old superstition but they also have to deal with modern things like lawyers, bank and English medium schools.

The narrative style in *Malgudi Days* is characterized by its simplicity, irony and gentle humour. Most stories are written in third-person narrative, using the Indian English dialect, sometimes with local lingo and Tamil words. Narayan presented emotional cries and turning points without melodrama. Many stories end with an ironic twist, where the outcome is often the opposite of what the reader expects. The following table lists the thirty-two stories that included in *Malgudi Days*.

TABLE 1.5 Stories Included in *Malgudi Days*

	From An Astrologer's Day		From Lawley Road		New Stories
1	<i>An Astrologer's Day</i>	17	<i>Lawley Road</i>	25	<i>Naga</i>
2	<i>The Missing Mail</i>	18	<i>Trail of the Green Blazer</i>	26	<i>Selvi</i>
3	<i>The Doctor's Word</i>	19	<i>The Martyr's Corner</i>	27	<i>Second Opinion</i>
4	<i>Gateman's Gift</i>	20	<i>Wife's Holiday</i>	28	<i>Cat Within</i>
5	<i>The Blind Dog</i>	21	<i>A Shadow</i>	29	<i>The Edge</i>
6	<i>Fellow-Feeling</i>	22	<i>A Willing Slave</i>	30	<i>God and the Cobbler</i>
7	<i>The Tiger's Claw</i>	23	<i>Leela's Friend</i>	31	<i>Hungry Child</i>
8	<i>Iswaran</i>	24	<i>Mother and Son</i>	32	<i>Emden</i>
9	<i>Such Perfection</i>				
10	<i>Father's Help</i>				
11	<i>The Snake-Song</i>				
12	<i>Engine Trouble</i>				
13	Forty-Five a Month				
14	Out of Business				
15	Attila				
16	The Axe				

The New York Times praises the collection's emotional depth and unique charm, stating that "everyone in the book seems to have a capacity for responding to the quality of his particular hour, and describing it as "an art we need to study and revive" (Broyard). The book was adapted into a television series of the same name in 1986, directed by actor director Shankar Nag and telecast on Doordarshan. The series was later revived in 2004 under the direction of Kavitha Lankesh.

1.3.4 Ruskin Bond

Ruskin Bond was born on May 19, 1934 at Kasauli, British India, is much loved Indian author known for his captivating stories which depict the life in the hills and deep connection with the nature. He is of British origin. He spent his childhood in Jamnagar, Dehradun and Shimla. His parents divorced when he was eight and his father died when he was ten. Personal struggle influenced his early age. It also made him very sensitive to questions of loneliness, loss and longing which are frequently visible in some of his work.



FIGURE 1.8 Ruskin Bond

Ruskin Bond completed his schooling from Bishop Cotton School, Shimla in 1950. He was the recipient of several writing prizes while studying, such as the Irwin Divinity Prize and the Hailey Literature Prize.

He spent his childhood in the hill stations of the Himalayas and many of his works are influenced by life there. He wrote his first novel, *The Room on the Roof*, when he was 17 and it was published in 1956 when he was 22, which made him won the John Llewellyn Rhys Memorial Prize. It was a semi-autobiographical work inspired from his time in Dehradun, in his small rented room on the rooftop. This book gave the birth of the character 'Rusty'. Then he wrote many stories and novels with Rusty as a protagonist. Some of his Rusty stories are:

TABLE 1.6 Novels and Short Stories Featuring Rusty

S. No.	Title
1	<i>The Room on the Roof</i>
2	<i>Vagrants in the Valley</i>
3	<i>Rusty, the Boy from the Hills</i>
4	<i>Rusty Runs Away</i>
5	<i>Rusty and the Magic Mountain</i>
6	<i>Rusty Goes to London</i>
7	<i>Rusty Comes Home</i>
8	<i>The Adventures of Rusty</i>
9	<i>Delhi Is Not Far</i>
10	<i>Rusty Plays Holi</i>
11	<i>Rusty and the Leopard</i>

His novel *A Flight of Pigeons* was adapted into a Bollywood film *Junoon* directed by Shyam Benegal. Other two novels *The Blue Umbrella* and *Susanna's Seven Husbands* were also adopted into films *The Blue Umbrella* and *Saat Khoon Maaf* respectively, directed by Vishal Bhardwaj. His ghost stories were adapted for Zee5 web series *Parchhayee: Ghost Stories* by Ruskin Bond. In 2025, his short story *The Eyes Have It* adapted to a film titled *Aankhon Ki Gustaakhiyan*.

As a writer for over 50 years, Bond experimented in many genres. He began writing fiction, short stories and novellas, some of them autobiographical. Later, he tried his hand at non-fiction, romance and children's writing. He said that he prefers short stories and essays. Due to the above reason, he defines himself as a "visual writer", noting that, while writing short

stories, he imagines the story as if it were a movie before even writing the outline. But he thinks such preparation isn't necessary for essays or travelogues because the element of surprise adds to their charm.

Since his debut work in 1956, he has written over five-hundred short stories, novellas and essays along with sixty-nine books for children. He has been conferred many awards and accolades which include, Sahitya Akademi Award (1993) for *Our Trees Still Grow in Dehra*; Padma Shri (1999) and Padma Bhushan (2014); Sahitya Akademi's Bal Sahitya Puraskar (2012); Ramnath Goenka Sahitya Samman for Lifetime Achievement (2024); Uttarakhand Gaurav Sanman (2021); and Sahitya Akademi Fellowship (2021), the Akademi's highest honour.

Since 1963, Ruskin Bond has worked as an independent author in Mussoorie, Uttarakhand and has lived in Ivy Cottage, in Landour, with his adoptive family since 1980. At 91 he continues to write, finding each day a miracle of nature, and the stillness of life.

1.3.5 *Rusty, the Boy from the Hills*: The Text

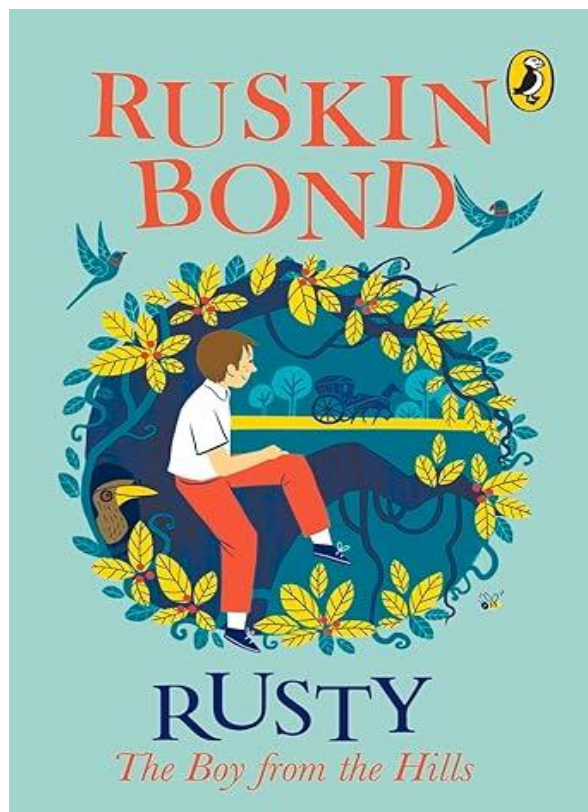


FIGURE 1.9 *Rusty, The Boy from the Hills* - Text

Rusty, The Boy from the Hills is a cherished compilation of semi-autobiographical short stories penned by Ruskin Bond. It was first published in 2003 by Puffin Books India. This book was the first installment of a series focused on the young Anglo-Indian character Rusty, a fictionalized representation of Bond himself. The narratives are partially autobiographical, heavily inspired by Bond's own youthful experiences in the hills of Dehradun, during the pre-Independence era.

The narrative revolves around Rusty, a reserved, imaginative, observant and sensitive boy living with his grandparents. Rusty is quite curious who finds magic in lady bug, an old wall or a hidden stream. Although he is not inherently adventuresome, Rusty frequently ends up in remarkable incidents. His home is filled with unusual creatures, including his grandfather's pet python and the weird Uncle Ken.

The narrative often uses a first-person perspective, which gives a diary-like feel that establishes an immediate connection between the reader and the lonely protagonist. Bond brings the place to life by describing the smell of rain, the sounds of the bazaar, and the beauty of the Himalayan foothills. Even when writing about something tragic, he uses a quiet, restrained tone that creates a powerful impact on the reader.

The text depicts Rusty growing from a young child into a teenager, and describes his growing up with warmth and gentle humour. Nature and hills function as more than mere background in the text. Bond employs the landscapes of the hills as symbolic and emotional place that quite contrasting with the narrow domestic life of Rusty. When Rusty is lonely or confused, the forest and the mountains provide him with the emotional stability he lacks from humans.

The theme of the text mainly focuses on the lonely child finding his place in the world. The stories in this collection are generally short, episodic narrative. Rather than following a "beginning-middle-end" structure, the book is a slice-of-life narrative that captures a series of Rusty's early life experiences, such as living with his grandparents, dealing with the loss of his father, and his deep, spiritual connection to the mountains. The book attracts readers because it takes them to the peaceful hills of Dehradun and creates a calm, pleasant, and nostalgic experience. Though it targets children, it appeals to readers of every age group because of its timeless themes of friendship, growing up, adventure, perseverance and escapism. There are a total of fourteen stories mentioned in the table.

TABLE 1.7 Rusty, The Boy from the Hills – Stories

No.	Title	No.	Title
1	<i>All Creatures Great and Small</i>	8	<i>The Last Tonga Ride</i>
2	<i>The Tree Lover</i>	9	<i>Life with Uncle Ken</i>
3	<i>A Tiger in the House</i>	10	<i>The Ghost in the Garden</i>
4	<i>Monkey Trouble</i>	11	<i>The Photograph</i>
5	<i>Animal on the Track</i>	12	<i>The Funeral</i>
6	<i>Escape from Java</i>	13	<i>Coming Home to Dehra</i>
7	<i>The Room of Many Colours</i>	14	<i>The Wish</i>

1.4 The Present Research

1.4.1 Aims and Objectives

The aim of the research is to conduct a comparative evaluation of the stories of R.K. Narayan and Ruskin Bond and their television adaptations. It critically explores the techniques and procedures employed in the television adaptations of *Malgudi Days* and *Ek Tha Rusty*.

In order to fulfil the stated aim, this study focuses on the following objectives.

1. To analyze how the literary works of R.K. Naraya and Ruskin Bond have been adapted to television
2. To examine how and why adaptation alters or preserves the author's original narrative vision
3. To examine how the author's literary style, themes, and characterization are translated from source text to television series
4. To identify the cinematic techniques used to adapt the literary texts to the television screen
5. To identify the reasons behind the specific creative choices made by the director while adapting a literary text to small screen
6. To determine whether the television adaptations of R. K. Narayan and Ruskin Bond's work stay faithful to the original text in terms of narrative, characters, theme and settings
7. To decide the superiority of one medium over the other
8. To compare *Malgudi Days* and *Ek tha Rusty*

1.4.2 Hypotheses

1. Television adaptation leads to the modification in the source text in terms of narrative structure, setting and characterisation because of the limitations and opportunities of audio-visual medium
2. Television adaptation of literary texts maintains a significant level of fidelity to the original text in terms of theme, plot, setting and characterisation
3. Adapting a text to small screen can and will always entail interpretive change, one that will be informed by the creative vision of the adapter(director) and the expectations of the audiences more than by its fidelity to the text
4. The television series *Malgudi Days* and *Ek tha Rusty* preserve the main themes and tones of R.K. Narayan's and Ruskin Bond's original stories.
5. *Malgudi Days* is better than *Ek tha Rusty*

1.4.3 Rationale

The Rationale for this study is based on the following points:

1. While R.K. Narayan and Ruskin Bond are two stalwarts of Indian English literature, most existing research focuses on their writing style or themes. While they have been widely studied from a literary and cultural perspective, there is a lack of critical study on how their texts are translated to television. There is a clear need to document how these specific television adaptations shaped the visual identity of Indian literature.
2. Moreover, adaptation studies have mostly focused on films, whereas the process of adapting literature to the small screen has remained comparatively under-explored.
3. In the era of modern streaming platforms, the storytelling process and techniques have drastically changed, there is a vital need to critically analyse the classic era of Indian television to see how directors preserved the simplicity and innocence that define the works of Narayan and Bond.

1.4.4 Significance

1. The present research contributes to adaptation studies, television studies, and Indian English literary criticism. By shifting focus from films to television, this research contributes to existing adaptation studies by showing the small screen as an important space where literary texts are reshaped.
2. This study is valuable because it examines the adapted works of two authors whose narrative style, themes, and settings differ considerably. The works of R. K. Narayan are rooted in south India context, while those of Ruskin Bond are in the North Indian cultural landscape. By analysing these two literary works together, the study moves beyond the author-specific analysis and offers a broader understanding of how Indian literary classics are adapted for television. Through the comparison, the study identifies common patterns in the way Indian literature adapted to the small screen.
3. The findings of the research can serve as a resource for students and educators in film and literature departments to understand the complexities of the literary adaptation for the small screen.
4. The study documents the evolution of Indian television history, specifically focusing on how the small screen acted as a bridge between elite literature and the common man.

1.4.5 Chapter Scheme

The present research is divided into five chapters.

Chapter 1: Introduction

The first chapter is divided into three sections. (i) Introduction to adaptation (ii) Introduction to television (iii) Introduction to the authors and their selected text. The first section presents an elaborate study of literary adaptation by exploring its conceptual frameworks, history, classification, process, and necessity. The second section traces the origin and historical development of television with a brief discussion of evolution of Indian television. It further

discusses the technical language of television in detail. The third section introduces the selected authors and their works and finally outlines the rationale and significance of the study, the research aims and objectives, hypotheses and the chapter scheme.

Chapter 2: Review of Related Literature

The second chapter is organised into five distinct sections. The first section begins with a review of literature related to adaptation theories. The second section reviews the ‘Auteur Theory’ and its relevance to the director’s role in visual storytelling. The third section provides a detailed review of the literature categorized into the scholarship of R.K. Narayan and Ruskin Bond. This is followed by a methodological framework, specifically the seven adaptation strategies proposed by Philip M. Shafer, which is the primary analytical method used in the present research. Finally, the chapter concludes by detailing the research methodology and research gap.

Chapter 3: A Comparative Study of R. K. Narayan’s *Malgudi Days* and its Television Adaptation

This chapter presents a comparative analysis of selected short stories of R. K. Narayan and their corresponding television episodes. It begins with a brief overview of the television serial *Malgudi Days*. The chapter then analyzes the selected stories, followed by a detailed scene-by-scene breakdown of the television episodes. Using Phillip M. Shafer’s seven adaptation strategies, the chapter examines the thematic and narrative changes made by the directors in the adaptation. In addition, this chapter offers a technical analysis of the selected episodes, focusing on the use of camera, lighting, sound, music, costumes, setting, and editing.

Chapter 4: A Comparative Study of Ruskin Bond’s *Rusty, The Boy from the Hills* and its Television Adaptation

This chapter presents a comparative analysis of selected short stories of Ruskin Bond and their corresponding television episodes. It begins with a brief overview of the television serial *Ek tha Rusty*. The chapter then analyzes the selected stories, followed by a detailed scene-by-scene breakdown of the television episodes. Using Phillip M. Shafer’s seven adaptation strategies, the chapter examines the thematic and narrative changes made by the director in the adaptation. In addition, the chapter offers a technical analysis of the selected

episodes, focusing on the use of camera, lighting, sound, music, costumes, setting, and editing.

Chapter 5: Conclusion

This is the concluding chapter of the present research. It brings together the key findings of the present study. It revisits the objective and hypotheses of the research that outlined in the introductory chapter and discusses how the objectives have been achieved and the hypotheses justified. It also discusses the limitations and implications of the research and suggests area for future research.

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CHAPTER – 2

Review of Related Literature

Adaptation has been widely discussed as both a creative process and a critical field in literature, film and media studies. Over time, scholars have debated issues such as fidelity to the source text, authorship, the difference between media, and cultural translation. A review of literature, therefore, becomes essential, not merely to summarise the previous research, but to place the present research within this ongoing discussion.

For the present study, reviewing past work is important for three reasons: first, it helps in understanding the process of adapting literary texts for television. Second, it examines how the well-known stories of R. K. Narayan and Ruskin Bond have been adapted by others in the past. Third, it helps identify the research gap by examining what other scholars have already discovered regarding the television adaptations of R. K. Narayan and Ruskin Bond, and what areas remain unexplored, which provides a basis for the present study.

2.1 Review of Literature Related to Adaptation Theories

Literature on adaptation studies is vast and boundless. To examine screen adaptations of literary texts, one should consider both film theories as well as the perspectives of notable critics and scholars in the field of adaptation. Numerous film theorists and critics such as Linda Hutcheon, George Bluestone, Robert Stam, Andre Bazin etc. have contributed to the development of film theories. Their perspectives are very crucial to adaptation theories and research. Scholarly studies such as these aid in the comprehension of the connection between movies and literary works. This in turn aids in examining the essence of the adaptation process and its mechanism. Adaptation theory envisions a new era when films and novels

become interconnected. It provides insights into the cultural, artistic, and financial aspects of cinema and literature.

The study of the connections between different texts is aided by adaptation theories. Through the analysis of adaptations, academicians may learn about the connections between tales, how they alter or relate to one another, and how relevance is created in various contexts. Different mediums such as books, movies, theatre, and internet platforms have different qualities and limitations. Theories of adaptation look at how a story's components, style, and narrative change as it is adapted into a different media. Adaptation theories also throw light on the historical and cultural environments in which adaptations are made. They help in comprehending how a book is modified to represent the ideals, viewpoints, and issues of a specific era and location.

2.1.1 The Fidelity Debate

Historically, critics viewed the original text as a sacred entity. From this perspective, any deviation by the director such as changing a character's appearance, altering the ending, or cutting subplots, was seen as a betrayal. Early adaptation study was dominated by what Thomas Leitch describes as "fidelity discourse"(1). The fidelity debate is the oldest and long-standing argument. It centres on the degree to which a film or television program is (or should be) faithful to its literary source. For decades, the main criterion for evaluating an adaptation was its loyalty to the source text.

George Bluestone, in his seminal work *Novels into Film* (1957), was among the first to argue that a faithful adaptation is actually a formal impossibility. You cannot be faithful to a word with a picture because the word "house" triggers a million different mental images, but a camera must show one specific house. Therefore, the moment a story is filmed, it becomes a new, autonomous creation. He compared the adaptation process to a mutation, which means once the story moves from paper to celluloid, it becomes a new species entirely. So, movie should be evaluated on its own cinematic merits rather than its fidelity to the source text. To Bluestone, judging a film by its fidelity to a book is like judging a painting by how much it sounds like a song. He states, "The film becomes a different thing in the same sense that a historical infusion of a new element into a chemical compound produces a new substance" (5).

Over a period of time, academics have evaluated film adaptations of literary works as successful or unsuccessful based on their fidelity to the original text. However, many need

to understand that an evaluation of film adaptation based on fidelity critique is insufficient and fall short of the mark. The film depicts the filmmaker's own interpretation of the literary text. Film adaptations of literary texts are not just about 'fidelity' to the original material, but also about generating a unique piece of art.

Many adaptation theorists have railed against the notion of fidelity in film adaptation, as well as fidelity criticism. As Dudley Andrew opines: “Unquestionably the most frequent and most tiresome discussion of adaptation (and of film and literature relations as well) concerns fidelity and transformation” (31).

Brain McFarlane is the first to denigrate fidelity as a regrettably long-lasting trait in adaptation theory and research. In his Book *Novel to Film: An Introduction to the Theory of Adaptation*, McFarlane opines, “There are many kinds of relations which may exist between film and literature, and fidelity is only one — and rarely the most exciting” (11).

McFarlane (1996) attempted to make this debate more precise by giving a structuralist theory. In *Novel into Film: An Introduction to the Theory of Adaptation*, he employed structuralist theory to break down what can and cannot be faithful. He identified two types of structural elements in any literary text. (1) Transferable Elements: These are the things that can move easily from page to screen such as the sequence of events, plot, environment or the names of characters. (2) Non-Transferable Elements: These are purely literary features, like the author's own narrative voice which cannot be transferred and they must be converted to the screen using cinematic tools like music, lighting, or camera angles. He believes that the motive of adaptation should not be loyalty to the source text but to play around it. According to him the challenge lies not only in conveying the content but also in managing the changes and rephrasing so that illustration is avoided.

Leitch contends, “Fidelity to its source text... is a hopelessly fallacious measure of a given adaptation's value because it is unattainable, undesirable, and theoretically possible only in a trivial sense” (161)

Some theorists like Robert Stam believes that the idea of fidelity is extremely questionable. In his book *Beyond Fidelity*, he raised the question:

Fidelity to what? Is the filmmaker to be faithful to the plot in its every detail? That might mean a thirty-hour version of *War and Peace*.” Should one be faithful to the physical descriptions of the characters? Is one to be faithful to the authors intension? But what

might they be, and how are they to be inferred? Authors are sometimes not even aware of their own deepest intentions. How, then, can filmmakers be faithful to them? Is the adapter-filmmaker to be true to the style of a work? To its narrative point of view? Or to its artistic devices? (57-58).

2.1.1 The Shift to Intertextuality

Adaptation study moves away from the judgment of adaptation by its fidelity to a model of intertextuality, the idea that all texts are shaped by other texts and cultural influences. Robert Stam (2000) was instrumental in this transition. He argues that the adaptations should not be viewed as a failed copy but it should be analysed as a rich dialogue between texts that speak to one another across different sensory languages. "The shift from a single-track medium (written words) to a multi-track medium (images, sound, music) makes 'fidelity' a chimera" (Stam 54). He uses Gérard Genette's analytical idea to discuss intertextuality in adaptation to dismantle the hierarchy between the source text and its adaptation. Stam opines that adaptation is not about copying a singular element of the original text but about a complex engagement of various intertextual elements those identified by Genette:

- (1) First *Intertextuality*, he defines as the "effector co-presence of the two texts in the form of quotation, plagiarism, or allusion." (65)
- (2) Second type, *Paratextuality*, refers to the relationship within the entirety of literary work, between the text and its surroundings such as titles, prefaces, postfaces, epigraphs, dedications, pictures, book covers, and so on.
- (3) *Metatextuality* is the "critical relation between one text and another" (65).
- (4) The fourth kind, *Architextuality*, categorizes texts directly or indirectly based on their titles.
- (5) The last term *Hypertextuality*, refers "the relation between one text which Genette calls hypertext to anterior texts or hypotext" (66).

These terms, Stam adds, would eliminate the negative connotations associated with adapting a literary work and provide a deeper dive into the culture of and around the book. He sees the film adaptation as a "hypotext" (literary work) that is transformed into a "hypertext" (film), where various processes interact with each other, each mediated by a series of filters.

This reconceptualization matches with Thomas Leitch idea that we live in a literary landscape with thousands of texts written all over the world asserted that each original book or play from which a movie is produced has an endless supply of sources, which he refers to

as "intertexts." He opines "(...) it is certainly true that adaptations are intertexts that depend in a special way on their source texts" (18).

Gordon Slethaug further advances this intertextual concept by adopting a postmodern approach to film adaptation. Slenthaug challenges scholars' tendency to move away from fidelity as the criterion of adaptation, citing Jacques Derrida as a source of inspiration. Derrida argues that there is no central or master narrative for all texts, and that they are all hybrids, intertextual and non-totalized, just like original and adapted texts. He argues that texts are too fluid to be reduced to a single meaning and that all texts, including adapted texts, can have a wide range of meanings. According to Derrida, "the only real thing is whether adaptation is interesting and artistically inspired or whether it is dull and pedestrian, not whether it is original part of a centre or master narrative, or some kind of copy" (24).

In her seminal essay "Word, Dialogue, and Novel," Julia Kristeva (1980), introduces the concept of intertextuality by stating that no text exists in isolation, rather, "any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another" (66). Every book or movie is like a mosaic made up of pieces (such as quotes, ideas, styles) from things written before it. Because of this, an adaptation is not a process of stealing; it's just joining the ongoing dialogue of culture.

Linda Hutcheon, in her book *A Theory of Adaptation* (2006), examines the multiplicity of adaptation across all its media forms and challenges the incessant criticism of adaptation. The "Fidelity Era" was largely dismantled by Hutcheon as she explains adaptation as "an extended intertextual engagement with the prior text." She argues that an adaptation is a palimpsest, which means it is a work that we experience through our memory of other works.

According to her adaptation has always been at the heart of the narrative imagination, and it deserves to be examined in all its complexity and diversity as a process as well as a product in its own right. A theory of adaptation is persuasive and instructive. It is a new way of thinking about adaptation across all mediums and disciplines that may finally answer the age-old question of whether a book is better than a movie. She believes that adaptations are not just derivatives of the original work, but also creative actions with unique perspectives and interpretations. Hutcheon's theory of adaptation plays an important role in understanding how adaptation functions. She states that adaptation can be presented in different media such film, television, theatre, opera, music, video games, and amusement parks. She believes that an adaptation must match all three criteria:

First, an acknowledged transposition of a recognized other work or works. Second, the story must be a creative and interpretive act of appropriation/salvaging ... – appropriating means borrowing from other texts to make a new one while salvaging means that act of saving an old text from being forgotten, or paying homage to a previous text. Thirdly and finally, an adaptation must be an extended intertextual engagement with the adapted work. (Hutcheon 35)

From the citation above, the taking after key components make Hutcheon's adaptation theory distinct: i) recognized transposition of a recognized other work or works ought to be acknowledged. This implies that the work which is to be adapted is an existing work and it must be acknowledged as such; ii) imaginative and interpretative act of appropriation/salvaging. In the handle of adaptation, the adaptor who is the author, locks in an imaginative (borrowing components, characters, themes among others from the unique fabric which he or she employs as an establishment to make something unused), and rescuing which includes the thought of protecting and giving credit to the unique fabric. By doing so, the unique work will not be overlooked as it is spared from obscurity by reimagining it in a unused way. iii) amplified intertextual engagement with the adjusted work. This implies that an adjustment is not fair a insignificant replication of the unique fabric but or maybe, a creation of an extended intertextual talk. The connector locks in with and references the unique work, recognizing it as a point of taking off for reinterpretation.

So, adaptation, according to the theory developed by Linda Hutcheon, is not simply a matter of reproducing existing texts, but rather complex acts and the art of interpreting, innovating, and engaging with the original.

Medium specificity

Beyond fidelity and intertextuality, one must consider the medium as an important element in studying the adaptation. George Bluestone, in his seminal work *Novels into Film* (1957), was among the first to argue that the novelist and the director are "like two people walking in opposite directions" (5). He famously argued that the novel and the film are two entirely different artistic media with different formal properties. The novel is a linguistic medium that deals with thoughts, tropes, and internal monologues, while the film is a visual one that deals with images, sounds, and external actions. So, a total translation is impossible as the two media have different origins, different audiences, and different modes of production.

While a writer's decisions are relatively loose when it comes to budget, all a writer needs time and talent, paper and pen but films and television are steeped in technology and commerce from the start. While novels don't have to worry as much about budget issues, films and television are very much concerned with material like camera equipment, films, sets, etc and financial risks. "For all these reasons, fidelity in adaptation is literally impossible" (17), argues Robert Stam. Stam believes that the difference in medium is what makes a filmic adaptation unique and original.

Stam suggests a medium-specificity approach saying that "every medium is inherently "good at" certain thing and "bad at" others" (58). Every medium has its own specificity deriving from its respective materials of expression. The written word is the only expressive medium in the novel, while there are at least five in the film: spoken word, music, sounds, visual images, and script. This means that the cinema has more expressive potential than the novel, not less, and it doesn't matter what a real director does with those possibilities.

Stam claims that Adaptation involves transforming a sourcebook through a complicated set of activities, including selection, amplification, concretization, actualization, critique, extrapolation, analogization, and popularization, and re-culturalization. To put it another way, the source novel can be thought of as an instance of an idea expressed in one medium in one historical setting, and then transformed into another equally situated idea expressed in another historical setting and another medium. The original text creates a formational network of linguistic clues that the adapting cinema text can use, magnify, disregard, or change. As he observes:

One way to look at adaptation is to see it as a matter of a source novel hypotext's being transformed by a complex series of operations: selection, amplification, concretization, actualization, critique, extrapolation, analogization, popularization, and re-culturalization. The source novel, in this sense, can be seen as a situated utterance produced in one medium and in one historical context, then transformed into another equally situated utterance that is produced in a different context and in a different medium. The source text forms a dense formational network, a series of verbal cues that the adapting film text can then take up, amplify, ignore, subvert, or transform. (68-69)

Stam goes further by stating that an adaptation should be true to the spirit of the medium of expression rather than so much to the original text. He further states that one can read a literary book in many different ways. "The literary text is not a closed, but an open structure

to be reworked by a boundless context. The text feeds on and is fed into an infinitely permutating intertext, which is seen through ever-shifting grids of interpretation” (57). Stam also emphasised the importance of cinematic elements by stating, “The shift from a single-track, uniquely verbal medium such as the novel [...] to a multi-track medium such as film, which can play not only with words (written and spoken), but also with theatrical performance, music, effects, and moving photographic images, explains the unlikelihood – and I would suggest even the undesirability – of literal fidelity” (55).

Continuing this argument, Stam goes on to explain more about the practical and ideological procedures that influence film adaptations. He notes:

The film adaptation of a novel performs these transformations according to the protocols of a distinct medium, absorbing and altering the genres and intertexts available through the grids of ambient discourses and ideologies, and as mediated by a series of filters: studio style, ideological fashion, political constraints, auteurist predilections, charismatic stars, economic advantage or disadvantage, and evolving technology. (68-69)

Similarly, André Bazin, a foundational figure in film theory explains medium specificity in adaptation through the lens of realism. His approach is rooted in the ontological relationship between the cinematic image and reality. For Bazin, the unique power of cinema is its ability to capture "objective reality" in a way no other art form can. In his ontological arguments he believes that because a camera mechanically records an image, the cinematic sign has a physical link to reality. He calls this the "mummy complex," the human desire to preserve life against the passage of time.

Although Bazin is known for his realism he also accepts that adaptation of literature inevitably transforms its elements through visual composition, mise-en-scene, and space and time organised on screen. Therefore, adaptations should be judged by how they utilise the aesthetic possibilities of cinema. To Bazin, the medium specificity of film is its ability to show the audience a direct fingerprint of life. As Bazin notes, the camera acts as a ‘non-living agent,’ which makes the film medium fundamentally different from literature: "For the first time, between the originating object and its reproduction there passes only the instrumentality of a non-living agent. For the first time an image of the world is formed automatically, without the creative intervention of man" (7).

Seymour Chatman extends the discussion of medium specificity by drawing a clear distinction between story(content) and discourse(expression). He looks at the difference by how a story is told in a book versus a movie. In *Story and Discourse* (1978), Chatman argues that stories may travel across media, like novel to film or television, but discourse is always medium-bound. As Chatman observes, "Narrative is semiotic structure... it can be transported from one medium to another" (20). Due to this, he argues that even if a book and a movie tell the exact same story, their ways of telling (the discourse) can be very different. Chatman states that books are conceptual which use words to tell what is happening or what a character is thinking. Films, on the other hand, are perceptual, which show everything at once. For instance, in a book, an author can spend a whole page describing a blue hat, but in a film, it can be shown instantly with using cinematic tools. Therefore Chatman's medium specificity is not about whether the image is more true or realistic, but about the limitations and possibilities of each medium for telling a story.

2.1.3 Cultural Transposition

Julie Sanders, in book *Adaptation and Appropriation* (2016) argues that "Adaptation and appropriation are fundamentally restorative and celebratory acts; however, they can also be interrogative, challenging the authority of the 'original' or 'source' text, and frequently relocating its contexts and ideological impacts." (Sanders 18-19). Within this framework she states that adaptation frequently involves "a negotiation between source and target cultures, rather than a straightforward act of transfer." (Sanders 23). This process requires "re-interpretation and re-creation of a source text in a new cultural context" (Sanders 18). This deliberate relocation of the story into new culture allows director to ensure their adapted work resonates with the new audience. According to Sanders, cultural transposition allows director to challenge old beliefs, revise meanings and address contemporary social, political and ethical issues. Ultimately Sanders suggests "the process of adaptation is always a process of reinterpretation; it is a way of keeping the past alive, but also of making it speak to the present in a language that the current culture can understand and utilize." (Sanders 25).

Complementing this view, Linda Hutcheon defines adaptation as a "transpositional practice" involving a shift in context that includes a shift in time, place, medium, or culture. When a story moves from its source culture to a target culture, it undergoes a change in political or social context. One of Hutcheon's most critical contributions to the study of cultural transposition is her concept of "indigenization." She describes indigenization as a

phenomenon that occurs when a story is translated into a new culture so thoroughly that the new audience claims it as their own. In this process, the adapter acts as a mediator who adjusts the narrative for the new audience to give them a feeling of their local customs, religions, or political values. She notes that the indigenized version often carries the weight of the specific history of the new culture. Hutcheon specifically points to post-colonial context, explaining how European operas were indigenized by Indigenous Canadian performers to address themes of colonialism which effectively transposes the form of the opera but alters the intent. As she notes "Transposition to another medium, or even move to another time and place, always entails a change in context and therefore a change in meaning. It is not just the 'what' that changes, but the 'how' and the 'why'" (Hutcheon 36).

While Hutcheon focuses on the 'indigenization' of a text for a new audience, Edward Said shifts the focus toward the geopolitical implications of such movement. Said's contribution to adaptation theory is different as he focuses on adapted work's power, geography and travel, not on its technicalities. His most relevant theory is "Traveling Theory," first introduced in his essay "The World, the Text, and the Critic" (1983). He argues that ideas and texts travel from one culture to another and in that movement, they are inevitably transformed by their new environment.

Said outlines a four-step process for how a text or theory is culturally transposed. He uses this systematic approach to explain how a theory or text loses its original rebellious or specific power as it is absorbed into a new institutional framework.

1. *The Point of Origin*: A set of initial circumstances in which the idea or text enters discourse and becomes a part of its original historical and social world.
2. *The Distance Traversed*: A passage through various contexts—a process of movement from the previous point to another place and time.
3. *The Set of Conditions (Conditions of Acceptance)*: A set of pressures, such as a "culture of reception," that determines how the text is admitted. Said refers to this as a process of "institutionalization" or "resistance" where the new environment "confronts" the traveling text.
4. *The Transformed Idea (Incorporation)*: The final stage where the idea is "transformed by its new uses" and its new position in a different time and place. Said describes this as the idea being "to some extent accommodated" or "restated" to fit

its new environment (226-227). As he argues, "Such movement into a new environment is never unimpeded. It necessarily involves processes of representation and institutionalization different from those at the point of origin." (Said 226)

Thus, Said's traveling process ensures that the adapted work serves the political or social agendas of the target culture, effectively silencing the specific historical pressures of its point of origin.

2.1.4 Other Theories Relevant to Adaptation

There is another film theory, the technique of putting words and images together to create distinct meanings, known as "Theory of montage" developed by Russian filmmaker Sergei Eisenstein (1898 - 1948). Eisenstein created five distinct types of montage such as metric, rhythmic, tonal, over-tonal, and intellectual. Out of these five, first four were characterized as merely physiological and the fifth one was responsible for guiding not only feelings but the entire cognitive process.

In his work *Film Theory*, Bela Balaz—the first cinema theorist to concentrate on adaptations—examined the formal elements of the language of film, giving "form" significant weight and advocating that "form is equal to content." That is why in his opinion, adaptations were only be justified if the filmmaker used the "form language of cinema" to create their work. He writes that although an adaptation is based on another work, it is an altogether novel creation which is neither a less valuable nor inferior to its source material.

Siegfried Kracauer, in contrast to Balaz, focused more on the "content" of the movie than its "form." He believed that the fundamental elements of film are completely visual, therefore, its content is the reality that lends itself to the medium. He distinguishes between three aspects of content namely *area*, *subject matter* and *motifs*. In the first aspect *area*, he tries to clarify the theme of the movie whether it belongs to the real world or a fantasy land. His second aspect of *subject matter* covers the genre of the movie whether the movie is a psychological conflict, a war adventure, a science-fiction, a musical, etc. He illustrated the third element of a content '*motif*' by giving an example. He states the central theme of a war movie could be the worry about the fate of individuals during wartime; the focus on the destruction caused by war to entire communities; the celebration of bravery; a call for empathy among different groups of people, and more. He believes that adaptation only

makes sense when the novel's substance is grounded on objective facts rather than intellectual or spiritual events.

In his book, "*Theory of the Film: Character and Growth of a New Art*," Bela Balaz opines that the script represents an altogether new literary form and an individual work. He compares novel with raw material and claims that the script writer has complete control over its transformation. As a result, the screenwriter produces a fresh creative interpretation by combining modern aesthetics and technology. Because literature serves as the raw material for cinema adaptation, various modifications are conceivable. Balazs abandons the notion of equivalence and grants the filmmaker the entire liberty to take what is helpful and discard what is unsuitable for making a movie.

In her book *Adaptation Revisited* (2002), Saraah Cardwell contended against comparing adaptations to their original works and instead preferred a noncomparative approach. But in *The Literature/Film Reader: Issues of Adaptation* Edited by James M. Welsh Peter Lev, she gave a perspective of comparative approach for adaptation studies to examine a particular component of cinema in contrast with literature, such as timeliness and tense, attitude, or perspective view. She argues that comparative approach can make a valuable contribution to the films and television adaptation by enhancing our understanding of medium specificity:

I see a uniquely valuable use for comparative studies of adaptation, and this is to offer a significant and singular contribution to film and television aesthetics and our understanding of literature. Through comparison of texts in different media, we can move to comparison of the media themselves, which can lead us to a fuller and more complex understanding of the specificity of the media involved. That is, the study of adaptation is uniquely able to advance the study of medium specificity. This is a vital and underdeveloped area of aesthetics: the study of the unique features of different art forms, those features that distinguish them from one another and constitute their artistic potential. (59)

Cardwell support this idea by looking at her own critical work showing that comparison of cinema and literature helps to notice details more clearly and reveals how both the media work differently.

Comparison with literature helped me enormously. It helped me to focus on the smaller details, as my focus on the words in Nabokov's novel encouraged me to focus on small

constituents of the related sequence—single shots, frames. Also, it helped me to focus on the fundamental questions of ontology that have been glossed over: the inherently tensed nature of verbs in comparison with the tenseless nature of the image. It helped me later, when I returned to what had been said previously about time and film and tense and adaptation, to see the omissions, flaws, and circularity in what had been said. And it helped me to consider why those errors might have been made because of the different ways in which we experience and engage with film and literature. (60)

2.1.5 Typologies of Film Adaptation

In *"Literature into Film: Theory and Practical Approaches,"* Linda Costanzo Cahir divides adaptation techniques into three categories: Literal adaptation: a method of reproducing the story and all of its supporting elements as nearly to the book's text as feasible; Traditional adaptation: a method of preserving the text's general elements such as story, locales, artistic style etc. while updating certain specifics in ways the filmmakers deem appropriate and essential and Radical adaptation is one that drastically and revolutionarily alters the book in order to both understand the literary and provide the movie a more complete, stand-alone piece.

Siegfried Kracauer, in his book *Theory of Film* explains two types of adaptations; cinematic and uncinematic. According to him the novels that stay inside the boundaries of a film will lend themselves more to cinematic adaptation. For novels of this type, the parallels between the literary and cinematic forms often outweigh the distinctions between the two worlds. Novels that create a universe that is impossible for a movie director to control are inextricably separated from uncinematic adaptations, which strive to recreate the original with accuracy and are executed by knowledgeable and experienced adapters.

Kline divides movie versions of books into four primary categories: Translation, Pluralist, Transformation, and Materialist. Each category presents unique boundaries and opportunities that influence the process of turning books into movies, as well as how critics assess these movie versions. Kline doesn't argue that a single category is always superior, as such a conclusion overlooks the complexity of factors that vary in each case, including the language of the book and the social and historical context of the movie's production.

A translation viewpoint often results in assessments where the movie is seen as a betrayal of the book, shedding light on the fundamental tenet that "the book is a privileged creative work and the movie exists to support its literary predecessor. This model assesses how closely a movie is faithful to the original script on which it is based.

The "Pluralist" framework, as described by Kline, suggests that a film that does well in its adaptation "offers 'comparisons' between the book and the movie, thereby suggesting that there are fundamental distinctions between these two forms of communication. According to Kline varieties between movies and books are accepted yet commonalities are anticipated too--so, a "successful" movie version needs to strike a balance between these two conflicting forces. Andrew justifies this paradigm by labelling it "allegiance to the 'spirit' of the novel." (12).

For Transformation approach Kline says that the critics who adopting transformation approach consider the novel as an essential raw material that allow the movie a significant modification. So that the movie becomes an artistic work in its own right. The literary work now serves as the film's raw material, upending the conventional hierarchy that regards the novel as the superior form of art.

To this Goerge Bluestone argues "One cannot in the last analysis argue with a film writer's prerogative to take liberties with his literary models...[T]he final standard, the one to which we must always revert, is whether regardless of thematic, formal and medial mutations, the film stands up as an autonomous work of art. Not whether the filmmaker has respected his model, but whether he has respected his own vision"(110-111).

The fourth method is Materialist: This method of criticism looks at the movie as the result of historical and cultural processes. Although the literary basis of the film is acknowledged, comprehending the universe from which the film adaptation originates and the one it gestures toward is more crucial than evaluating its effect.

2.2 The Director's Vision: Auteur Theory in Adaptation

2.2.1 Origin and Key Concept

A very important film theory is 'Auteur Theory' developed by the French cinema critics such as, Andre Bazin, Marie Lo Duca Francois Truffaut, Jean-Luc Godard and Doniol Valcroze who were associated with the French film journal, *Cahiers du Cinema*. In his essay "Notes on the Auteur Theory", published in 1962, the American film critic Andrew George

Sarris coined the term 'auteur theory' to describe the notion that the director is 'the lifeblood' of a film.

Auteur is a French term which means 'Author' in English. An auteur is a filmmaker with a distinct individual aesthetic and significant authority over their work. Earlier literary authors have been received credit for their works, but filmmakers did not. Auteurism is a cinema analysis approach that examines the director's work in a movie, came into being in French cinema with the advent of the French New Wave. *La Beau Serge*, a 1958 French film directed by Claude Chabrol, is considered to be one of the very first French New Wave auteur films. Auteur theory argues that a film director must be recognized as the primary creative force behind the making of a film.

Auteurship is believed to have its roots in the work of French film theorists such as Andre Bazin and Alexander Astruc. The term 'camera-style' or 'camera-pen' was proposed by Alexandre Astruc to expand auteur theory. He argued that, just as a writer uses the pen to create the originality of his work, a filmmaker imagines a 'mise-en-scène' to create a unique visual style. Andre Bazin believes that a film takes shape from the vision of its director i.e. an auteur who coordinates film-making divisions of film to create a certain audiovisual aesthetic.

As an intellectual endeavour to emphasize the director as the single most important factor in film, auteur theory has evolved through different theoretical frameworks. It was not produced by a single school of thought or by a single manifesto; rather, it was the result of various critical contributions from various intellectual traditions. Andrew Sarris proposes a visual approach that helps to better understand the concept of auteur. According to him the auteur theory has three premises: technique, personal style, and interior meaning, represented by three concentric circles. The director's roles can be defined as technician, stylist, and an auteur.

2.2.2 Auteur Theory and Film adaptation

What is the role of the auteur when it comes to film adaptation of literary works? To answer this question Peter Wollen explains the little-known link between a book and a movie by an auteur.

Incidents and episodes in the original screenplay or novel can act as catalysts; they are agents introduced in the mind (conscious or unconscious) of the auteur and reacts there with the motifs and themes characteristics of his work. The director does not subordinate himself to another author; his source is only a pretext, which provides catalysts, scenes which fuse with his own preoccupations to produce a radically new work. Thus, the manifest process of performance, the treatment of a subject, conceals the latent production of a quite new text, the production of the director as an auteur. (76)

The auteur theory shows that the director doesn't just direct a performance of an existing text; he's not just a scene-setter. An auteur views literature as a catalyst for their cinematic creativity. In essence, auteur theory only recognizes the work of the filmmaker. The adaptation of a literary work by a film auteur often results in the death of literary author. Auteur Theory states even when adapting a previously published work such as play or texts, the director's own ideas and techniques should be reflected in the film, making it uniquely his.

2.2.3 Limitations and Critiques of Auteur Theory

There are many limitations of Auteur theory. Focusing solely on the work of a well-known auteur might lead to unfair acclaim for poor films by talented filmmakers. In the second half of twentieth century some French critics debated over the auteur theory stating that despite being a commercial product with several artists and craftsman involved, cinema is nevertheless a method for personal creation. Cinema is a commercial and collective art form which involve multiple artists and technicians like writers, actors, cinematographers and producers. This theory gives more importance the film director downplaying the collaborative nature of filmmaking.

Andre Bazin himself expresses his reservations about the over focus of auteurism. One of the things that sets Bazin's criticism apart from academic research is his style of analysis and his use of metaphor. One such metaphor for filmmaking he uses is "Mayonnaise" which is termed as Bazin's *Mayonnaise Theory*. Bazin states that just like making mayonnaise, making a film involves adding different ingredients that either come together well or don't.

Using the metaphor of mayonnaise, Bazin challenged his own feelings about the increasing importance of critics of auteur theory. To make a good film not only the auteur but a lot of other personnel are also equally important. He describes that the failed film is like a

mayonnaise recipe that didn't thicken well. The secret to thickening mayonnaise is to gently and gently whisk to remove as many oil particles as possible, adding them slowly to the yolk and vinegar mixture; the bond between coated oil and water will be so strong that even if left at room temperature, it will not dissipate.

In cinema, the comparison implies that when all technical and aesthetic components such as the storyline, performance, camerawork, settings, editing etc. are merged, the picture will either 'feel good' or 'feel boring'. In favour of Bazin's theory, François Truffaut writes, "I feel we've all adopted Bazin's mayonnaise theory because actually making films has taught us a lot: it is as much trouble to make a bad film as a good one. Our most sincere film can seem phony" (14).

Another limitation of auteur theory arises in the context of television studies. The phrase "television auteur" is very new these days. Mass media writers debated television authorship, sparking a new critical study of television authors. Defining an individual person as an auteur in television programs may be a time-consuming process. Television production is complicated, making it difficult to attribute the program's essence to a single person.

Additionally, apart from feature films, auteur theory does not take into account experimental, animation or festival films.

2.3 Scholarship on R. K. Narayan and Ruskin Bond

While early Indian television programs were often adaptations of literary texts, study on these shows has been scarce, with only a few studies released recently. Limited research has been conducted on television shows, such as *Malgudi Days* or *Ek Tha Rusty*.

2.3.1 Review of Literature Related to Adaptation of R. K. Narayan's work

One of the most significant contributions to this area is the dissertation, *Television Adaptation as Refraction: A Critical Study of Malgudi Days, Bharak Ek Khoj and Mr. Yogi* by Dhiren Parmar. Parmar evaluates television adaptations using the broader framework of 'Comparative Cultural Studies' developed by Steven Totosy de Zepeta (2002) especially using Andre Lefevere's concept of 'refraction' (2000) as an essential tool for the evaluation of the adaptations. The research also explores how adaptation may enhance the visibility of books and authors which eventually shapes nation's literary identity. However, despite its

strong theoretical foundation, the dissertation does not undertake an in-depth thematic comparison between the original literary texts and their television adaptations.

Parmar has also published a paper, "Refraction and Manipulation of Literary Fame: A Study of *Malgudi Days*." (1965) that examines the television adaptation of *Malgudi Days* by the concept of refraction. The paper examines the influence of cultural, linguistic, and ideological constraints on the adaptation process. It also highlights how these factors shaped the reception of the serial within the historical and cultural context of the target audience. While the study offers valuable insights into the socio-cultural dynamics of adaptation, it similarly does not give a detailed comparative analysis of narrative and thematic elements.

In his thesis, *Dynamics of small screen adaptation: A study of Malgudi days*, Narendra Kumar Jangir provides a comprehensive analysis of R. K. Narayan's *Malgudi Days* from text to television screen. Jangir analyses the entire collection of short stories to identify systemic patterns in how small-screen adaptation functions. The study focuses on the symbolic significance of the extra-textual elements that help shape the *Malgudi Days* as a visual reality. Jangir argues that the process is not merely a copy of the source text but a complete restructuring of the narrative context. He uses different cinematic tools, such as voice-over, flashback, and parallel editing, to bridge the gap between Narayan's third-person prose and the visual medium. He argues that the physical incarnation of the textual characters through actors makes the fictional *Malgudi* real to the audience. Furthermore, Jangir delves into the reconstruction of the context, analysing how the television medium handles the social, political and historical contexts of the original text, including racial references. Jangir illustrates how adaptations function as a dynamic act of re-authoring that balances the fidelity with the unique demands of the television medium.

2.3.2 Review of Literature Related to Adaptation of Ruskin Bond's work

Scholarly research on the television adaptation of Ruskin Bond's work is very limited. As the researcher surveyed available literature and found that no significant academic study has been conducted on the television adaptation of his work. However, several scholars have studied the cinematic adaptation of Bond's literary work and discussed how his novels have been transformed into films. Therefore, due to a lack of research on television adaptation of Bond's work, the researcher has examined film adaptation of his literary work to gain critical insight into the adaptation process. These studies helped the researcher to understand how the filmmaker adapts literary text by changing the narrative, themes, characters and settings

to suit the visual medium. Such critical frameworks and analytical approaches are relevant and applicable to the study of television adaptations as well.

The researcher has reviewed a scholarly article, “The Blue Umbrella as an Adaptation: A Comparative Study Between Fiction and Film” by Pawan Toppo in which he attempts to answer the questions like to what extent the film is faithful to the novella, whether all the characters are given equal space or not, whether the message is corrupted or not. He also explores the aesthetics of filmmaking such as structure, symbols, metaphors, narrative technique, style and tone.

Similarly, *Adaptation as Translation: A Critical Study of Ruskin Bond’s Works Adapted in Hindi Cinema*, a thesis by Safdar Imam Umrani (2016) analyses the three novellas of Ruskin Bond- *A Flight of Pigeon*, *Susanna’s Seven Husbands*, and *The Blue Umbrella* and their respective film adaptation *Junoon*, *Saat Khoon Maaf*, and *The Blue Umbrella*. The thesis analyses how the film adapts the language, culture and environment of the source text to a new medium using the characters, plot and themes of the source text. In this thesis Ruskin Bond’s texts and its adaptations are seen as critical interpretations that reinforce and broaden the meaning of the source texts. Umrani utilised Brian McFarlane's method of narratology-based comparison of the fundamental functions of fiction and film which he believes insufficient:

After analyzing the adapted works by the above mentioned filmmakers, it can be said that comparing and contrasting the theme, narrative and plot of the source text and adapted films have been inadequate for unveiling the quality of the film. As films have a language of its own, the critical tools of film criticism should be employed to evaluate it. The detractors of film adaptation who viewed adapted film as inferior to the literary text employed yardsticks of literature to evaluate the film. Even Brian McFarlane’s method of comparing the cardinal functions of literature and film based on narratology proved to be inadequate to study how the adaptation was made possible. (208-209)

The major takeaway from Umrani’s observation is that to evaluate the visual adaptation of literary text, one must move beyond the text and employ critical tools for film and television studies. This underscores the importance of technical analysis of elements such as camera angles, shot types, editing techniques, use of music and sound, lighting, etc.

Apart from the theories of adaptation and films, the research scholar has also reviewed notable thesis and research papers by various scholars to gain a broader understanding of the field.

One such scholarly articles the researcher has reviewed is *Adaptation: Is the Book Really Better Than the...Television Series?* by Jane F. Eberts. In his article, Eberts investigates how literary adaptations are critiqued and evaluated, particularly focusing on the hierarchies that the source texts have over their adaptations. It examines the historical development of adaptation within film and television and how high culture and mass culture are distinguished. It questions how these distinctions have shaped the belief that adaptations weaken or damage the literary works especially as adaptation has shifted from “classic” literature to more contemporary texts. Eberts also explores prevailing attitudes toward adaptation by analysing how fidelity to the source text has become a dominant in judging adaptation. In addition, Eberts points out how differences in medium challenge fidelity-based criticism. By examining novels, films and television through case study of *Harry Potter* and *True Blood*, Eberts argues that each medium has its limitations and possibilities, making direct comparison between source text and adaptation impossible. His paper also considers the importance of cultural and historical contexts in evaluating adaptations. Eberts uses modern interpretations of Shakespeare to demonstrate how the source text and its adaptation must be understood within their temporal and cultural framework.

Many books have been written on adaptation, but very little has been written or spoken about television adaptation. Television adaptations are frequently overlooked in adaptation studies, despite their importance. Only a few researchers have published work about adaptation of television shows and their significance in adaptation studies. One of the few academic writers to have written extensively about television adaptations is Sarah Cardwell. In her essay “Literature on the Small Screen,” she discusses the growing popularity of television adaptation in the late 1920s. Cardwell believes that the TV adaptation had their own autonomy, as they were insulated from the influence of the success of the film versions.

In *Adaptation Revisited: Television and the Classic Novel*, Sarah Cardwell looks at how classic novels are adapted for television and how they are judged. She points out the issue of fidelity by arguing that this approach is limited and often unfair. She argues that television adaptation should be understood as an independent work, as it has its unique aesthetic qualities such as serial nature and intimacy, which make it better suited for certain stories.

In the second half of the book, she provides detailed case studies of four British television serials, namely, *Brideshead Revisited*, *Pride and Prejudice*, *The Fortunes and Misfortunes of Moll Flanders*, and *The Tenant of Wildfell Hall*, and concludes that early adaptation focuses on the established ‘heritage’ style of adaptation, the latter were more self-reflexive and stylish that prioritize the medium’s unique creative potential.

2.4 Philip M. Shafer’s Strategies

By putting more emphasis on functional practices rather than evaluating whether an adaptation is successful or unsuccessful in preserving its original elements in the new form, Philip M. Shafer, in his 2016 dissertation, *Transfiguration Maxima!: Harry Potter And the Complexities of Filmic Adaptation*, have put together some of the essential tools that can serve as the basis for the contemporary adaptation theory that adaptation studies sorely require. He put emphasis on the structural analysis as he believes that the examination of an adaptation cannot move forward without taking into account the structural aspects of the resemblances and distinctions between the original text(s) and the adaptation. He developed “Structural Adaptation Practices Topology,” a list of seven categories, on the basis of which he has analysed *Harry Potter* films. The categories are:

- 1) INCLUSION
- 2) EXCLUSION
- 3) COMPRESSION
- 4) EXTENSION
- 5) SUBSTITUTION
- 6) RE-SEQUENCING
- 7) INVENTION

Even though Shafer's model seems classic formalist model at first look, it is devoid of the preconceptions that burden formalist methods. It does, in fact, explore the transfer of formal-narrative elements from source to adaptation to some level, but it makes no mention of the expectation that an adaptation would always act in the same manner. However, Shafer's framework rigorously examines how the process of adaptation interacts with the original text, simultaneously giving it enough room to naturally evolve, rather than conforming to expectations it doesn't meet.

2.4.1 INCLUSION

The first category INCLUSION, pertains to identifying the story components such as “characters, settings, actions, events, situations, plot sequences, themes,” (55) etc. that are evidently preserved in a discernible manner in a cinematic rendition. But this goes beyond just highlighting the ways in which the adaptation meets the standards of its original text or texts by rendering some of its elements flawlessly while completely failing to depict others. The term adaptation “ought to define the notion that specific features or characteristics of a source must somehow be simultaneously preserved and transformed when they are (re)translated, (re)interpreted, and/or (re)imagined in a new form or context.” (55)

2.4.2 EXCLUSION

The EXCLUSION is opposite to the first category. The initial categorization focuses on the elements chosen from a source text(s) to be included in an adaptation, whereas the subsequent one looks at the elements that are left out of the story.

2.4.3 COMPRESSION

The third category, COMPRESSION, focuses on recognizing the elements of the story present in the original text that are included in its adapted version but are “somehow reduced, abbreviated, or constricted” (58) from their scope or importance.

2.4.4 EXTENSION

In the fourth category EXTENSION, the focus of the investigation is on the elements of the original text that are not only present in the film adaptation but also have a stronger emphasis in the original work due to their importance. This might involve a character's significance growing, a circumstance repeating, or an action lasting longer than it does in the original text.

2.4.5 SUBSTITUTION

The fifth category, SUBSTITUTION, Shaffer says, “is more complex than the previous four categories because it involves more than the objective, or at least, as objectively as possible, cataloging of elements as they are included, excluded, compressed, or extended in a film adaptation, but instead involves determining how a given film alters certain of those included

elements in both ostensible and subtle ways.” (63). it involves recognizing the deliberate swapping of portrayals of characters, places, deeds, occurrences, and similar elements by the adapting director for particular film, storytelling, and visual artistic goals. Shaffer says that the process of SUBSTITUTION could also involve a more intricate process of mega transformation, in which specific characters, behaviours, or environments undergo a significant alteration, thereby complicating the examination of their application.

2.4.6 RE-SEQUENCING

RE-SEQUENCING, the sixth category, deals with using story elements from the original work but rearranging them in the film adaptation in a new way, either in terms of time or space. This method of re-arranging the stories can include the restructuring of essential story elements if the emphasis is on changing the order of narrative components based on a new timeline, or the shifting of the story's world, its characters, their actions, and locations if the emphasis is on moving things around in space. In essence, it's not about which parts have been incorporated into the movie version, but rather how those parts have been reshaped while still maintaining their identity as the original parts from the original work.

2.4.7 INVENTION

INVENTION is the complete incorporation of a storytelling component that is not present in any form that can be identified in the original text. According to Shaffer it's not about substituting one part for another, but rather the complete creation of a new narrative element such as “new characters, settings, events, or possibly even entire scenes that combine all of these elements” (67).

2.5 Research Methodology and Research Gap

2.5.1 Research Methodology

The present research mainly utilizes the comparative and analytical framework developed by Philip M. Shafer's namely, INCLUSION, EXCLUSION, COMPRESSION, EXTENSION, SUBSTITUTION, RE-SEQUENCING, and INVENTION. Although Shafer developed his strategies to examine film adaptation of the Harry Potter series, his taxonomy

offers a flexible approach for comparing small screen adaptation of R. K. Narayan and Ruskin Bond's work.

Along with this narrative framework, the study also employs a method of technical analysis to examine episodes through their use of camera work, sound, music, lighting, costumes, and editing.

2.5.2 Research Gap

The field of adaptation studies has produced a vast body of research on film adaptation of literature. However, television adaptations have received much less scholarly attention. Existing studies that examine the adaptation of English Indian literature on television provide a broad survey of an entire collection and thematic summaries rather than a microscopic analysis to understand general adaptation dynamics. As a result, there is limited understanding of the narrative and technical grammar that apply to episodic television storytelling.

The present research fills this critical gap in four distinct ways:

- **Taxonomy based analysis:** Unlike previous descriptive studies, this research employs Philip M. Shafer's taxonomy, such as INCLUSION, EXCLUSION, COMPRESSION, EXTENSION, SUBSTITUTION, RE-SEQUENCING, and INVENTION, to provide a systematic and structural breakdown of how the stories are adapted to the small screen.
- **Technical Granularity:** Rather than providing narrative summaries, this study undertakes a scene-by-scene analysis of each episode, along with technical mechanics such as the use of camera work, music and sound, lighting, costumes and editing to explain how cinematic language creates meaning and emotions that cannot be conveyed by the text alone.
- **Unexplored Area of Study:** Most importantly, while R.K. Narayan's televised works have received some academic attention, there is a notable absence of scholarly research regarding the television adaptations of Ruskin Bond's work. In particular, comparative analysis between Bond's literary work and its television adaptation remains largely unexplored.

- **Comparative Authorial Scope:** This research introduces a comparative perspective by comparing the television adaptations of both Narayan and Ruskin Bond. By analysing how two different literary styles of two different authors (Narayan's social realism vs. Bond's subjective lyricism) are translated for the same medium, this study uncovers whether adaptation strategies are universal or if they change based on the author's original narrative style.

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CHAPTER – 3

Comparative Study of R.K. Narayan's *Malgudi Days* and its Television Adaptation

3.1 *Malgudi Days*: Television Show

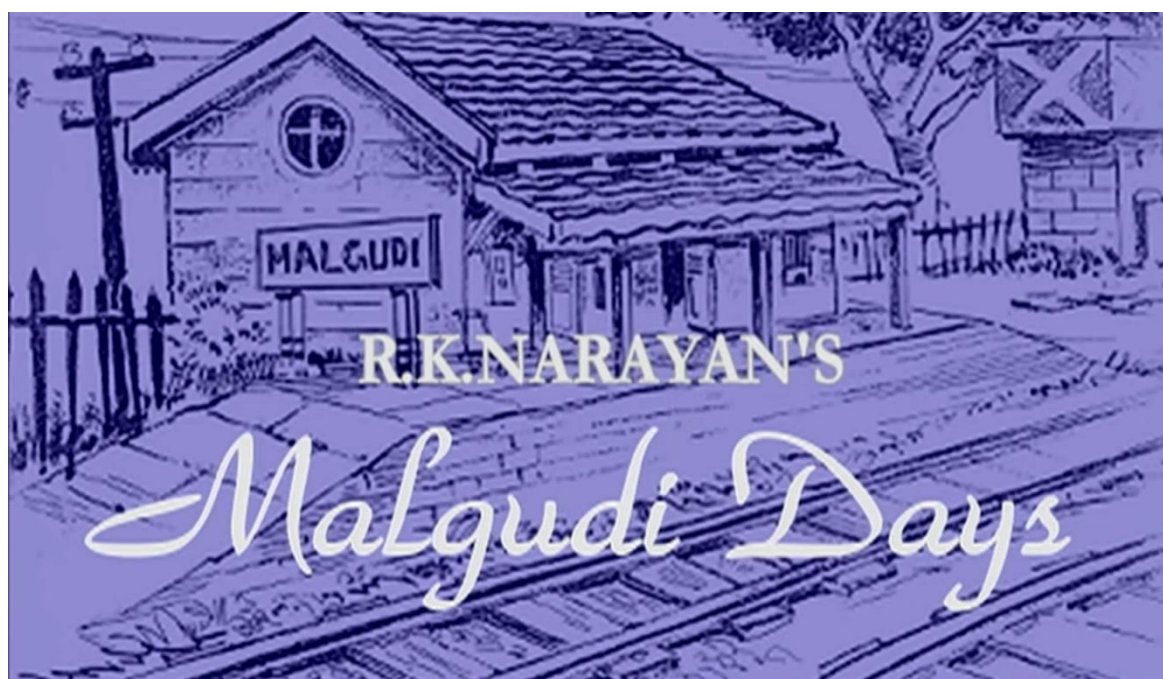


FIGURE 3.1 Screenshot from *Malgudi Days* Episode

The television show *Malgudi Days* is adapted from two novels of R.K. Narayan, *Swami and Friends* (1935) and *The Vendor of Sweets* (1967), and a few short story collections namely, *Malgudi Days* (1943 and 1982), *An Astrologer's Day and Other Stories* (1947), *Lawley Road*

and Other Stories (1956), *A Horse and Two Goats* (1970), *Under the Banyan Tree and Other Stories* (1985), and *Saw and Sawdust* (1992).

Malgudi Days was adapted in a tele-series named *Malgudi Days* by producer T. S. Narasimhan of Padam Rag Film. It was made in two seasons. The first season aired on Doordarshan in 1986 comprised of thirty-nine episodes, directed by famous Kanada actor and director Shankar Nag. The second season was also telecasted on Doordarshan in 2004-2006 comprised of fifteen episodes, directed by Kavitha Lankesh. L. Vaidyanathan had composed its soulful and iconic title music. Illustrations by Narayan's brother, renowned cartoonist R. K. Laxman, were used in the series' title sequence to provide visual creditability.

This chapter predominantly focuses on examining the characteristics of adaptation that are noticeable in the transformation of R. K. Narayan's *Malgudi Days* into a television series titled *Malgudi Days*, directed by Shankar Nag and Kavitha Lankesh.

Selected stories and their episodes are as follows:

TABLE 3.1 Selected Stories from Malgudi Days and the Corresponding Episode

Title of the Story	Title of the Episode
1- <i>The Missing Mail</i>	<i>Daakiya</i>
2- <i>Engine Trouble</i>	<i>Kahani Engine Ki</i>
3- <i>Forty-five a Month</i>	<i>45 Rupye (Ghulami Ke Din)</i>
4- <i>An Astrologer's Day</i>	<i>Kapat Jyotishi</i>
5- <i>The Doctor's World</i>	<i>Aakhiri Baat</i>

3.2 Analysis of *The Missing Mail* and *Daakiya*

3.2.1 *The Missing Mail*

The Missing Mail is among the most compassionate tales in the *Malgudi Days* anthology. It revolves around the central character, Thanappa, a diligent postman who values his relationships more than his responsibilities. The story begins with a description of how Thannapa spent four hours traveling through the four streets of Malgudi since he was well-liked by the locals he delivered the mail to and frequently conversed with them, especially the people of Vinayak Mudali Street. He gave them advice on their issues and shared his

happiness and sorrows. He discussed their careers, their parents, and their kids. As a result, he integrated himself into the village. Of these, he was most friendly with Ramanujam, a senior clerk in the Revenue Division Office.

Thanappa had known Ramanujam since he shared the news of the birth of his daughter, Kamakshi. When Kamakshi grew up, Ramanujam started to worry about her marriage. Thanappa was aware of it. Ramanujam's father-in-law had reserved a sum of five thousand rupees for Kamakshi's marriage. He thought Ramanujam was not putting enough effort into finding a suitable match for Kamakshi. So, he advised him to begin the search for a suitable groom for Kamakshi. Ramanujam was also worried about it because there were not many auspicious days left for the wedding and the wedding season was nearing its end.

Thanappa proposes a match in Delhi. He mentions that the boy belongs to the same cast and the boy's horoscope matches Kamaskhis's. They are a perfect match. Thanappa suggests Ramanujam that he should travel to Madras with Kamakshi to discuss the proposal for marriage. Ramanujam and Kamakshi leave for madras and the marriage has been fixed but it has to take place before a specific deadline, which was the 20th of May, because if it is postponed the boy cannot marry for three years due to his upcoming training. With so little time left and no one to assist with the arrangement, Ramanujam becomes worried. Thanappa offers his assistance to him throughout all his free time. He truncates his eloquence, counsel, and interactions in other houses. He no longer waits for anyone to come up and receive the letters; he simply throws them through a window or an open door. He asks others to not bother him until the twentieth of May. By God's grace, Ramanujam has a lavish wedding for his daughter.

After fifteen days of the wedding, Thanappa arrives at Ramanujam and hands a letter and a telegram to him. The telegram was about Ramanujam's uncle passing away. When Ramanujam was deeply saddened by the news, Thanappa mentioned that the telegram was dated May 20, which was Kamakshi's wedding day. Ramanujam grows furious as he feels cheated. He reprimands Thanappa for holding up the delivery of the mail. Thanappa explains Ramanujam that he postpones the delivery as he didn't want the marriage to be interrupted. He informs Ramanujam that he concealed both, the letter and the telegram, understanding that revealing them would lead to a postponement of the wedding. He also tells Ramanujam that he can complain if he wants to, since he won't mind losing his job to help Kamakshi's

marriage. Ramanujam realizes Thanappa's intention was noble and so, he tells him that he will not register any complaint.

3.2.2 *Dakiya*

Directed by: Shankar Nag

The episode opens with a tight close-up of the signboard for the “Post Office,” followed by a close-up of a postman Thanappa. In the first scene, Thanappa is shown riding his bicycle to deliver the letters. He meets Shrinivasan, a local villager, shares the news that he has not won the crossword puzzle yet. Additionally, he also shares the news about the money order that Shrinivasan is expected to receive by tomorrow. Shrinivasan instructs him to hand it over as soon as it gets there. In response, Thanappa questions him if he has ever delayed until today. He exits with smile, and in the next montage, Thanappa arrives at another village man, Chiddupurgi, and joyfully delivers him a letter. In the following montages, he is observed penning a letter for an elderly man who is anticipating the arrival of his son's money order. In the subsequent scene, Thanappa makes his way to an elderly woman to hand her a money order from her husband. The woman offers him a glass of buttermilk in return.

Next, the scene shifts to the post office, where the postmaster informs Thanappa about a letter addressed to 150 Mudali Street. Upon learning the address, Thanappa feels excited and inquires if the letter pertains to Ramanujam. The postmaster is aware that 150 Mudali Street holds a special significance for Thanappa. He has been delivering letters to Ramanujam's house for many years, even before his daughter Kamakshi was born. At this point, the director takes the audience to a flashback from Thanappa's point of view.

Flashback opens with young Ramanujam who is sending his pregnant wife Meenakshi to her parents' home for childbirth. Also, there is young Thanappa instructing Meenakshi to look after her health, avoid consuming too much fried food, and not to stress over her husband. In the very next scene, Thanappa receives a telegram at the post office. Upon noticing it, he is completely overjoyed and departs for Ramanujam to hand over the telegram. With utter happiness, he informs Ramanujam that he is now the father of a daughter called Kamakshi.

In the following few montages, Thannapa is shown playing with the little Kamakshi, treating her like his own daughter. Ramanujam and his wife are there, watching with a smirk, making a sarcastic comment about how the mail isn't getting delivered to the villagers on time because Thannapa is too busy playing with Kamakshi. Then, in the next montage, Kamakshi

has grown a bit and is now walking on her own. Ramanujam and Thanappa are there too, helping her along.

The scene is cut to the next scene where Thanappa arrives at Ramanujam's house and we see a grown-up Kamakshi. Thanappa asks her to call out her father as he has brought a telegram from her uncle stating his arrival. Upon hearing this Kamakshi reveals that her uncle has already arrived. She shows Thanappa her uncle, seated with her parents. The audience is introduced to Ramanujam's brother and Kamakshi's uncle Mr. K. Chari. Kamakshi's mother tells Kamakshi to bring a glass of buttermilk for Thanappa. As Kamakshi goes inside the house, a time transition occurs and an adult Kamakshi emerges, holding a glass of buttermilk. She hands the glass to Thanappa. With a close-up shot of Thanappa drinking buttermilk, the flashback is over and we are brought back to the present time at the post office.

Thanappa goes to deliver that letter to Ramanujam, and a voiceover of Ramanujam's brother starts stating that the efforts for Kamakshi's marriage proposal with Venkat Sundaram's family have gone to waste. He has saved a separate amount of five thousand rupees for Kamakshi's marriage. He adds further that Kamakshi is now seventeen, and she should be married off soon. The voice-over is accompanied by the visuals of Ramanujam worshipping the holy basil plant, his wife taking off the dried clothes from the rope, and Kamakshi riding on the bicycle. The voice-over concludes with the tight close-up of a letter in Ramanujam's hand, who is seated with his wife and Thanappa.

Here the three discuss about Kamakshi's marriage. Ramanujam is worried as Kamakshi's marriage is not finalized sometimes due to her looks or sometimes the groom's side asks for a lot of dowry, at some place the horoscope doesn't match each other. Parents get worried if Kamakshi will get ever married! At this point, Thanappa consoles them with positivity and suggests a boy for Kamakshi, who is from Delhi, whose salary is two hundred rupees and belongs to the same cast. In the next cut, Ramanujam and Thanappa are at the post office writing a letter to Delhi. The scene transitions, and Thanappa is seen approaching Ramanujam with great enthusiasm on a bicycle, clutching a letter from Delhi. Ramanujam peruses the letter, which reveals that the boy liked the photograph of Kamakshi. Consequently, they resolve to travel to Madras to arrange a rendezvous between the boy and Kamakshi.

After a transition shot of a locomotive engine train, the scene shifts to where Thanappa meets Ramanujam's wife at the market, handing her a letter sent by Ramanujam from Madras. As she reads the letter, she discovers that the boy's family has given their approval for the marriage. They have set a date for the wedding on the twentieth of this month. The urgency is palpable, as missing this day would mean the boy would be unable to marry for the next three years. This news fills her with worry, given the limited time remaining for the wedding preparations.

The next scene unfolds on a night filled with urgency as Ramanujam, his wife, daughter Kamakshi, and Thanappa gather to discuss the pressing matters at hand. With only a few days left until the wedding, they realize the need to act swiftly. Among the tasks at hand is the urgent printing and immediate posting of the invitation cards. Thanappa mentions that he must apply for leave today. He expresses his excitement for Kamakshi's marriage, declaring it to be the grandest wedding in Malgudi.

In the next musical montages, we see Thanappa diligently stamping invitation cards at the post office, while also instructing the villagers to give him his space until the 20th, his sole focus being on the preparations for Kamakshi's marriage. On the 19th, the postmaster hands him a letter for Ramanujam. Thanappa secretly opens it and discovers that Ramanujam's elder brother, K. Chari has suffered a severe heart attack.

In the next scene, as Thanappa arrives at Ramanujam's home to deliver the letter, he is greeted by the sight of the house bustling with preparations for the upcoming wedding. The home is adorned with flowers and banana leaves, and Kamakshi is beaming with joy as she watches her hands being decorated with bridal *mehndi*. Witnessing all this, Thanappa becomes upset and decides not to deliver the letter. Ramanujam inquires about any correspondence from his elder brother, to which Thanappa, with some reluctance, responds with a negative.

In the next musical montage, Thanappa is shown at the temple, engaging in worship and offering a coconut to the deity. It appears that his inner prayer is seeking forgiveness for his deceit towards Ramanujam.

The next scene opens with a close-up shot of the calendar revealing the twentieth date. Stressed Thanappa is at the post office. He receives a telegram and his stress level escalates as he learns about the passing of Ramanujam's elder brother. The next is the musical montage where Meenakshi is getting married. The whole village is there. Ramanujam and his wife

are joyfully serving food to the guests. Thanappa blesses Meenakshi as she departs for her in-laws' house.

In the next scene, Ramanujam and his wife are alone at home, which now feels hollow and empty since their daughter's departure. Thanappa arrives, visibly upset. Upon seeing him, Ramanujam's mood lifts, and he says that the marriage has been a success, with everyone delighted. However, Thanappa remains silent, not responding to his words. When Ramanujam asks what the matter is, Thanappa hands him the letter and the telegram. It's then that Ramanujam learns of his brother's death. Thanappa then reveals that the letter was sent on the 18th and the telegram on the 19th, the day before the wedding. Thanappa explains to Ramanujam that he postponed the delivery as he didn't want the marriage to be interrupted. He also tells Ramanujam that he could complain if he wants to since he wouldn't mind losing his job to help Kamakshi's marriage. Upon understanding Thanappa's noble intentions, Ramanujam assures him that he will not register any complaint. Thanappa exits the house, and the theme music starts playing in the background as the episode comes to an end.

3.2.3 Technical Analysis of Dakiya

3.2.3.1 Camera Work

Director Shakar Nag has purposefully kept the cinematography of Dakiya grounded which reflects the slow, rhythmic pace of Malgudi. He utilises a careful mix of wide shots, medium shots and close-up shots to convey various emotional aspects of the story. During Thanappa's mail rounds and his interaction with the villagers, the director has used wide shots and tracking shots that follow Thanappa through the village. Wide shot effectively establishes the village setting allowing the audience to soak in the environment and tracking shot draws viewers to Thanappa's routine, everyday life.

Camera also uses medium shots to show the conversation between the characters. These shots capture the shifts in facial expressions. Close-up shots are used to show emotions of the characters, such as Thanappa's hesitation to deliver the letter, Ramanuja's reaction upon learning the news and Kamakshi's response to being rejected by the groom. These shots are static or slow dolly moves rather than rapid cuts. Tight close-up shots are also used for significant objects such as the post-office board and the telegram receiver to emphasise their narrative importance. In addition, the director has also used point-of-view shots, such as

seeing the letter against the light, which deepens the audience's empathy with Thanappa and his moral dilemma.

3.2.3.2 Music and Sound

The background music employs Indian classical instruments such as the flute, soft percussion, shehnai and mridangam. The director has employed a restrained approach so he has kept the music low in volume and slow in tempo which ensures that it does not hamper the dialogues or overshadow the actors' performances and supports the mood of each scene. For example, in the scene when Thanappa delivers the mail to the villagers, the soft flute music conveys his calm nature and his amicable relationships with the villagers. This gentle sound also reflects the peaceful rhythm of village life. The iconic flute piece, "*Tanana Tanana na...*", is played at the end of the episode when Thanappa leaves after delivering the letters to Ramanujam. The gentle music highlights his sense of guilt and leaves a lasting emotional impact on the viewer.

The use of diegetic sounds such as the '*tring-tring*' of the cycle bell, village bustle, the sound of the bullock cart, the locomotive, and typing of the telegram is prominent in the episode. These sounds help the story look more realistic and enhance its authenticity.

The director strategically uses the silence at key moments. First, when Thanappa receives the letter informing him of Ramanujam's elder brother's death and second, on the wedding day Ramanujam asks Thanappa about his brother's letter. In both instances, the silence enhances the weight of the moral dilemma that Thanappa carries. This deliberate choice of the director lets the viewers' attention rest on performances and expressions rather than musical cues.

3.2.3.3 Lighting

In the outdoor village scene, the director mainly uses natural daylight with soft fill light to create authenticity and realism. This lighting approach clearly illuminates the streets and characters with no harsh shadows on faces or background and maintains a natural and balanced visual tone.

In contrast, the indoor scenes between Ramanujam and Thanappa use slightly warmer and dimmer lighting. To create more intense space, soft interior lighting is used which casts gentle shadows.

Low-key or chiaroscuro lighting is used in tense or emotional sequences, such as the night before the wedding, Thanappa's act of worshipping at the temple or the moment at the post office when Thanappa receives the telegram informing him of the death of Ramanujam's elder brother. In such lighting, shadows and dim environments externalize feelings of fear, uncertainty, sudden shock or inner dilemma.

3.2.3.4 Costumes

Costumes used in the episode are appropriate to the characters and effectively support their characterisation. Although the original story does not provide detailed description of the characters' costumes, the director successfully maintains the visual appearance of the actors in accordance with the written characters.

Postman Thanappa is shown in well maintained, neat and ironed khaki uniform with a turban. His khaki uniform is accurate to the time period, grounding the character socially and professionally. His neat clothes show he takes his job seriously. The turban makes him look like an official figure. In the village, his uniform means he is the "voice of the government" and a man everyone can trust.

Ramanujam is shown with a white dhoti with a kurta or shirt and his wife is shown wearing a traditional South Indian sari. Kamakshi is shown wearing a full length petticoat, blouse and dupatta representing the South Indian cultural norms and style of clothing. Their clothes are better than the other villagers. This shows they have more money and a higher caste or social rank. They are the important family in this story.

The director has also kept slight variations in the costumes of different villagers. The Ramanujam family is shown in well-kept attire, while the other villagers are shown in lower-quality fabric and locally made clothing. The variation in costumes signals different caste and temperament of that era. This difference becomes significant during the wedding scene, where the director has contrasted the simple dhotis of the villagers and the slightly more formal silk wedding attire of Ramanujam's family. Through this contrast in costumes, the director highlights the social significance of the event that Thanappa is trying to protect.

TABLE 3.2 Costume Analysis: Dakiya

Character	What they wear	What it Communicates
Postman Thanappa	Neat, ironed khaki uniform and a turban.	Duty: He is a professional and a respected person everyone trusts.
Ramanujam	Clean white dhoti with a kurta or shirt.	Status: He is a middle-class man with a higher social standing than the average villager.
Ramanujam's Wife	A traditional, well-kept saree.	Dignity: She represents the honor of the family and traditional values.
Kamakshi	Petticoat, blouse, and a dupatta.	Innocence & Culture: She is a young woman following the social rules of the time.

3.2.3.5 Editing

The editing in the episode is smooth and fast-paced which effectively maintains the narrative momentum. By using continuity editing, the narrative transits smoothly from one sequence to another without disrupting the viewer's engagement. The passage of time in the episode is shown through simple and effective editing. Most of the shots are edited using a simple editing technique. In some sequences, the director uses the elliptical editing technique to depict the jump of time. For example, the montage scene that shows Kamakshi's transformation from childhood to adulthood. In this montage, two shots are combined by the elliptical editing technique. In the first shot, the girl Kamakshi enters the house as a child to fetch a glass of buttermilk. Immediately after this, the scene cuts to a second shot where she enters the same house as an adult. The location and action remain the same, but the character's appearance changes. This direct cut helps the audience easily understand that time has passed and that the girl has grown from childhood to adulthood. By keeping the framing and action same, the editing clearly shows the transition without confusion. This technique makes the storytelling simple, clear, and visually effective.

3.2.4 Comparative Analysis of *The Missing Mail* and *Daakiya*

INCLUSION

Nearly every significant character, scene, incident, and setting from the book is included in the screen adaptation, which aims to convey significant threads of Narayan's story. The original story has the themes of tradition, humanity, hopelessness, authority, and honesty which are evident throughout the episode. The order of actions and events that occurred in the narrative is nearly identical in the adaptation. The director Shankar Nag adheres to a linear narrative format. The episode starts and concludes just like the original narrative. It starts with the same montages as the original text, featuring the postman Thanappa exiting the post office to distribute mails.

The four primary characters in the narrative—Thanappa, Ramanujam, Kamakshi, and Minakshi—are maintained in the adaptation without any modifications. The minor characters that Thanappa encounters while delivering letters are also preserved, including the crossword puzzle enthusiast, the man who applied for a job in Madras, and the woman to whom Thanappa gives the money order. The director has kept the character names consistent with those in the original text.

The settings from the source texts such as Vinayak Mudali street, Ramanujam's house, the post office are also included in the episodes. The majority of the lines from the original text are faithfully preserved in the episodes and used as dialogue.

EXCLUSION

Although the director stayed true to the plot of the text and included most of the narrative in the episode, he finds some exclusions too. For instance, there is no any visual representation of specific addresses such as 'No. 13 Kabeer Street' or 'No. 10 Vinayak Mudali Street' which are mentioned in the story. In the original story, Thanappa knocks on the door, each time he arrives at Ramanujam's house. In the adaptation, however, he is never shown knocking; instead, every time he arrives, he calls out his name, and Ramanujam comes outside. The director has avoided the knocking action to make the narrative tighter and concise, allowing him to come to the point directly without wasting much time on such minor actions.

The director has excluded several narrative events and situations as well. This EXCLUSION contributes to smoother flow of the episode without dragging it. In the original story,

Ramanujam's family discuss whether he should travel to Madras with Kamakshi to meet the boy's family: "Ramanujam, his mother and his wife- none of them had defined views on the question, but yet they opposed each other vehemently" (Narayan,10). This discussion includes Ramanujam's mother as a participatory character. However, in the episode, this character does not appear at any point. The absence of Ramanujam's mother appears to be a deliberate directorial choice, as her role seems less important to the narrative and the exclusion of this character does not affect the adaptation.

Another event that is excluded in the adaptation by the director from the original story is when ten days after the marriage, Thanappa arrives at Ramanujam's house and hands a letter to newlywed Kamakshi, which is from his husband. The EXCLUSION of this sequence appears to serve the purpose of maintaining the rhythm of the tense situation that Thanappa experiences.

COMPRESION

There are few events from the original story that fall into this category. The only one event the director has compressed which is the conclusion of the story. In the original text, Thanappa visits Ramanujam's house after fifteen days of Kamakshi's marriage to deliver both the letter and telegram. However, in screen version, the director has compressed this event by relocating it to the day of marriage itself. After marriage ceremony concludes and Ramanujam and his wife are alone at home, Thanappa arrives and declares about the letter and the telegram. This COMPRESSION intensifies the dramatic effect and allows the narrative to reach its climax more directly.

EXTENSION

In the original text, Thanappa's relationship with Ramanujam is described in the third person: "Of all his contacts, the one with which he was most intimately bond up was No. 10, Vinayak Mudali Street." (Narayan 8). Nevertheless, in the screen adaptation, to convey the same information, the director has included a new scene featuring Thanappa and the postmaster. In this scene, while stamping letters at the post office, the postmaster notices a letter addressed to Mudali Street and tells Thanappa about it. Upon hearing the name Ramanujam, Thanappa becomes thrilled.

The director has extended the narrative by adding a lengthy flashback from Thanappa's point of view in order to depict his close emotional attachment with Kamakshi and Ramanujam's

family. This newly added flashback stretches the narrative and establishes Thanappa's bond with the family. (and therefore, also represents the simultaneous use of the INVENTION category as well)

In addition, several new scenes are added to the narrative: A scene where Ramanujam and Thanappa write a letter to the prospective groom's family at the post-office as well as a scene where Thanappa receives a telegram at the post office. Upon noticing it, he becomes completely overjoyed and immediately departs for Ramanujam's house to deliver the telegram.

In the original story, Thanappa arrives at Ramanujam on the day of Kamakshi's marriage, which takes place on 20th May, to deliver the letters. He blesses the bridegroom and proceeds to deliver the remaining letters. However, in the episode on the 19th May, Thanappa receives a letter informing him of the heart attack suffered by Ramanujam's elder brother. On the same day, he visits Ramanujam's house to deliver that letter, where preparations of marriage are already underway. The house is decorated with flowers and banana leaves, and Kamakshi is beaming with joy as she watches her hands being decorated with bridal mehndi. Seeing all these, Thanappa becomes emotionally disturbed and decides not to deliver the letter. Ramanujam introduces Thanappa to the bridegroom, who Thanappa blesses concealing the tragic news. This EXTENSION by the director creates a sharp visual and emotional contrast between celebration and impending tragedy which deepens viewers' emotional engagement more effectively than a brief written explanation

SUBSTITUTION

The character of Ramanujam's father-in-law in the original story is substituted in the television adaptation by Ramanujam's elder brother, Mr K. Chari. In the original story, Thanappa hands an insurance envelope to Ramanujam which has been sent by his father-in-law to meet the expenses of Kamashi's marriage. In the adaptation, the director has substituted: Ramanujam mentions that his elder brother will be sending money the following day.

In the original story, Thanappa informs Ramanujam that he will ask Mukunda obtain the boy's horoscope, however, in the episode, Thanappa states that he has already matched the boy's horoscope with Kamashi's and declare it to be a perfect match.

RE-SEQUENCING

A key dialogue from the original story is re-sequenced in the television adaptation. In the story, on the tenth day of marriage, Thanappa visits Ramanujam's house to deliver a letter to Kamakshi which is from his husband and remarks that she will soon fly away and forget both Thanappa and the street. However, in the television episode, Nag has repositioned this dialogue to the wedding day itself. Thanappa blesses Kamakshi using the same lines as in the original story.

INVENTION

The director introduces new character(s) as a means to support the protagonist for a particular event or circumstance in the storyline.

The names of the character solving crossword puzzles and the man who sought a job in Madras are not specified in the original story; however, in the episodes, they are identified as Shrinivassn and Chiddupurgi, respectively. Shankar Nag has added a montage depicting Thanappa writing a letter to an elderly man requesting a money order from his son. In the episode, an elderly woman is portrayed receiving a money order from Thanappa, and she offers him buttermilk.

Nag has also introduced a new character, the postmaster, who is frequently seen at the post office alongside Thanappa. This character's purpose is to make the post office appear more vibrant by including another employee in the setting.

The main invention by the director is a long flashback seen by Thanappa which gives a fairly comprehensive backstory of Thanappa's closeness to the Ramanujam family. Flashback starts with a young Ramanujam sends his expectant wife, Meenakshi, to her parents' house for childbirth. In this scene, the young Thanappa advises Meenakshi to take care of her health, refrain from eating excessive fried foods, and not to worry about her husband. Minakshi is depicted sitting in a bullock cart as she departs.

The original text does not illustrate Minakshi's childhood or her growing up stages. However, in the adaptation, it is depicted via flashback montages such as: Thannapa is shown playing with the little Kamakshi, treating her like his own daughter. Ramanujam and his wife are there, watching with a smirk, making a sarcastic comment about how the mail isn't getting delivered to the villagers on time because Thannapa is too busy playing with Kamakshi. Then, in the next scene, Kamakshi has grown a bit and is now walking on her

own. Ramanujam and Thanappa are also there, helping her along. The scene is cut to the next scene where Thanappa arrives at Ramanujam's house and we see a grown-up Kamakshi. Thanappa asks her to call out her father as he has brought a telegram from her uncle stating his arrival. Upon hearing this Kamakshi reveals that her uncle has already arrived. She shows Thanappa her uncle, seated with her parents. The audience is introduced to Ramanujam's brother and Kamakshi's uncle Mr. K. Chari. Kamakshi's mother tells Kamakshi to bring a glass of buttermilk for Thanappa. As Kamakshi goes inside the house, a time transition occurs and an adult Kamakshi emerges, holding a glass of buttermilk. This is a whole new addition in the episode.

She hands the glass to Thanappa, expressing her concern about being late for college. Thanappa, without hesitation offers her his bicycle and she departs for college with a smile. With a close-up shot of Thanappa drinking buttermilk, the flashback is over and we are brought back to the present time at the post office. Director has added this whole new series of sequence to strengthen emotional pay off later in the episode and also to foreground the theme of care, duty and self-sacrifice

There is another scene invented by the director in which, one day before the wedding, sad Thanappa is at the temple, engaging in worship and offering a coconut to the deity. It appears that his inner prayer is seeking forgiveness for his deceit towards Ramanujam.

3.3 Analysis of *Engine Trouble* and *Kahani Engine Ki*

3.3.1 *Engine Trouble*

Engine Trouble begins with an anonymous narrator, whom Narayan refers to as 'The Takative Man' telling the story in the first person. He recounts that a few years back, an institution known as "The Gaiety Land" organized a public fair featuring various games and entertainment at the Gymkhana Ground in Malgudi. People from all over Madras, including various shopkeepers, came to the Gymkhana Grounds all night. The event featured a range of activities and slide shows, providing different kinds of fun.

The entry fee to the store was just a couple of annas. The fair showcased a variety of attractions, from shooting galleries and lotteries to performing parrots and a motorcyclist looping around the Dome of Doom. One particular area of the fair quickly attracted a lot of

attention. For a ticket costing eight annas, one could stand a chance to win variety of prizes, ranging from cameras and sewing machines to pin cushions and even a road engine.

In a lucky draw, the narrator wins a road engine. At first, he is surprised and somewhat content, but soon discovers that possessing the engine brings more trouble than joy. It was a prize he could only claim after securing a storage space. Upon understanding the circumstances, the owner of Gaiety Land agreed to retain the road engine until the fair concluded. He explicitly stated that once the fair ended, the narrator would be responsible for arranging its removal. After the fair concluded, the narrator received a notice from the municipality, instructing him to either remove the road engine or pay rent for it. The narrator decided to pay the rent. Despite their financial struggles, the narrator chose to pay the rent, contributing ten rupees per month to maintain the road engine at the Gymkhana Grounds. To cover the bills, the narrator was compelled to pledge one or two of his wife's jewels as collateral.

The narrator, lacking any use for a road engine, clings to the hope that it might find a buyer or that he could donate it to someone. He visits the secretary of the local Cosmopolitan Club to attempt to sell the road engine. Despite its daily use for rolling on the tennis court, the club's administration refuses to buy it. Similarly, when the narrator seeks the municipal chairman, who is in need of a road engine for various municipal projects, the chairman also turns down the offer. The situation worsens when the municipal chief insists on relocating the road engine within twenty-four hours as the Gymkhana Ground is being prepared for cattle shows. The narrator finds himself growing increasingly restless. He plans to transport the road engine to a field owned by his friend, but he needs a driver to help him with the task. He approaches every bus driver he encounters, asking for their assistance. He also asks for a help from a mail engine-driver. Eventually, the priest of local temple agrees to lend the narrator the elephant for a daily of seven rupees. The narrator agrees to the priest's proposal, realizing he needs a few men to help push the road engine. Consequently, he hires fifty coolies to complete the task. This decision leads the narrator to spend his savings. Furthermore, he hires Joseph, a former bus driver who was recently fired from his job. Joseph, who is not allowed to start the road engine, agrees to operate it instead.

The engine was being propelled from behind by fifty coolies, while the temple elephant was securely fastened with robust ropes. Joseph had occupied the driver's seat. Local people had assembled to witness this spectacle. But, instead of going straight down the road, the engine

showed a tendency to wobble and move zigzag. As a result, it struck the compound's wall on the opposite side, causing some of it to be reduced to powder. The crowd erupted into a joyous loud roar in response to this. The elephant was displeased with the behaviour of the crowd, leading it to lash out. It pushed against the wall, tore the rope, and struck the wall, causing a portion of it to collapse. In response, the fifty coolies fled in panic, the crowd erupted into chaos, and the police arrived, arrested the narrator. After released from prison, the narrator paid all the expenses occurred due to the elephant.

Then the narrator decides to send his wife to his father-in-law's house and leaves Malgudi in dark night. Suddenly, a Swamiji appears in Malgudi, showcasing various yoga practices that could potentially help him. He bit off glassware and ate them, rested on platforms covered in nails that protruded upwards, gargled and drank all kinds of acids, swallowed sharp nails after biting them, licked hot iron rods, ceased to breathe. Now, he claims he may have been struck by a road engine while remaining unharmed. The Swamiji's assistant was adept at operating any kind of road engine. The narrator wants to take advantage of that specific situation. He requests that Swamiji's assistant drive his road engine to the destination of his choice in return. He is prepared to give his road engine to the Swamiji. The magistrate's restrictions on the Swami, however, prevent the narrator's plans from succeeding. The magistrate produced an order that Swamiji could not drink potassium cyanide or drive a road engine over his chest. Furious with this order, Swamiji leaves the town.

The ending of the narrative is just as captivating. The narrator is ultimately helped, and to his surprise, it comes from nature this time. An earthquake occurs in the area that night. The narrator returns the following morning to inspect the road engine. He sees what is unthinkable. There's no sign of the road engine. Individuals looked for the engine and it was eventually found in an abandoned well. When the engine entered the well, its mouth was down. The narrator asked God to spare him from further problems. But when the owner of the deserted well understood what had happened, he found something amusing.

He says that the narrator has been a great help to him. He claims that because the well's water was the worst, the municipality had repeatedly told him to shut it off. But he had not taken action in that area because of the expense. According to him, the road engine fits the well like a cork. He requests the narrator to let the road engine be in its current position. The well's owner agrees to save the narrator from all legal charges and complains and to repair the damaged wall. He also agrees to pay for all the other expenses. The narrator accepts his

proposal to get rid of the engine. After some months, the narrator finally goes by the route. He looks over at the well. He finds that the mouth of the well neatly cemented up.

3.3.2 *Kahani Engine Ki*

Directed by: Shankar Nag

The episode begins with a scene of a bustling street in Malgudi, where the protagonist, Mr. Sheshadri, arrives. Children are seen urging some villagers to buy lottery tickets. After handing the tickets to two of the men, they run away. The man spots Mr. Sheshadri and remarks that if he had arrived a little earlier, he too could have won a lottery ticket. Mr. Sheshadri responds that even if someone offered him a lottery ticket for free, he would refuse it. He then begins to share his experience regarding the consequences of purchasing a lottery ticket and the narrative shifts to a flashback.

The flashback opens with a wide shot of the fair at Gaiety Land, followed by various montages, including men dressed in kings engaged in sword fighting and local wrestlers in action. Mr. Sheshadri, along with his wife and two children, enters the fair. They enjoy the sideshows, where wife, Sumangala, throws rings at the prizes displayed in front of her and wins a wooden doll. Mr. Sheshadri then shoots at balloons. Suddenly, an announcer appears on screen, urging everyone to pay attention as the most exciting show of the fair, "The Lottery," is about to begin.

The Sheshadri family arrives at the show, where a variety of items is displayed, ranging from needles and brooms to fans and pressure cookers. In one corner, a curtain printed with the number 15 conceals a special prize. Everyone is excited about the chance to win the award, including our protagonist. The announcer calls out the lottery number 1009, belonging to Sheshadri. Overjoyed to hear his lottery number, Sheshadri rushes to the stage for the lucky draw. He reaches into the bowl and pulls out the ticket marked number 15, matching the curtain. As he pulls back the curtain, a road engine is unveiled, stunning him.

Sheshadri inquires how he is supposed to take such a large prize home. The show owner explains that every winner must transport their prize themselves. Sheshadri expresses his concern, stating that he doesn't know how to drive a road engine. The owner offers a solution, allowing the road engine to remain at the fair until it ends. However, after that, the responsibility for the engine falls to Mr. Sheshadri. When he asks when the fair will end, he

is taken aback to learn that it will close tonight. The scene fades out with a close-up of surprised Sheshadri.

With fade in, we see a wide shot of Sheshadri's house where her wife asks him whether he has thought about what to do with the prize he won at the fair. He replies with a lighter mood saying that he will sell it off to someone. In the next scene, Seshadri is happily looking at the road engine, climbs on it, and turns its steering wheel. While turning the steering wheel, his attention falls on the notice kept on the steering wheel. He reads it and finds that the notice is from the Chairman of the Municipal Council which warn him that if he does not remove the road engine from there, he will have to pay a monthly charge of hundred rupees as rent.

In next few musical montages, Sheshadri is talking to some bus mechanics, bus drivers, and taxi drivers to help him remove the road engine. But all refuse to do so. He has put the road engine for an auction, but the villagers make fun of him and leave ignoring him. His wife hands her ornaments to him.

In the next scene, Sheshadri is talking to his friend about how the engine made him bankrupt. He hasn't found any customers yet. His friend warns him that if he continues to pay the rent, he will be left with no money. Sheshadri states even his wife is so upset with the engine that if she could, she would have broken it. They discuss what to do with this engine and suddenly some idea strikes Sheshadri's mind and the scene is cut to a tight close-up of a board written 'Municipality office'. Inside, we see Sheshadri seated in front of the chairman who denies purchasing the road engine as they have a funding crisis. When Sheshadri starts counting the sources from where the municipality is earning money, how the municipality is looting the people of Malgudi by levying heavy taxes on them, and even he has paid three hundred rupees to them as rent of the little space on the ground, the chairman gets angry and hands an order to Sheshadri to remove the road engine from the municipality ground in twenty-four hours.

In the next scene, Sheshadri is at the temple, speaking with the village's local priest about his issue of needing to clear the road engine from the municipality grounds. The priest provides assistance by allowing him to use the temple's elephant. Upon hearing this, Sheshadri feels thrilled, but the junior priest states that merely the elephant isn't enough; an additional fifty workers will be required to pull the engine. And the scene gets dissolve.

In the next scene, Sumangala, Sheshadri's wife, is frustrated by the idea of towing the road engine with an elephant and fifty labourers, as each worker costs five rupees while the elephant itself costs seventy rupees, plus there's the expense of a driver at twenty-five rupees. Sumangala angrily asserts that she won't part with any of her jewellery at this time. However, when Sheshadri asks, she consents to lend him her jewellery one final time, begins taking off her earrings and cautioning him that if he invests more money in the road engine; she will write her father to come and take her away.

The next scene begins with the trumpet of the elephant. Sheshadri instructs the mahout, workers, and driver to follow the elephant once he blows the whistle. As he blows the whistle, the elephant and collies start pulling the engine. Local people have assembled to witness this spectacle. But, instead of going straight down the road, the engine shows a tendency to wobble and move zigzag. As a result, it strikes the compound's wall on the opposite side, causing a portion of it to collapse. The owner of the wall slaps Sheshadri, the police arrive and arrest him.

In the following scene, Sheshadri finds himself in the male lock-up. The wall's owner asks him to repair the compound wall quickly and take the engine off the veranda. Police let him go on the stipulation that he will fix the wall in a month's time. As Sheshadri exits the police station, the priest, the labourers, and the driver await him to settle the payment and the scene dissolves.

In the following scene, Sumangala angrily taunts Sheshadri that rather than profiting from the engine, they have incurred losses. She is fed up with the ideas used by his husband for removing the engine. She is unable to confront anyone. Everyone in Malgudi is discussing the elephant event. She ignores Sheshadri and announces that she will be going to her father's home. At that moment, Sheshadri's friend comes into the house and announces that a renowned yoga sage has reached Malgudi. He also mentions that he is demonstrating his abilities to the villagers free of cost. Initially, Sheshadri declines to accompany, but when his friend mentions that the Swamiji's disciple is capable of driving any kind of vehicles, Sheshadri consents to join him. He even requests his wife to join him and the scene is cut to the next scene.

The next scene begins with a close-up of Swamiji's crossed legs as he reclines on platforms embedded with nails pointing upward, chanting the omkar mantra. Then he eats and chews sharp blades, iron nails, and electric bulbs. He swishes and sips acid. Sheshadri arrives with

his wife. Swamiji announces that he will perform his most incredible act. He inquires with the chairman if he possesses a road roller, as he wishes for it to be driven over his chest. In response, Sheshadri, standing among the crowd, announces that he possesses a road roller. Swamiji asks Sheshadri to take him to the engine.

The following scene opens with a close-up of the road engine that has just been started. Swamiji instructs his disciple to operate the engine at the point on his chest when he signals with the word “om.” Swamiji reclines on the earth. The follower propels the engine towards Swamiji. Just as the engine is set to run over Swamiji’s chest, the inspector shows up with an order from the magistrate. He prevents Swamiji from engaging in that act since the magistrate has not authorized him to carry out such an action. Feeling insulted by this, Swamiji decides to leave the town. Sheshadri asks Swamiji to instruct his disciple to take the engine to a nearby farm. However, Swamiji overlooks him and departs from there with his disciple.

In the subsequent scene, Sheshadri is packing his bag as he has decided to leave the town for a few days, feeling embarrassed to meet anyone until he secures a client for the road engine. His friend, Mohan, is present there and enquires about his plan that how he would he go, noting that when people spot him at the bus stop, they might assume he is leaving the town forever, especially since he has already sent his wife and children to stay with his in-laws. In response, Sheshadri states that he will walk to the closest town and then catch the bus from that location. The scene is cut to the next scene where Sheshadri is sleeping on a bed and the entire house begins to tremble. Vessels are dropping from the shelf. Even Sheshadri tumbles from the bed and wakes up to realize it is an earthquake.

He rushes out of the house to assess the situation where he encounters the magistrate and Mohan along with others. He glances around and discovers that his road roller is missing. He worries that it may have damaged another person's home this time. They set out to look for the road engine. Sheshadri and the magistrate are focused on one side, while Mohan is investigating on the other. Mohan contacts Sheshadri to come over, and when Sheshadri arrives, he finds that his road roller is in a well. He becomes more frightened, but the well's owner arrives to express gratitude. He expresses gratitude to Sheshadri for being a tremendous help to him. He claims that the well water is extremely filthy, and has a smell like a gutter, and the municipality has noticed him several times to shut it off. He requests Sheshadri to allow the engine to remain there. He consents to shield the Sheshadri from any

legal accusations and grievances and to fix the ruined wall. He also consents to cover all the additional costs and charges. Sheshadri feels joy from this, and the frame blurs, shifting the narrative to the present.

The first scene continues with a villager questioning Sheshadri about whether the well owner settled all his dues, to which Sheshadri answers affirmatively. One of the villagers is sceptical of Sheshadri, believing he has fabricated this story, claiming no such event occurred to him in the past. Suddenly, they notice a rally passing by, announcing village carnival or circus, featuring a decorated rod roller. Sheshadri beams and gives money to the sceptical villager, wishing him luck in winning the road roller as a prize. At this point, the frame freezes, and the end credits begin to roll.

3.3.3 Technical Analysis of *Kahani Engine Ki*

3.3.3.1 Camera Work

Director Shankar Nag uses the wide-angle shot to establish the scale of Gaiety Land by capturing the large crowd and bustling activity of the fair. The mid shots are used to frame stalls, games booths and various fair activities. The director introduce engine with a full frame shot, which emphasizes its importance in the episode. This frame highlights the engine's massiveness and also presents it as a mountain-like obstacle in Sheshadri's life. A high-angle wide shot is used during the scene in which the engine is pulled by the elephant along with the coolies. This wide shot depicts the difficulty of the task and also highlights the collective efforts required to move the engine.

In the conversation scenes, such as Sheshadri's interactions with the municipal officer, the temple priest, the game show owner, and Sumangala, the camera relies on medium shots, which keep two characters in frame and emphasizes their conversation and relation dynamics. Close-up shots are used extensively to depict Sheshadri's emotional states such as frustration, panic, tension and eventual relief. These shots enhance the dramatic and emotional impact of the narrative.

As the tone of *Kahani Engine Ki* is humorous, the director has employed more mobile camera work than in other episodes. Nag chooses quicker pans and tracking shots rather than keeping the camera static which adds energy to the visual and maintains the narrative flow. During the engine-moving sequence, a little shaky camera movement is used in one shot to represent the chaotic situation.

3.3.3.2 Music and Sound

In contrast to *Dakiya*, which relied heavily on dramatic and emotionally heightened music, *Kahani Engine Ki* uses soft, restrained and mellow music palettes with limited use of instruments. The background music of this episode is mainly dominated by the flute and trumpet, instruments that complement the humour and understand the irony of the narrative without overpowering it. The special feature of the background music of the episode is the repeated use of a trumpet tune, which acts as a signature cue for the engine. Shankar Nag has used this trumpet tune whenever the engine appears on the screen. From the first scene at the fair when the engine is introduced, to the scene where the elephants and coolies try to pull the engine, and later when the engine is searched for after the earthquake, the trumpet sound is heard. The sound of the trumpet adds a comic effect and makes the presence of the engine amusing.

One of the longest uninterrupted music sequences in the episode lasts for about two minutes and twenty-five seconds. This soft music is composed using a flute and a trumpet. It covers several events: Sheshadri visiting the engine at the gymkhana ground, convincing people to buy it, trying to auction it and finally the montage where his wife gives him her gold bangles. This music flows smoothly with the scenes and keeps the mood calm and relaxed, allowing the viewers to enjoy the story's subtle humour.

The episode also makes effective use of diegetic sound which plays a crucial role in establishing realism and atmosphere. At Gaity Land, sounds of local instruments such as drum, tasha, brass and manjira create the vibrant environment of the village fair. During an earthquake scene, the sound of utensils falling, furniture collapsing and objects rattling contribute to the authenticity of the moment. In the scene where the engine crashes into the wall, sound is exaggerated to increase the humour of the scene and make the final movement of the engine more comic than dramatic.

3.3.3.3 Lighting

The episode uses flat bright light to express the absurdity of the situation. Most of the sequences in the episode occur outside, such as at the Gymkhana ground, Sheshadri's repeated efforts to sell or auction the engine, the laborious efforts to pull the engine out of the ground, and Swamiji's yogic acts. These scenes are predominantly lit by using high-key lighting, relying on the natural sunlight of South India. It creates soft shadows, minimum contrast and even exposure across the frame.

In interior scenes such as Sheshadri's arguments in the municipality office or when his conversation with his wife, the light is usually low-key with a single dominating light source usually windows, lamps or overhead bulbs. These scenes feel visually tighter, showing Sheshadri's stress and frustration without making scenes more dramatic.

Night scene of Gaity Land fair uses high contrast, festival lighting created by diegetic sources such as incandescent bulbs, lanterns, and stall lights. The lighting is uneven with bright spots and dark areas which reflects the chaotic and glittering energy of the fair.

The earthquake scene uses a blue-tinted light commonly used in the 80's cinematography, to stimulate the moonlight when Sheshadri is sleeping inside his house. The light flickers along with the shaky frame and vibrating household objects, which clearly conveys the seriousness and danger of the situation. When Sheshadri rushes out of his house, the moonlight disappears entirely, and the light becomes dim, with only a single light source. This creates deep shadows, adding to the fear and confusion of the scene. When the engine is shown fallen into the well, the light focuses on the engine, suggesting that the problem has come to an end. Overall, this lighting scheme strengthens the realistic and tense atmosphere of the earthquake scene.

3.3.3.4 Costume

Throughout the episode, Sheshadri is shown wearing simple and practical clothing such as dhoti, shirt, trousers and occasionally a coat. In most scenes, Sheshadri appears wearing cotton pants with a tucked-in shirt with a belt, reflecting his middle-class status and everyday lifestyle. In the opening scene, as a talkative man, he wears a crisp light-coloured cotton shirt over a neatly tucked dhoti. He is also shown carrying a small towel on his shoulder, which is a sign of a respectable, middle-class village man, out for leisure. In the Gaity Land fair, he is shown with a black coat over a white shirt and a dhoti which represent his class and social responsibility. The formal coat suggests his desire to appear dignified and important in a public space even though the situation soon turns absurd. Inside his home, Sheshadri is shown wearing a white vest over a cotton lungi, which is a typical attire of a South Indian middle-class man during leisure time. This costume reflects comfort and domestic reality, contrasting with his public struggles.

Sheshadri's wife Sumangala, is shown wearing a traditional South Indian cotton saree with a modest blouse and a bindi. She also wears simple gold jewellery such as a nose pin, bangles, a chain and a mangal sutra. The simplicity of her costume emphasizes the economic

reality of the household of that era. Her ornaments are not decorative luxuries but the symbols of her financial security. The wife's costume remains consistent throughout the episode which acts as a stable point that contrasts with the confusion and chaos faced by Sheshadri.

The Swamiji wears a saffron dhoti and strings of rudraksha beads, a kumkum tilak on his forehead. His body is smeared with ash. His saffron dhoti represents the typical Indian swami but his costume is not just religious; it is the costume of a performer, fitting for a man who promises a miracle but delivers a riot.

The municipality officer wears a white dhoti, a white shirt and an ironed black coat with a black Gandhi cap. His costume represents the bureaucratic system, showing that in a small town like Malgudi, the bureaucracy is buttoned-up and rigid.

Among the supporting characters, Mohan is seen wearing a cotton shirt and pants, the collies and the mahout are shown in dusty dhoti, and the driver who pulls the engine is dressed in a khaki uniform. This costume choice clearly shows the social hierarchy and occupational roles of the time which blends smoothly with the story.

TABLE 3.3 Costume Analysis: Kahani Engine Ki

Character	Key Costume Element	What it Communicates
Talkative Man	Cotton shirt, Pant / Dhoti, Lungi, Vest, Coat	The loss of middle-class dignity and rising stress.
The Wife	Neatly pinned cotton Saree and modest Blouse	The standard of domestic reality.
The Swamiji	Bright Saffron Dhoti / Ash, Kumkum	Performative authority and miraculous hope.
Municipal Officer	Formal Coat, Dhoti and Gandhi cap	The cold, unfeeling nature of bureaucracy.

3.3.3.5 Editing

Editing of this episode emphasizes clarity of storytelling and smooth pacing. The episode mainly uses continuity editing where cuts are smooth and often motivated by dialogue or actions. In the transition of many scenes, the director has used dissolve techniques to maintain narrative flow and show the passage of time. For instance, the scene after the

release from jail, Sheshadri talking to villagers is dissolved into a scene at his house, the scene in which the temple priest tells Sheshadri that he will lend him the temple's elephant to pull the engine is dissolved into the next scene at his home, where his wife tells him that she will no longer give her ornaments.

The editing becomes sharper and faster in the engine-pulling scene. Shots frequently shift between the moving engine, reaction of the crowd, driver, elephant and Sheshadri. Quick cuts between the rolling engine wheel, the watching villagers, and Sheshadri's face create a sense of growing chaos and tension, even though the camera movements remain simple. Overall, the editing of the episode supports the narrative where the central conflict, the engine, remains visually and temporally present across sequences without distracting the viewer.

3.3.4 Comparative Analysis of *Engine Trouble* and *Kahani Engine Ki*

INCLUSION

Like his previous episode, Nag has retained all the major characters, setting, theme and situations from the original text. A large amount of the screen adaptation remains faithful to the original text.

The principal characters, including the talkative man Sheshadri and his wife are retained in the television adaptation. Several minor characters are also included as the talkative man's friend, the showman at the Gaiety Land, the municipality chairman, the temple priest, the mahout, the collies, the man whose compound wall is damaged by the elephant, the inspector, Joseph, and the Swamiji and his assistant.

As the original story does not provide a detailed physical description of these characters, the director has given them his own touch of imagination; however, the behavior and thematic functions of these characters remain consistent with those in the story. The central themes of the narrative, such as hope, luck, responsibility, authority, practicality are maintained in the adaptation.

All the major settings of the story, such as Gymkhana ground, lottery and shooting galleries, the municipality office, the talkative man's house, compound wall, the lockup, village temple are also incorporated in the episode,

The major events and situation that structure the narrative-such as the Gaiety Land fair, the elephant pulling the road roller, the Swamiji performing various miraculous acts, the earthquake sequence are kept with minor modification, but in a more interesting way.

In addition, Nag has included a conversation scene between Sheshadri and his wife on the morning following the night he wins the engine. In this scene, his wife is asking him whether he has decided what to do with the prize he won, to which Sheshadri jokingly responds by asking whether her father would buy it. The purpose of this scene is to establish the domestic setting of Sheshadri's house and show his humorous, talkative personality.

EXCLUSION

Certain sequences from the Gymkhana ground fair, such as performing parrots and crack motorcyclists looping the loop in the "Dome of Death," are excluded from the episode. The EXCLUSION of this sequence is likely due to practical constraints, as constructing a set like Dome of Death would greatly increase production costs and hamper the overall budget of the shoot.

In the original story, the commercial success of the fair is emphasized through narration: "Within a week of opening, in a gate money alone they collected nearly five hundred rupees a day" (Narayan 67). There is no such visual reference in the episode. Similarly, after the showman has moved on the Gymkhana Ground, the short story describes the ground as being littered with the torn streamers and paper decorations, visually depicting the aftermath of the fair. This information is excluded from the episode. These details are excluded from the episode as they do not directly contribute to the central narrative and would require additional scenes for their visual depiction.

Similarly, in the story, when the talkative man asks the showman if he would help him to transport the road engine, the showman shows him a notice declaring that all the winners must immediately remove the prizes by their own efforts. In the episode, this notice is not shown visually, instead, the same information is conveyed through the showman's dialogue. The director replaces the written notice with dialogue to convey the information more clearly and efficiently within the time constraints of television. This choice maintains narrative flow while keeping the focus on character interaction rather than on-screen text.

The reason talkative man gets a notice from the municipality to remove the road roller in twenty-four hours, as describes in the story is, the new cattle show coming to the ground, which is also omitted from the episode.

The major narrative exclusion are: The depiction of the talkative man visiting the secretary of local Cosmopolitan Club; the talkative man's friend and well-wisher pours in to congratulate him on winning the road engine, advises him that if he sells it as scrap iron he can make a few thousands; after getting a notice to remove engine in twenty-four hours, the talkative man begs every passing-bus driver to help him, he even approaches the station master to put in a word with the mail engine driver; and the scene where Swamiji performs his yogic acts and "At the end of it all he got up and delivered a speech in which he declared that he was carrying on his master's message to the people in this manner"(Narayan 71). The EXCLUSION of these narratives makes the scene shorter, thus also signifies the simultaneous utilization of the COMPRESSION category too

In the original story, Swamiji performs several extreme yogi feats such as biting off glass tumblers and eating them with contentment, licking a white-hot iron rod, stopping his heartbeats and burying himself underground. However, in the episodes, these sequences are avoided as the director includes other sequences such as Swamiji eating of sharp blades which are sufficient to establish Swamiji's miraculous powers on screen. (so, this also represents the COMPRESSION and SUBSTITUTION category)

The exclusion of these different sequences does not appear to disrupt the storyline; the director merely discovers alternative visual methods to fulfil the same narrative functions. They are omitted as they are not essential for the fundamental messages that the episode is drawing from the book.

COMPRESSION

The conversation between the talkative man and the showman after winning the road engine, in the original text, is elaborative and lengthy which is shortened by the director in the adaptation. The talkative man asks the showman that if could find him a driver to move the road engine from that place, to which, the showman informs the talkative man that the man who brought the engine there had to be paid a hundred rupees for the job and five rupees a day so he sent him away and made up his mind that if no one was going to draw it, he would just leave it to its fate. He further adds that he has got that engine down just as a novelty for

the show. Then the talkative man asks the showman if he can sell it to some municipality and the showman refuses to do so as municipality people create lots of trouble.

This whole conversation is omitted in the episode, and the event has compressed to the length where Sheshadri asks only two questions to the showman, the first is how he could drive the engine home and how he should search for a driver for it. This compression allows the director to maintain the duration of the episode within television norms.

Another example of compression concerns the duration of the fair at the Gymkhana Grounds. In the original story, the fair Gaiety Land continues several days after the talkative man wins the engine, however, in the episode the director concludes the fair at the same night of Sheshadri's wins. This is conveyed through a dialog when the showman informs Sheshadri that he may leave engine there only until the fair ends, and clarifies that it will end that very day.

Similarly, In the text the talkative man visits the road engine daily, but in the episode, he is shown visiting it only once and that day only he receives a notice from the municipality. Furthermore, In the original text, the talkative man receives second notice from the municipality and then starts paying the rent to the municipality, however, in the episode Sheshadri receives only one notice from the municipality.

Another compression is evident in the municipality office scene. In the original story, the talkative man describes entering the municipality office with great trepidation, buttoning up his coat and mentioning his business. In television episode, this preparatory description is omitted and the scene begins directly with Sheshadri already seated in the chairman's office.

A similar compression occurs in the sequences involving the Swamiji. In the episode, when Swamiji asks the chairman if he has a road engine as he wants to drive it over his chest, instead of the chairman, Sheshadri immediately responds, and the scene directly cuts to the next scene. However, in the original text, there is a brief conversation between the Swamiji and the chairman about the road engine, which is excluded from the episode.

The scene where Swamiji is driving the engine on his chest is compressed too. In the text, there is brief information about how Swamiji prepares for his act, such as calling for two pillows and placing one near his head and the other at his feet; and giving detailed instructions to his assistant about how the engine should be run over him. But, in the episode, these preparatory actions are omitted, and the scene is compressed by beginning with the

Swamiji instructing his assistant to drive the engine over his chest after he chants “om.” Pillows are shown lying on the ground.

Finally, toward the culmination of the scene, as Swamiji is leaving that place, the talkative man grabs assistant’s arm, and begs him to leave after driving the engine to the field nearby. However, the assistant refuses, shakes him off and leaves angrily. In the episode, this interaction is simplified: Sheshadri directly appeals to Swamiji to tell his driver to help him, but Swamiji simply pushes him aside and leaves.

Collectively, these examples of narrative COMPRESSION not only shorten the filmic representation of different aspects of Narayan’s story but also highlight one of the most powerful capabilities of the director for visual storytelling: the ability to indirectly convey much more than it can directly express.

EXTENSION

Narayan has created a recurring character known as the ‘Talkative Man’ who narrates the stories from his own experience in the first person. The story begins with the line: “There came down to our town some years ago (said the Talkative Man) a showman owning an institution called the Gaiety Land” (Narayan 67). In the television adaptation, the director extends this context by adding a new opening scene in which the talkative man interacts with the villagers. This scene is not in the source text (and hence, falls in the INVENTION category too). Through this addition, the narrator (talkative man) is established as the protagonist of the episode, grounding the story in a communal setting.

The significant instance of EXTENSION can be seen in the depiction of the lottery corner event. In the episode, the lottery corner event is elaborated in detail: the announcer describes the list of the prizes to be won and introduces a secret prize, behind the curtain number fifteen, describing it as the biggest prize of the game. The process of drawing a ticket is also extended. He asks his assistant to bring a vessel containing the tickets. The assistance brings a large vessel from which the announcer pulls a ticket number 1009, which belongs to Sheshadri. He calls Sheshadri on stage and there is another round of drawing a ticket from the mug. The ticket drawn from the mug bears the number fifteen, revealing the road engine behind the curtain. The entire sequence is extended to build suspense, curiosity and excitement among viewers. In contrast, in the book, this sequence is conveyed in a simple and concise way.

The other notable example of extension is the scene between Sheshadri and the municipality chairman. In the original text, the talkative man states that he started the meeting with a great harangue on the municipality's duties, the regime of the chairman and the importance of owning a road roller. In the episode, the director has made this scene more dramatic with elaborate and heated arguments between Sheshadri and the municipal chairman. Here, the director has used the dialogue as a tool to extend the scene and heighten the dramatic tension.

The event of an earthquake, which, in the text, is mentioned briefly in a single line: “We were thrown out of our beds that night, and doors and windows rattled” (Narayan 73), is also expanded by the director in the episode. To intensify the drama, the earthquake in the episode is depicted by showing houses collapsing and people rushing around in terror. Sheshadri's house shakes so violently that he falls from the bed. Visually, this event is extended when Sheshadri steps out of his house and encounters other frightened villagers, including his friend, Mohan and the municipality chairman, with whom and discuss the earthquake.

The director extends this sequence further by incorporating the climax of the story into the same night. In the original story, the talkative man goes to search for his engine the next morning after the striking of the earthquake. However, in the episode, Sheshadri begins the search immediately on the night of the earthquake itself. He, along with Mohan and the chairman look for the engine and it is Mohan who finds the engine in an unused well. (This also represents the RE-SEQUENCING category as well)

SUBSTITUTION

One of the most significant substitutions in the episode involves the modification of the monetary value. In the original story, the entry fee for the lottery ticket show is eight annas, but in the episode, this is substituted with one rupee for the adult and fifty paise for the child. Similarly, the payment of eight annas for each coolie is changed to five rupees, the cost of seven rupees for hiring an elephant is substituted with seventy rupees and the monthly rent paid by the talkative man to the municipality is increased from ten rupees to one hundred rupees.

Nag has applied these substitutions to fill the historical and economic gap between the text and the episode. Narayana wrote the story in the pre-independence era, whereas the series was produced nearly four decades later, in 1986-87. So, the director has modified the

monetary value in accordance with the economic context for the audience of the 1980s and to justify the economic inflation of 80s.

The director also employs substitution of the setting in the episode. In the story, the show of Swamiji is described as being “held in our small townhall. It was a free performance and the hall was packed with people. I sat in the gallery” (Narayan 71). In the episode, however, the location of this event is changed to an open village ground. The audience, including Sheshadri and his wife, gathers around a raised platform where Swamiji performs his yogic acts. The change in setting makes the scene visually rich and authentic. In some cases, directors change the location or setting due to budgetary issues. To have a town hall for the shoot can be a costly affair for the production point of view, so this could be a possible reason to shoot the scene in real location of village ground.

The director further substituted setting properties mentioned in the original story, for example, at the lottery show the prizes that include: “pincushions, sewing machines, camera...” (Narayan 67). In the episode, these items are replaced with everyday household things such as tiffin, fan, thermos and pressure cooker. This substitution doesn’t hamper the flow of the narrative or the impact of the scene, as they just function as background props and are not the driving force of the narrative.

Another notable instance of narrative substitution occurs in the scene involving Sheshadri and his friend where Sheshadri is shown packing his bag to leave home saying that he has already sent his wife and kids to his in-laws' house. In the original text, Sheshadri decides to encourage his wife to write to her father about taking her with him. This alteration in narration intensifies the stress and emotional pressure on the central character.

RE-SEQUENCING

In the original story, the talkative man receives a notice from the municipality to attend his road engine several days after the fair has ended. However, in the episode, the director has reordered this event by merging it with the scene when Sheshadri visits the engine for the first time after winning it. As Sheshadri approaches the engine, he is visibly delighted, climbs onto it and turns the steering wheel. During this moment of excitement, he suddenly notices a municipality notice placed on the wheel.

Another significant example of RE-SEQUENCING is where the talkative man receives a final notice to remove the engine within twenty-four hours. In the story, the talkative man

receives this notice when he comes to know about a new cattle show arriving on the municipality ground. That event comes several days after the visit of the talkative man to the municipality chairman. However, in the episode, when Sheshadri visits the municipality chairman for the very first time, after a heated argument, the chairman hands Sheshadri a final notice to remove the road engine.

INVENTION

The director has invented a new scene at the very beginning of the episode, where a bustling street of Malgudi is shown, as the protagonist of the story, Sheshadri, arrives. Children are seen urging some villagers to buy lottery tickets. They hand tickets to two of the men from a group and quickly run away. One of these men notices Sheshadri and informs him that if he had arrived a little earlier, he too might have won a lottery ticket. Sheshadri responds that even if someone offered him a lottery ticket for free, he would refuse it as he had one bad experience with a lottery ticket. He then begins to share his experience regarding the consequences of purchasing a lottery ticket and the narrative shifts to a flashback.

Another instance of invention is the naming of the characters. In the original story, the narrator remains unnamed and is referred to as the Talkative Man. However, in the episode, the narrator is given the name Sheshadri, his wife is named Sumangala and his friend is named Mohan. Giving the characters names makes them feel more real and personal. It also helps the television audience recognize and connect with them more easily.

The director has invented several visual montages at the Gaiety Land Fair, such as a man and woman in their traditional(divine) attire engaged in a sword fight, local wrestlers competing, the Sheshadri family enjoying a ring-toss game, and a group of men in traditional costume passing by in a row playing the dhol. The INVENTION of such montages add cultural detail and helps the fair setting to be lively.

There is a whole new addition of musical montages that are not in the original story. They are: Sheshadri approaches bus mechanics, bus drivers, and taxi drivers to help him remove the road engine, but all refuse. He is also shown attempting to auction the road engine, only to be mocked and ignored by the villagers. The director has invented and added these montages to show the frustration and desperation of the protagonist.

Nag has also introduced several new characters who are absent from the original story, further illustrating the use of INVENTION. These include Sheshadri's friend, his kids, junior

priest. Sheshadri's friend is introduced to give the exciting news about the Swamiji who performs various kind of yoga tricks. A junior priest is added to inform Sheshadri that mere an elephant cannot help to pull the engine, extra workers would also be required. Sheshadri's kids do not play any significant role in the episode. They are added to depict Sheshadri as a family man and emphasizes his domestic responsibilities and burden.

The other scene, which the director invented, serves as the climax of the episode, continuing the flashback that began at the beginning of the episode. After concluding his story, Sheshadri remarks that the road roller ultimately brought him no benefit and that he was ruined financially as a result. One of the listeners refuses to believe in Sheshadri's story. At that moment, an announcement rally passes from there, featuring a road roller, announcing the arrival of a circus in town. This invented scene visually proves that Sheshadri's story is true and makes the listeners believe him. In the same scene, the director has increased the number of villagers that has gathered to listen to Sheshadri, which was initially only three. This invention of increasing the listeners justifies the character of Sheshadri as the Talkative Man.

3.4 Analysis of *Forty-five a Month* and *84 Rupye*

3.4.1 *Forty-Five a Month*

Shrot story "Forty-five a Month" centres around Shanta, a small girl who is excitedly awaiting a promised movie date with her father, Venkat Rao, who is burdened by his rigorous office work.

The story begins with Shanta, a little girl, who is at school, anxiously waiting for the school to end because her father has promised to take her to the cinema at 5 pm. She leaves school an hour early. When she reaches home, her mother questions her why she is home so early. In return, Shanta asks her mother when her father will come home as he has promised her to take her to the movie at 5 o'clock. Shanta dresses herself in her favourite pink frock and waits for her father at the gate. Despite her mother asking her to come back into the house, Shanta does not care. Unable to control her impatience, Shanta goes out to see her father but ends up getting lost. She is escorted home by a helpful neighbour, where she waits at the gate until nightfall.

Venkat Rao is a clerk who makes forty rupees a month in an extremely bureaucratic working environment. He is furious with his workplace. His manager is insensitive and frequently keeps him loaded with extra work. He works at the office until eight o'clock every day, and when he gets home, Shanta is asleep. Venkat Rao is disappointed that he cannot spend more time with his daughter. He feels bad for not being able to give her life's little pleasures. Shanta wasn't having fun, but every other youngster her age was.

On that day, since the other staff members are departing, Venkat Rao approaches the manager at five and requests a leave. But the manager denies and tells him to stay at the office to finish pending work. Venkat Rao becomes furious and makes up his mind to leave the job. He begins drafting his letter of resignation. He believes his family is more in need of him. He didn't want his management to put him in a cage for forty rupees. He was unable to leave for home on time, there was always work to be done, and even though he was promised a pay increase, his name was never put up. These reasons were enough for Venkat Rao to leave the job.

When he leaves his seat and goes to the manager to hand him resignation, the manager informs him that in a meeting the management has decided to increase his salary by five rupees, now his salary will be forty-five a month. Upon hearing about his increment, Venkat Rao quickly slips the resignation letter into his pocket and discards the idea of leaving the job.

When he arrives home at nine o'clock, he goes to directly to check on Shanta. He is heartbroken to see Shanta asleep in pink frock, combed hair and powdered face. With a heavy heart, he tells his wife that maybe he'll never be able to take Shanta to the movie. He informs his wife that his salary has been increased by five rupees and he can't leave the job.

3.4.2 ४५ *Rupye*

Directed by: Shankar Nag

The episode begins with a beautiful morning. Venkat is receiving milk from the milkmaid while his wife, Lakshmi, gently combs their young daughter Shanta's tight curls in the background. As Venkat and Lakshmi goes inside, a horse-cart (jutka) rolls down the street, distributing cinema flyers for the film "Manashakshi," which has three daily screenings at Ranga Theatre. Children chase after the jutka, and Shanta watches with keen interest. She

too hurries after it, grabs a pamphlet, and attempts to read it. Confused by the content, she asks the *jutka* driver for its meaning. The driver explains that it's a lovely movie featuring many animals, including elephants, camels, and horses, along with a king, queen, and a princess like her. He then asks Shanta if she would like to see the movie. Shanta responds enthusiastically, saying she will ask her father.

The scene proceeds with Shanta rushing into the house, filled with excitement. She approaches her father straight away and requests him to take her to the movies. Her parents exchange looks, suggesting it's challenging for the father to find time for Shanta. Mother departs quietly. Shanta once more inquires of her father if he will take her to the movies, to which Venkat responds affirmatively and tells her to be ready by five this evening. As Shanta departs for school, Lakshmi advises Venkat that he shouldn't have made a false promise to Shanta. Venkat expresses his strong desire to take Shanta to the movies today and inquires why she doubts his words. Lakshmi remains silent and shoots a disapproving glance at Venkat. Venkat understands Lakshmi's emotions and acknowledges that he has not been able to spare time for her and Shanta for several days due to being heavily engaged at work. Lakshmi concludes the conversation by stating that it's fine and tells Venkat to eat lunch. While having lunch, Venkat voices his sorrow for Shanta, noting that other children of her age possess all the dolls, dresses, and outings they desire. But Shanta is growing all alone. He feels sorry that he cannot spend more time with Shanta and Lakshmi as his office keeps him occupied. He expresses his rage for the office claiming that for forty rupees a month, they appear to have purchased him entirely. He resolves that no matter what happens today, he will return home by 5 o'clock and take Shanta to the movie.

The next scene begins with a close-up of a nameplate that reads "Krishanan A. - manager" on the manager's office door. Venkat pushes the door open and walks into the manager's office holding his resignation letter. Infuriated Venkat, declares to the manager that he is quitting and will not work there anymore. He goes on to say that it appears they have purchased him for forty rupees a month as if he is their servant. He will not forfeit his personal life for the pursuit of wealth. He expresses his frustration with working long hours, even on Sundays, and states that he is fed up with the job and will find another. In a fit of anger, he throws the papers at the manager's face, and the scene match cuts to the next scene, where the papers fly back towards Venkat, revealing that the previous scene was a flash-forward imagined by Venkat. And we see the papers on Venkat's face were thrown by the *jutka* driver who is distributing pamphlets to advertise the film.

In the next scene, Venkat is at his desk reviewing account book. When the manager arrives, Venkat and the other staff members stand up to greet him. As Venkat attempts to express his desire for an early departure at 5 o'clock, the manager cuts him off, instructing to prepare all cash credit entries by 5 o'clock. As the manager departs, Venkat is unable to voice his wish for an early departure at 5 o'clock and resumes his work.

With a cut, the scene proceeds as a peon arrives to inform Venkat that the senior accountant wishes to see him along with the Day book. Venkat departs with the peon. They go outside and discuss the news that Germany has taken over France, resulting in over 300 deaths. A British officer rides by on horseback; Venkat and the peon bow down to him and greet with a good morning. Venkat walks into a building marked with the words "Elgin Electric Flour Mills."

Venkat is in the office of the senior accountant, who asks him to review the list of retailers and let him know how many of them need to make payments. Venkat gives him the Day book, and as he exits the office, he notices a wall clock displaying 2:30. With a sorrowful heart, he departs and the scene cuts to the next scene.

The next scene begins with a wide shot of a 'Shivaji Middle School'. As the scene transitions indoors, the teacher instructs the students to take out their alphabet book and read the first chapter. Shanta is sitting on the floor alongside the other students. She inquires with her friend Kamla whether it is 5 o'clock, and Kamla responds that it might be. Shanta mentions that she has to head home since her father assured her that he would take her to the movie by 5 o'clock. She requests the teacher to tell her the time. The teacher asks her to look at the clock herself and estimate the time. It's two forty-five, but Shanta is unable to determine the right time. The teacher asks the student to estimate the time, but nobody gets it correct. Ultimately, the teacher indicates the correct time and instructs Shanta to take her seat. Shanta goes to her seat but within a few seconds she stands up and approaches the teacher, requesting to be allowed to leave early. The teacher allowed her to go home. Elated Shanta dashes along with her cloth bag in hand. And the scene cuts to the next scene.

In the next scene, Shanta arrives home with great excitement and inquires of her mother whether her father is back. She informs her mother that she needs to get ready for the movie. She removes her new pink frock from the wardrobe. Her mother advises her against wearing thin pink frock, as she may get cold at night. However, Shanta remains adamant about wearing just that frock and defiantly states that she will only wear that frock. The scene

fades, revealing Shant dressed in a pink frock as her mother ties ribbons in Shanta's hair. Shanta is ready for the film and waiting for her father at the entrance of the house.

Venkat is in the workplace. The clock strikes five. His coworkers begin to head home. Venkat stands up from his desk and anxiously walks into the manager's cabin. Upon entering, he requests the manager for permission to leave early, but the manager coldly declines his request and treats him disrespectfully. Feeling disheartened, Venkat exits the cabin, and his two coworkers, express sympathy for him, stating that the manager is quite unfeeling, focusing solely on work as if he has fallen in love with the office, arriving three hours prior to opening and departing three hours after closing. Helpless and sorrowful, Venkat reflects on his daughter as the scene cuts to the next.

Shanta is standing at the gate of the house with her mother, who is meticulously cleaning the grain by hand, eagerly waiting for Venkat Rao. Shanta asks her mother why her father hasn't returned yet, to which Lakshmi answers that he might have some work at the office. Shanta gets irritated by the office and says she doesn't like the office people. Mother advises her to come inside, and they head inside together and the scene cuts.

In the following scene, the manager approaches Venkat and assigns him additional tasks, to which Venkat responds that it's already seven o'clock and completing this work will take two hours. He politely inquires with the manager if he could do it the next day. The manager becomes angry, mocks him for being lazy, and demands that he completes the task immediately. Overwhelmed with emotions and feeling powerless, Venkat thinks about her daughter, and the scene match cuts to Shanta, who is still at the gate, anticipating her father's arrival. As it grows dark and her father still has not arrived, Shanta decides to look for him at the office. Her mother is busy with evening worship. Shanta walks through a narrow street, encountering various unfamiliar people. Feeling scared and lost, she eventually sits down against a wall and starts to cry.

The office clock signals 8. Venkat chooses to draft a resignation letter. He rips a page from the ledger and composes a resignation letter. As he approaches the manager's office to submit his resignation, the scene transitions to a close-up of Shanta who is in tears. A man from those seated next to the wall takes Shanta back home, and the scene shifts to a close-up of the manager's cabin door as Venkat opens it. When Venkat steps into the cabin, the manager informs him that his salary has been raised by five rupees. The news makes Venkat happy. When the manager inquires what Venkat is holding in his hand, Venkat conceals the reality

by claiming it's a leave request. He cheerfully assures the manager that he will complete the rest of the work in one hour. A delighted Venkat exits the cabin and tears up the resignation letter.

In the next scene, Venkat arrives home. On his way, he notices a rally of freedom fighters waving the Indian national flag, along with a *Mashaal*. He then spots a *jutka* adorned with posters of a film. Hurriedly, he enters his home and finds Shanta asleep. Lakshmi informs him that Shanta has been sitting there asleep, still in her new pink frock, waiting for her father to return. She hasn't eaten her dinner. Venkat feels a pang of sorrow and resolves to take Shanta to the movies. He attempts to wake her, but she kicks her legs and cries out in irritation at being disturbed. Lakshmi intervenes, asking Venkat to let Shanta sleep. She begins to gently stroke Shanta's back while singing a lullaby and the episode concludes.

3.4.3 Technical Analysis of 84 Rupyē

3.4.3.1 Camera Work

The episode uses exceptional camera work, which is evident from the very first shot. The episode opens with a calm early morning shot. Director Shankar Nag frames the scene using tree leaves in the foreground, through which the exterior of Venkat Rao's house is visible. Venkat Rao is standing outside, waiting to receive milk. The director keeps the camera steady to match the peaceful mood of the morning. From the very first shot, the camera establishes a tone of simplicity, routine, and realism. By using this framing and composition, Nag clearly tells the audience that the story will follow one ordinary day in Venkat Rao's life. In the same way, the episode ends with the camera slowly pulling back from the door of Venkat Rao's house at night, suggesting that the episode has ended after one ordinary day in his life.

Unlike Nag's previous two episodes, which make extensive use of wide shots, this episode relies heavily on medium shots and medium-long shots, as most of the narrative unfolds within Venkat's home and office. The choice of these shots maintains the body language, which is crucial for conveying emotional conflict. The director uses the close-up shots very sparingly and strategically, especially in scenes between Venkat and his wife, Venkat and the manager, and during the moment when Shanta waits for a long time for her father. These close-ups are static, held longer than conventional television grammar and are usually followed by camera movement. Nag frames the house scenes by positioning the doorways in the foreground, which gives the depth to the scene and enables viewers to feel enclosed

within the characters' world. Nag frequently uses slow pans following a character entering or exiting, and also gives the camera a gentle movement in interior scenes whenever necessary to maintain visual continuity and emotional balance.

One uniquely executed shot in the entire episode is when the manager enters the office and checks on the staff. Here, the director utilises the handheld camera shot technique, which is not seen in his previous two episodes. This handheld shot with unsteady movement conveys Venkat's fear and anxiety upon his boss's arrival.

Another notable camera work appears in the episode when Venkat and the peon leave to meet the senior accountant. The camera moves alongside them as they walk and converse, capturing the entire interaction in a single shot, without any cuts. For a scene involving the school teacher, Nag employs a low-angle shot to portray her as a respectable and authoritative figure. As in his previous two episodes, in this episode too, Nag frequently uses tracking shots to maintain the story's slice-of-life tone and avoid the distraction of its emotional core. Towards the end of the key dialogue, the camera often tracks in towards the character's face to show the weight of the worry carried by him.

3.4.3.2 Music and Sound

This episode uses a minimal background score, which mainly uses instruments such as sitar, flute and a soft humming female voice. Throughout the entire episode, the music is used only three times. The first major background score, which is a sound of sitar, appears in the opening scene and lasts for about twenty-five seconds. After that, there is no background music until the episode reaches halfway, where the same music returns briefly. The final use of music is a flute piece, heard near the climax where the manager informs Venkat about his increment and as Venkat reaches home.

The episode heavily relies on silence and ambient sound. One of the most important diegetic sounds used in the episode is the ticking of the office clock. It is kept slightly louder to act as a source of anxiety for both Venkat and the audience. Other natural sounds, such as a typewriter, rustling papers, chirping of birds, distant voices, and the sound of horse hooves, add realism and make the world of the episode authentic.

3.4.3.3 Lighting

In this episode, the director uses naturalistic lighting which changes according to the time of day, location and mood of the scene. The lighting approach makes the visual believable and

grounded. In the opening morning scene, the director uses soft and diffused lighting that casts minimal shadow and avoids strong contrast. There is a clear difference in lighting between the spaces. The lighting in both indoor and outdoor scenes looks natural, similar to early morning and late afternoon. The director uses low-key and fill light for home scenes between Venkat, her wife, and Shanta, which light their face and environment evenly. Such lighting suggests comfort and emotional warmth. In contrast, in the office scenes, Nag uses harsh top lighting, where light falls directly from above, making the scene flat and rigid. Such light visually expresses bureaucracy, discipline and the stressful office environment.

In the evening scenes, especially when Shanta is waiting for her father, gentle shadows and low lights are used, while in the night scene when Shanta gets lost, a single source light is used to isolate her, keeping the surrounding dark. Such lighting visually represents her fear and disorientation. When Venkat returns home after receiving the news of his increment, there is no bright or dramatic light to suggest happiness or victory, instead the director opts for subdued and realistic lighting to match the emotional tone of the scene.

3.4.3.4 Costume

The episode uses simple and realistic costumes which represents economic limitations of Venkat Rao's family. Costumes stay true to the social setting of a small-town Indian family of that time, which reflects everyday life.

At home, Venkat is shown wearing half folded white lungi and a white vest. This represents comfort, vulnerability and the role as a father. For the office, Venkat wears dark grey pants, off white tucked-in shirt, a black unbuttoned coat and a black Gandhi cap. His stiff, tucked-in uniform shows he is a trapped servant of the system. His costume reveals an interesting mix of colonial-era office culture and traditional Indian identity.

Venkat's wife is shown wearing a bright coloured cotton handloom saree with a blouse, with pallu either suspended over the shoulder or tucked at the waist. It is a very practical drape for a woman who runs a household. She wears a large red round bindi, the traditional mangal sutra and glass bangles, which mark her cultural identity and strength as a married woman who holds the family together.

Shanta is first shown wearing the knee-length petticoat with blouse and black ribbons in her hair, which represents an everyday look for the school-going child. After returning from

school and getting ready for the movie, she wears a pink frock with green ribbons, which reflects her excitement, happiness and hope for the movie outing.

The teacher is shown wearing a plain cotton sari with a golden border and a bindi on her forehead. Her pallu is properly draped over the shoulder, which signifies respectability, discipline and professional dignity.

The manager wears a white dhoti, khadi kurta and an unbuttoned coat, which shows he is a relaxed man of authority. His clothing contrasts with Venkat's stiffness, clearly establishing workplace hierarchy. Other minor characters are shown in typical South Indian village attire, mainly dhotis and kurtas.

TABLE 3.4 Costume Analysis: Forty-Five a Month

Character	Key Costume Elements	What it Communicates
Venkat (At Office)	Tight shirt, grey pants, black coat, and cap.	He is a servant; he looks stiff, trapped, and worried.
Venkat (At Home)	Loose lungi and a simple vest.	He is a father; he is relaxed, real, and feels at peace.
The Manager	Loose dhoti, khadi kurta, and open coat.	He is the boss; he is comfortable and in total control.
Venkat's Wife	Bright saree with a big red bindi.	She manages the home; she is strong and keeps things running.
Shanta	Pink dress with a green hair ribbon.	She is happy and excited; she represents hope.
The Teacher	Plain saree with a golden border.	She is respected, dignified, and serious about her profession.

3.4.3.5 Editing

One of the most important editing techniques used in this episode is cross-cutting editing. The editor cuts back and forth between two main locations of the episode: the office and Venkat Rao's house. Scenes of Shanta waiting for her father, are edited in parallel to Venkat's

struggle at work to leave early. This parallel editing depicts two emotional timelines happening at the same time.

The episode avoids rapid cuts to stay focused on the drama and emotions of the narrative. In many scenes, characters are not broken up into multiple close-ups. Instead, gestures and actions unfold within a single shot which allows emotions to develop naturally. Editing also plays an important role in maintaining silence. For instance, when Shanta is waiting for Venkat at the gate of the house, the director allows the shot to continue without interruption. There is no reaction cut or insert shot. This extended duration makes the audience feel the emotional weight of waiting.

The episode also uses the match cut technique effectively in many sequences. A scene where Venkat imagines throwing the papers at the manager during the moment of frustration. This flashforward is matched to the next scene where papers fall on his face in the present time, while he is walking on the road. This visual match clearly connects Venkat's inner anger with his real situation and brings him back to reality, after which he decides to continue to the office. Another strong example of audio-visual match cut occurs when Shanta's mother tells her that her father will not return before five o'clock. It immediately cuts to a close-up shot of the office clock showing five. A further example is a scene where the manager gives extra work to Venkat and leaves. A tense Venkat stands near the office door looking outside, and the scene cuts directly to Shanta standing near the gate of her house, waiting.

3.4.4 Comparative Analysis of *Forty-five a Month* and *84 Rupy*

INCLUSION

Director Nag has maintained all the main characters with their original names in the episode: Venkat Rao, his wife and daughter Shanta. The other minor characters, such as the school teacher, the manager, and Shanta's friend Kamla, are also included in the episode.

The three main settings of the story-Venkat Rao's house, his office, and Shanta's school are depicted appropriately in the episode.

The main themes of the story such as innocence, dedication, guilt, helplessness, powerlessness, responsibility, frustration, and selfishness, are effectively covered in the episode.

The Director has included almost all the content from the original story in the episode. The story, which is narrated in third-person omniscient narration, is shown by the director through the different scenes. For instance, the information about how Venkat is unable to spare time for Shata and his wife, and how the office work keeps Venkat busy throughout the day, is presented in the episode by the scenes between Venkat and her wife.

EXCLUSION

No character, major event or important story elements is excluded from the original story. Almost everything is kept in the adaptation, though some parts are slightly altered according to the director's perspective.

COMPRESSION

The resignation sequence, in the text, begins with the line: "He took a sheet of paper and wrote: "Herewith my resignation. If you people think you have bought me body and soul for forty rupees, you are mistaken" (Narayan 78). The text then describes how he continues writing the letter, finishes it, folds it, puts it in the envelope, seals the flap and leaves his seat to hand it to the manager. In the episode, this sequence is compressed. It begins with the same lines used in the texts, but the scene fades as Venkat writes the second line. After the dissolve transition of editing technique, Venkat is shown standing with the sealed envelope, and then he goes to give it to the manager.

This compression is done because in a previous scene, the director has already shown the content that Venkat has written in his letter through a flashforward imagined by Venkat. (which is mentioned in the RE-SEQUENCING category also). To avoid repetition, the director has reduced this scene by dissolving it immediately.

EXTENSION

The most prominent example of the narrative expansion is in the sequence where the director transformed the line, "[...] that morning when a jutka passed along the street distributing cinema handbills. Shanta dashed to the street and picked up the hand bill" (Narayan 76), into a whole scene.

The director has extended the narrative by establishing a conversation between Shanta and the flyer distributor. In the original story, there are no details about the film's title, the number of shows, the name of the theatre, or what is the story of the film. The lines end when Shanta picks up the pamphlet and then directly asks her father if he can take her to the movie.

However, in the adapted episode, the pamphlet distributor announces the name of the film as *Manashakshi*, which has three daily shows at Ranga Theatre. Children chase after the jutka, and Shanta watches with keen interest. She hurries after it, grabs a pamphlet, and attempts to read it. Confused by the content, she asks the jutka driver for its meaning. The driver explains that it's a lovely movie featuring many animals, such as elephants, camels, and horses. He adds that the film also features a king, a queen, and a princess like her. He then asks Shanta if she would like to see the movie. Shanta responds enthusiastically, saying she will ask her father. The one-line information from the text is needed to develop into a full scene as the reason why Shanta is so excited to see the movie should be established. So, to justify Shanta's eagerness and excitement for the movie, Nag has chosen to extend this sequence. He also has chosen the story of the film comprises with the characters like animals, king, queen and a princess, which directly affects the child's mind and to which the kids immediately get connected with and lured to see them in the movie.

SBSSTITUTION

In the original story, Venkat takes a sheet of paper and writes his resignation with his heart out about his frustration related to the job and the employer. In the episode, his resignation is substituted with the flashforward imagined by Venkat. The director uses this technique to show Venkat imagining himself speaking the words of resignation in front of the manager.

In the text, when Shanta gets lost, she sits down near the edge of the road and bites her nails nervously. The director has changed it in the episode. She is shown sitting near the wall of a pan shop and starts crying. The character of the servant who helps Shanta in the original story is also substituted by a character sitting at the pan shop who helps her return home.

RE-SEQUENCING

Narayan has woven the story in a non-linear form which is divided into two parts. The first part depicts the character of Shanta, who is at school eagerly waiting for the school to end and to go home as her father has promised her to take her to the movie. The second part depicts the character of Shanta's father, Venkat Rao, who is an accountant in a factory working ten to twelve hours a day for a salary only forty-five rupees a month.

However, to make the narrative linear, Nag has re-sequenced some of the narrative events. The original story begins at noon, with Shanta who is at school, eagerly waiting for the school to end and to go home as her father has promised her to take her to the movie. But

the episode begins with a scene in the morning depicting the daily routine of the Venkat family where Venkat receiving milk from the milkmaid while his wife, Lakshmi, gently combs their young daughter Shanta's hair. Immediately after Lakshmi goes inside to prepare Shanta's lunch box, a horse-cart (jutka) rolls down the street, distributing cinema pamphlets where Shanta gets to know about the new film in the town. In the episode, the school scene comes halfway through the episode after the scene where Venkat Rao goes to meet the senior accountant.

The director has changed the order of the sequence to maintain the linear flow of storytelling. In the episode, the events unfold in an orderly manner. Viewers are told from the very first scene in real time that Venkat has promised Shanta to take her to the cinema, while in the text, this information is passed to the readers through Shanta when she is in school and converses with her friend.

Another example of reordering of the events is Venkat's writing of resignation. It comes towards the pre-climax in the original text, but in the episode, this sequence is presented by a monologue spoken by Venkat in front of his manager, which is revealed as a flashforward seen by Venkat. This monologue appears right after the scene where Venkat is sharing his frustration about his job with his wife. Placing the resignation scene immediately after the scene of husband-wife conversation helps the director to continue the same emotional flow and mood of the protagonist, and also gives the audience a surprise that Venkat has truly given his resignation, which creates a dramatic effect in the narrative.

INVENTION

The director has added new character such as a pamphlet distributor, a shopkeeper and a peon. The pamphlet distributor gives the exciting news of a new film released in the town. The pamphlets persuade Shanta to demand for watching the film. The character of a peon is added to deliver the political context of World War II, and the character of a shopkeeper to trace the lost Shanta.

The director has added a scene between the peon and Venkat where the peon informs Venkat that the senior accountant is calling him. As they depart together, the peon shares the news about World War II in which Germany has taken over France and India supports Germany. And another scene where Venkat, on his way, sees a procession of freedom fighters holding national flags and hailing the names of Mahatma Gandhi and Gauri Shankar. Both scenes are created to show the historical time context of the pre-independence era. Narayan has

mentioned that Venkat's salary is forty-five rupees a month, but has not mentioned any time reference. By adding reference to World War II and the freedom moment, the director has established that the narrative is before the time of independence and justifies that wages were very low at that time, so the employees were paid very low salaries. It also shows how an increment of five rupees is important for the workers at that time.

The director has also added specific names that are not mentioned in the original story. Shanta's school is named "Shivaji Middle School." The company where Venkat works is named "Elgin Electric Flour Mills." The name of Venkat Rao's wife is also not mentioned in the text, which in the episode is addressed as Lakshmi.

A beautiful element added by the director, which is not in the original story, is the lullaby sung by Lakshmi in the last scene of the episode when Shanta is asleep, and Venkat tries to wake her up, but Shanta doesn't wake; instead cries out in irritation at being disturbed. At that time, to pacify her, Lakshmi sings the lullaby. This lullaby adds more emotion to the scene when Shanta falls asleep awaiting her father, and a helpless father cannot do anything for her daughter except to watch her sleeping. The singing strikes directly to the heart of Venkat and the audience too.

3.5 Analysis of *An Astrologer's Day* and *Kapat Jyotishi*

3.5.1 *An Astrologer's Day*

An Astrologer's Day, set in pre-independence era, describes a typical day in the life of a fake astrologer in Malgudi. The narrative begins during the middle of the day when the astrologer starts his work. He takes out all his professional tools such as cowries shells, bundle of Palmyra writing, mystic charts etc. He has worn the clothes that are usually worn by astrologers to draw in clients. His forehead is adorned with holy ash and vermilion. His eyes are believed to glow with a prophetic aura by his patrons. He has also worn a saffron-colored turban.

Author has described him sitting under a tamarind tree on the Town Hall Park. The spot was encircled by a range of other merchants such as medicine-seller, vendors of cheap cloths, stolen hardware and junk. Beside him there was a seller of fried groundnuts.

The astrologer was a clever person who knew very little about astrology. Even though he didn't know as much about the stars, he was still able to surprise them with his predictions.

When individuals came up to him, he simply took a guess and people believed him. He had to put in a lot of effort to make ends meet. He had fled his hometown since he didn't want to carry on with the farming, the customary occupation of his ancestors. He had no intention to go back to his home village.

One night, when the nut-seller and other merchants were preparing to depart, the astrologer spotted a man standing in front of him. He sees him as a potential client. When the astrologer invites him, he challenges the astrologer and his astrological knowledge. They have an agreement. The client offers him an anna and threatens to return the anna with interest if the astrologer doesn't provide a satisfactory response to his queries. However, if the astrologer successfully responds to his questions, he will reward him with eight annas. Conversely, if the astrologer is unable to answer the questions satisfactorily, he will pay him twice the original amount. The astrologer eagerly takes up the challenge. However, upon seeing the man's face illuminated by a matchstick's light, he promptly returns the money to the man and denied to answer his queries. He requests to let him go. But the man grabs him by his wrist and says he cannot back out now. The astrologer takes the challenge reluctantly.

The astrologer accurately determines that the man was once stabbed with a knife and dumped into a well, where he was left to die. The man was thrilled to know this as the same incident had happened to him in the past. The astrologer further tells the man that he is saved due to a passerby who rescued him. We come to know that the man was looking for the person who had attempted to kill him and was eager to take revenge on the person who had attacked him. The man's only question for the astrologer was whether he could find his murderer. The astrologer responds that the man who had tried to kill him had passed away four months back in a far-off town. The astrologer also tells the man his name, Guru Nayak. He informs Nayak that his village is situated in the north and it requires two days to reach there. He advises him to return to his hometown and to refrain from travel to southward again, as his life is in danger if he leaves his village again. The man informs the astrologer that he left his hometown to find the person who had attempted to kill him and wanted to know if he had died in the most terrible way possible. The astrologer informs him that the man was crushed under a lorry. Knowing this, Nayak feels satisfied and leaves happily, handing over some coins to the astrologer.

The astrologer arrives at home where his wife was waiting for him. After a dinner, a secret is revealed by the astrologer. He says his wife that he is the *man* who tried to kill Guru Nayak

and left him to die in the well. He constantly believed that he had killed him and so he ran away from his village as he was scared of being labelled as a murderer. He admitted to his wife that in his younger years he was associated with bad company including Guru Nayak. One day, he indulged in excessive drinking, gambling, and disputes, leading to a violent altercation where he nearly caused the death of Guru Nayak. And that is the reason why he made the accurate predictions about Nayak's past life. So, in this way he managed to throw the Nayak off track and dodge his revenge, by using his power as an astrologer to tell Nayak to go back home.

3.5.2 *Kapat Jyotishi*

The episode begins with a wide shot of a barren land where a worker is digging. After a while, feeling tired, he sits down to rest. Soon after, the landowner arrives in a horse cart and reprimands the man for his laziness and not working hard enough, calling him "Faineant." The landowner then invites the worker to his home that night for a drink. The worker politely declines, stating that he does not drink. The landowner responds by calling him useless. As the landowner leaves, the worker quietly wonders when he will be able to free himself from this man.

In the next scene, the worker arrives at his master's house that night, while the master is enjoying a drink. The master enquires about the worker's visit, to which the worker reminds him that he was invited to join him for a drink. This angers the master, who begins to verbally abuse the worker. The worker pleads with him not to insult him, as it only harms himself. The master's anger escalates, and he resorts to even more abusive language, insulting the worker's father as well. The worker tells the master to mind his language, but in his drunken state, the master pushes the worker and calls him a dog, a wretch, a hooligan, and unfaithful. The worker warns the master to stop. However, the master continues to push him, prompting the worker to retaliate. They engage in a fight, during which the master falls into a well. The worker panics, fearing that the master is dead, and the scene fades to black.

The next scene opens with the landowner traveling to Malgudi in a small bus-like vehicle. The conductor asks for tickets, and the landowner explains that he is going to Malgudi because a friend told him that meeting Swami Divyanand would solve all his problems. The conductor agrees, praising Swamiji and recounting how his own wife used to fight with him daily but changed completely after meeting Swamiji, agreeing with everything he says. The landowner dismisses this as blind faith rather than Swami's mercy. The conductor urges him

not to speak ill of Swamiji, as many people have benefited from him. The scene cuts to the new scene.

The scene opens as the bus reaches to Malgudi. The man, Rajam, gets off the vehicle and is greeted by his friend Gopu, who expresses joy at Rajam's arrival and assures him that he will soon understand how great Swami Divyanand is. On his way, Gopu keeps praising Swamiji by stating that Swamiji is extraordinary as simply by looking at a person's face he uncovers their past, present, and future. Nevertheless, Rajam disagrees with Gopu's view; he thinks these are ways to make money. When they arrive at a tea shop, they pause, take a seat at a table, and order tea for themselves. Rajam informs Gopu that three problems are commonly faced by every individual: women, alcohol, and money. He claims that their orange attire, their distinctive beard, body covered in ash, vermilion on their brow, adorned with a Rudraksh necklace, and reciting Sanskrit hymns, these characteristics portray them as sages, nothing more than this. He refers to sages as a fraud and wishes for their imprisonment. During that moment, a sightless man walks past. Rajam notices the blind man and tells Gopu why the blind man doesn't visit Swamiji to seek help for his vision. Gopu explains to Rajam that he is escorting him to Swamiji so that his troubles may be resolved. He then questions Rajam about his troubles, pointing out that he has a home, wealth, then what more he needs. Rajam declines to reveal his problems, insisting that he will only share them with Swamiji. The scene transitions to the next scene.

In the following scene, Rajam and Gopu reach Swamiji, who is seated under a tree on a raised platform in an open area of the village, chanting *Om Namah Shivay*. A crowd of villagers has gathered, seeking resolutions to their dilemmas. Rajam expresses impatience, but Gopu urges him to remain calm as others have travelled from distant locations. Swamiji is addressing a villager who mentions he has been employed at a company for twenty years but hasn't received promotion or a pay raise. Swamiji takes his cowry shells, scatters them on the ground, and tells the man that the issue lies not with him, but with his past actions affecting his present circumstances. Swamiji then asks if there is another woman in his life, to which the man admits to being involved with someone besides his wife. Swamiji informs him that this is a divine curse and tells him to get himself free from this extramarital affair. Grateful for Swamiji's guidance, the man offers him some money and departs. Unable to hold back, Rajam exclaims that as he has mentioned before, every individual face three universal challenges: women, money and liquor. Gopu urges Rajam to be quiet. Swamiji then advises a woman to manage her temper, followed by a man who reports that his younger

brother has been missing for four days. Swamiji explains that this is due to unfavourable planetary positions but assures him that his brother will return in three months.

As the man exits, Gopu and Rajam go to Swamiji, who informs them to return tomorrow since it's time for him to leave. Gopu asks Swamiji to hear the problem of his friend Rajam, since he has travelled a great distance to be here. He also urges the Swamiji that his friend is extremely distressed and agitated, and only he can provide assistance. When Swamiji rises, turning down Gopu's request, he spots Rajam and becomes startled, fearful. He attempts to conceal his face by glancing down and recalls a memory of a clash between him(worker) and Rajam (the master). Swamiji advises Rajam to remain calm and asks whether it is true that he is searching for someone and has left his business to travel to different villages. Upon hearing this, Rajam feels astonished. Swamiji advises Rajam to take a break and assures him they will meet the next day. Swamiji departs, and Rajam is bewildered, puzzled, contemplatively remaining there.

The next scene opens with Swamiji strolling alongside a peanut seller, inquiring about how his business is faring. The peanut seller replies that his sales are quite low and asks Swamiji for some advice. Swamiji suggests that he needs to be more alert and understand his customers better. He emphasizes that merely shouting phrases like "Take hot groundnuts" will not suffice; he should consider using more creative slogans such as "Take the King's groundnuts" or "Take the Emperor's groundnuts." Pleased with Swamiji's suggestions, the peanut seller expresses a desire to become his disciple. This sparks an idea in Swamiji's mind, and as he contemplates it, the scene cuts.

The next scene unfolds with Swamiji placing a wig on the groundnut seller's head, followed by a saffron turban. He then shows the seller his reflection in a mirror. The groundnut seller is astonished by his appearance and compliments Swamiji. Swamiji informs him that he also needs to modify his voice, emphasizing that it needs to be commanding for people to pay attention. He trains the seller by mimicking his own style and eventually tells him to leave, stating he will call him when the time is right. The groundnut seller departs, and the scene cuts.

The next scene opens under the same village tree where Swamiji is seated. A man approaches, crying and revealing that his wife and children have left him. Swamiji suggests a solution. After the man leaves, the groundnut seller, now dressed as Swamiji, arrives. Swamiji welcomes him and asks when he returned from Kashi, to which the seller gestures

that he has vowed to remain silent. Swamiji invites him to sit and offers him his seat. Rajam and Gopu then arrive, with Gopu asking Swamiji to help his friend Rajam. Swamiji inquires about Rajam's troubles. Rajam, however, questions why Swamiji doesn't simply identify his problem instead of asking, claiming to have heard that Swamiji can read a person's face to determine their issues. Swamiji silently thanks the god that Rajam has not recognized him. He then instructs Rajam to close his eyes, as he will reveal his past, present, and future. Rajam rudely retorts that if Swamiji reveals his past and present, he will shape his future himself. Swamiji insists that if he reveals what is written on Rajam's face, then Rajam must adhere to whatever Swamiji advises. Rajam consents. Swamiji tells him that he has come from the north, he is restless, and his destiny suggests he should have been dead. It is indeed surprising that he is still alive, having escaped from the jaws of death.

He inquires with Rajam if that is accurate. Rajam is taken aback and consents to everything Swamiji mentioned. Rajam then asks Swamiji if he can explain why he should be dead, to which Swamiji answers that someone assaulted you severely and tossed you into a well. Rajam is taken aback by Swamiji's disclosure regarding him. Swamiji expresses his hope that Rajam now believes in his abilities and asks him what occurred afterward. Rajam, filled with astonishment, explains that people saved him after they heard his cries. He adds that when he was thrown into the well, he landed on a tree branch; people heard his shouts and rescued him. He then tells Swamiji that he is searching for the scoundrel who pushed him into the well, and he has been informed that this person is in this village. Swamiji informs Rajam that the individual he seeks, passed away four months ago. He advises Rajam to catch the next bus and head back to his village, warning that if he continues wandering like this, his life will be at risk. He urges Rajam to avoid coming to the south or this village. If he stays in his village, he will live for a hundred year. Grateful to Swamiji, Rajam expresses his gratitude to him and Gopu. He once more asks Swamiji if he can reveal how that person died. Swamiji explains that he had a tragic death, being crushed under a bus and writhing alone on the road for four hours before passing away, with no one offering him a drop of water. Upon hearing this, Rajam feels a sense of contentment and satisfaction. He tells Swamiji that he is astonished by how accurately he predicted everything. He ultimately confesses to Gopu that Swamiji is truly great and resolves to return to his village on the next bus. Swamiji proposes one final piece of advice: never consume alcohol. Rajam, surprised once more, tells Swamiji that he had given up drinking the day he faced a near-death experience. He joyfully hands money to Swamiji, and the scene shifts.

In the following scene, Swamiji, appearing in his usual form without a beard or saffron robes, is having dinner with his wife at home. He tells her that he will no longer be a swami as he has embraced a new life and feels no fear of anyone. He goes on to say that he has also shed that burden. When his wife queries what burden he is referring to, he recounts a past event involving a fight with his master. He had feared that he caused his master's death, which is why he fled from that village. Now, he plans to bring his parents here and live peacefully. His wife asks what he will do for work now, to which he replies that he has already replaced himself with a new swami, the groundnut vendor, who will share his earnings with him. They both chuckle, and the scene cuts to the next.

In the next scene, the peanut vendor is perched beneath the same tree where Swamiji once used to sit, encircled by the villagers. He tells the villagers that Swami Divyanand has travelled to Kashi for meditation, so he will take care of all his duties until Swamiji returns. He scatters the cowry shells like Swami Divyanand used to, collects it, and enquires about the man's issue, with this, the frame freezes and the episode conclude.

3.5.3 Technical Analysis of *Kapat Jyotishi*

3.5.3.1 Camera Work

Director Kavitha Lankesh uses an unconventional camera style with the very first frame of the episode. Instead of using a normal eye level wide shot to introduce a setting, she uses a slightly high-angled wide shot. This not only shows the barren land but also suggests the power differences. She uses regular wide shots to establish the village when Rajam gets down from the minibus, and also when the Swamiji's place and the crowd around him are shown

Most interaction sequences which heavily rely on dialogue, are shot using medium shots. These include the scenes between Rajam and the worker, Rajam and his friend Gopu, Swamiji and Rajam, Swamiji and the villagers, Divyanand and the pea-nut vendor, and Divyanand with his wife. The medium shot allows the performances and conversations to remain at the centre without unnecessary visual distraction. Throughout much of the episode, the camera remains static reflecting Lankesh's restrained visual style. She avoids tracking or dolly keeping the visuals simple and realistic. Whenever the camera moves, it is slow and purposeful.

One important exception is the bus scene where Rajam travels to the village to meet the Swamiji. In this scene, Lankesh uses a shaky handheld camera that follows the natural movement of the bus on rough village roads. This makes the scene feel real and natural as if the audience is travelling along with Rajam. The scene also uses many close-up shots to show Rajam's emotions during the journey.

Lankesh uses tight close-ups of Swamiji when he gives solutions to villagers and makes his final prophecy to Rajam. These tight close-ups highlight the power of his words and the expressions. This shows how strongly the Swamiji influences the villagers and slowly controls Rajam as well. Rajam's face clearly shows his change from disbelief to acceptance.

The camera also reflects the Swamiji's mental state. When he feels afraid, especially when he recognizes Rajam, the frame becomes tighter, leaving less space around him. This creates a feeling of tension. When the Swamiji is confident and in control, especially during the prophecy, the camera becomes steady and direct. Through these camera choices, Lankesh clearly shows how power and belief work within the story.

3.5.3.2 Music and Sound

The episode follows a minimalist and functional sound philosophy which is the characteristic of *Malgudi Days*. Music is used sparingly and purposefully that never overpowers the performances or the narrative. The background score mainly uses instruments such as keyboard, tabla, sitar and dholak. These instruments are played in a basic and soft manner, without heavy orchestration. This keeps the mood realistic and matches the simple village setting.

The early scenes between the labourer and Rajam are music free, which makes the scenes feel harsh and realistic. A very small piece of music appears at the end of the first scene, where the worker shows his dislike for Rajam. In the next scene, music is briefly used when they engage in a physical fight to highlight the tension and drama.

Music begins to appear more frequently when Swamiji is within the frame. This shows the shift from physical reality to psychological manipulation and performance. However, when the Swamiji is shown as a spiritual figure, the music never becomes devotional or religious.

During the introduction scene of the Swamiji, the background music is strong and rhythm based with heavy tabla beats. The same music plays again when he gives advice to villagers, which shows that his solution follows a fixed pattern. However, when Rajam appears in front

of the Swamiji, the music changes to high pitch and more tense, showing Swamiji's fear when he realizes that Rajam is the man he once thought he had killed.

In the scene where Swamiji turns the peanut seller into a new Swami, the music sounds mysterious and slightly mystical, supporting the idea of creating a fake spiritual identity. Later, in the climax, when Swamiji tells Rajam to return to his village, the music becomes light and slightly funny. This makes the scene less serious and highlights the irony that Rajam, who criticized the Swamiji, has now been fooled by him.

The episode also used diegetic sounds, which include the sound of water in the well, the noise of a moving bus, birds chirping, and everyday village sounds. At the tea stall, the sound of a radio is heard in the background which feels natural and realistic for a small-town setting.

3.5.3.3 Lighting

The lighting in this episode follows a natural and realistic style. Instead of using artificial lighting to create dramatic effects, Kavitha Lankesh mainly relies on natural light for daytime scenes. For example, the opening scene in the barren land is lit with strong daylight. The light is harsh and direct, with very few softening of shadows. Similarly, the scenes featuring the Swamiji in the village ground under the tree are also lit using natural daylight without using dramatic light that might glorify the character.

The director uses shadows as an important lighting element in several sequences of the episode, especially in scenes related to fear and guilt. During the night confrontation between Rajam and the worker, Lankesh deliberately uses the minimum source of night light and keeps the scene darker to highlight its grim tone. Both characters are placed in a dark environment with only a single light source used to illuminate the scene. Their faces are only partly visible, and darkness dominates the frame. This represents confusion, violence, and moral uncertainty

In the pre-climax scene, when Swamiji reveals his past secret to his wife during dinner, the light becomes more symbolic. One half of his face is lit up and the other remains dark. Lankesh uses this chiaroscuro effect to represent his dual personality. In the final scene, when the peanut seller replaces Swamiji under the same tree, Lankesh uses almost the same natural daylight and shadow patterns as before. This repetition is important as it shows that although the person has changed, the system and illusion remain the same

Throughout the episode, lighting never tries to impress the viewer. It stays simple, believable, and justifies the tone of the narrative. At the same time, it quietly supports the story's deeper meaning by using harsh light for oppression, shadows for fear and guilt, and repeated lighting patterns for irony.

3.5.3.4 Costume

The opening scene establishes a stark class divide through fabric and fit. The worker (Future Swami) is dressed in a simple, worn-out, stained white dhoti and half-sleeve cotton kurta. The fabric is low quality and earth-toned, blending him into the barren land he is digging. This costume choice reflects his invisibility in society and his grounded status as a labourer.

In contrast, Rajam (The Master)'s attire is crisp and structured. He is shown wearing high-quality silk kurta and pyjama with accessories such as diamonds earrings and gold chain. His clothes don't just cover him, they make him seem powerful, wealthy and authoritative. His clothing helps the audience immediately recognize his dominant social position and his control over others. Even later, when he travels to Malgudi, his attire continues to show his social standing.

Swamiji's costume is the most important in the episode because it represents his carefully constructed identity. He is shown wearing a saffron robe, turban, a long fake beard and a hair wig, ash, vermilion marks on the forehead, and a mala of large rudraksh beads. These elements are commonly associated with holy men in Indian society. As a result, the costume instantly creates an image of spirituality and wisdom that makes villagers trust him without question. However, the simplicity and familiarity of the costume also show how easily such an identity can be created. A strong contrast is created when Swamiji is shown at home with his wife. In this scene, he is not wearing saffron robes or a beard, instead he is shown wearing ordinary clothes like any common man such as half pant, simple cotton shirt and a cotton towel draped around his neck. This sudden change visually reveals his true identity and removes the illusion of holiness.

Gopu is dressed in a khadi kurta, pyjama, a white Gandhi cap, and a shoulder bag hanging across his body, visually aligning him with Gandhian ideals of simplicity and service. The peanut vendor is shown wearing a khaki half pant, a coarse shirt, and a cotton towel around his neck to show his working-class identity. When he is transformed into the new Swami, he is given the same costume as the original Swamiji. Swamiji's wife, who appears only in one

scene, wears a simple cotton sari with a border, paired with a blouse, plastic bangles, and a round kumkum bindi.

TABLE 3.5 Costume Analysis: Kapat Jyotishi

Character	Costume Elements	Symbolic Significance
The Worker (Future Swami)	Worn-out, stained white dhoti; half-sleeve cotton kurta; low-quality, earth-toned fabric.	Represents invisibility, poverty, and being grounded in the literal earth he toils.
Rajam (The Master)	High-quality silk kurta and pyjama; diamond earrings; gold chain.	Projects power, authority, and high social standing; establishes a stark class divide.
Swamiji (Public Identity)	Saffron robe, turban, fake beard/wig, ash, vermilion marks, large rudraksh beads.	A constructed identity designed to evoke instant trust, spirituality, and wisdom.
Swamiji (At Home)	Half pants, simple cotton shirt, cotton towel around the neck.	Reveals his true self; strips away the illusion of holiness and reveals a common man.
Gopu	Khadi kurta and pyjama, white Gandhi cap, shoulder bag.	Aligns him with Gandhian ideals, simplicity, and a life of service.
The Peanut Vendor	Khaki half pants, coarse shirt, cotton towel around the neck.	Represents the working-class identity; later mirrored to replicate the Swami's deception.
Swamiji's Wife	Simple cotton sari with border, plastic bangles, round kumkum bindi.	Reflects a traditional, modest, middle-class domestic life.

3.5.3.5 Editing

The director keeps the overall pace of the episode slow and steady by using long takes and minimal cutting. This allows the audience to focus on dialogue, body language, and facial expressions. For example, in the early confrontation between the worker and Rajam, the director avoids quick cuts. The conversation is allowed to play out in longer shots, which makes Rajam's verbal abuse feel more uncomfortable and realistic. The slow pacing effectively reflects the worker's powerlessness.

Most of the episode is edited using continuity editing to maintain a smooth and logical flow of the narrative. However, for certain scene transitions, the director uses fade-out and fade-in techniques. For instance, at the end of the fight scene, after the worker falls into the well, the scene fades out and the next scene which is the bus scene, opens with a fade-in.

The director also employs a montage technique during the transformation of the groundnut vendor into the new Swami. Rather than showing the entire process of dressing up, the transformation is shown using quick cuts such as a shot of the wig being placed, a shot of the turban being tied, and a shot of the mirror reflection.

The most critical editing choice occurs when the Swami (the former worker) first sees Rajam (the former master). Instead of a slow dissolve, the editor uses a sharp, sudden cut to the memory of the fight by the well. This shows the audience exactly what is flashing through the Swami's mind in a split second.

3.5.4 Comparative Analysis of *An Astrologer's Day* and *Kapat Jyotishi*

INCLUSION

The original story has themes such as deception, guilt, fear, psychological insight, destiny, and human nature. Director Kavitha Lankesh has maintained these themes in the episode as well.

All the major characters, such as an astrologer, Guru Nayak and the astrologer's wife are included in the adaptation. Among the minor characters mentioned in the story, such as the medicine-seller, the seller of stolen hardware and junk, magicians, the auctioneer of cheap cloth and the groundnut seller, only the groundnut-seller is included in the adaptation as this character helps move the story forward and gives the narrative a new angle at the end.

The primary locations from the original story are kept in the episode. This includes the astrologer's sitting area under a tamarind tree in the Town Hall Park and the astrologer's home.

The episode maintains all the major situations and events and adds some new ones too. However, the director has completely changed the narrative structure. In the original story, the focus is on the life of an astrologer, but in the adapted version, the focus shifts to Guru Nayak's search for the man who tried to kill him. The astrologer appears in the story only when Rajam (Guru Nayak) arrives in Malgudi looking for him.

EXCLUSION

In the original story, Narayan describes how the astrologer begins his day: "Punctually at midday he opened his bag spread out his professional equipment, which consisted of dozen cowrie shells, a square piece of cloth with obscure mystic charts on it, a notebook and a bundle of palmyra writing" (Narayan 3). However, director Kavita Lankesh has omitted this scene from the episode. The episode directly introduces the astrologer talking to his clients and giving them advice on their issues.

Another major exclusion from the text is a variety of trades and occupations, such as the medicine-seller, sellers of stolen hardware and junk, magicians and the auctioneer of cheap cloth. The inclusion of this could have made the episode more authentic, but again, the reason for this exclusion might be the budgetary issues. A low budget always puts some limitations on the director, and he has to compromise on the narrative. However, exclusion of these characters does not affect the main storyline.

COMPRESSION

The major compression in the narrative happens in the climax scene between the astrologer and his wife at night.

In the original story, the astrologer returns home where his wife is waiting for him. He tosses the coins given by Guru Nayak at his wife and asks her to count them. She counts them and finds they amount to twelve and a half annas in total. She becomes excited by seeing such a handsome amount and plans to buy jaggery and coconut for their child. However, the astrologer becomes angry on Guru Nayak as he had promised him to give one rupee and gave only twelve and a half annas. After dinner, the astrologer reveals the secret about Guru Nayak to his wife. This whole sequence is compressed in the episode. This scene between

the astrologer and his wife starts midway where the astrologer is already having dinner with his wife. During this conversation, he reveals the secret about Rajam (Guru Nayak).

The reason for the compression could be that the director wanted to conclude the episode without dragging the scene, especially because television allows limited time.

EXTENSION

The director has extended the fight scene between the worker(astrologer) and the landlord (Guru Nayak). The director has shown Rajam in a drunk state, abusing the worker which results in a heated argument between the two, ending up in a physical fight. In the original story, the fight between the astrologer and Guru Nayak is not clearly explained; the readers have to imagine about the reason for the fight on their own. But in the adaptation, the extension of the scene clarifies the logical reason for the fight.

Another important extension is the addition of the groundnut seller's scene in the climax. The original story ends when the astrologer reveals the secret to his wife. But in the episode, Swamiji tells his wife during dinner that he will no longer continue as a swami because he has already replaced himself with a new swami-the peanut vendor-who will share his earnings with him. The next scene opens with the groundnut seller as a new Swamiji of the village. He sits under the same tree where the astrologer used to sit, surrounded by the villagers. He tells the villagers that Swami Divyanand has travelled to Kashi for meditation, so he will take care of all his duties until Swamiji returns. This new addition gives the episode a complete and satisfying ending. By giving importance to a minor character, the director creates a fresh and meaningful climax.

Lankesh has extended the narrative by adding a scene between Swamiji and the groundnut seller. The groundnut seller complains that his sales are quite low and asks for advice. Swamiji suggests that he needs to be more alert and understand his customers better. He emphasizes that simply shouting phrases like "Take hot groundnuts" is not enough and suggests using more creative slogans. This addition helps to build a relation between Swamiji and the groundnut vendor.

The narrative is also extended by adding several scenes of the astrologer's clients. One is where Swamiji is addressing a villager who mentions he has been employed at a company for twenty years but hasn't received a promotion or a pay raise. Swamiji tells the man that his past actions are affecting his present circumstances. Swamiji then advises a woman to

control her anger. Then a man tells Swamiji that his younger brother has been missing for four days. Swamiji explains that it is due to bad planetary positions and assures him that his brother will return in three months. In another scene, a man approaches, crying and revealing that his wife and children have left him. Swamiji suggests him to chant "Om Namah Shivaya" seven times a day for twenty-one days.

These added scenes show how much Swamiji is popular amongst the villagers and how people follow him blindly. This extended on-screen time provides the scope for the audience to understand the role of an astrologer.

SUBSTITUTION

The director has changed the name of Guru Nayak to Rajam. This may create a sense of familiarity with R. K. Naryan's other work *Swami and Friends*.

The director has also changed the personality traits of the astrologer. In the original text, Narayan portrays the astrologer as an honest person who makes his living through experience and understanding of human nature: "All the same, it was as much an honest man's labour as any other..." (Narayan 4). However, in the episode, the director depicts the astrologer as a trickster or a con man who cleverly gains the trust of his clients.

In the original story, it is the groundnut seller "who gave his ware a fancy name each day, calling it Bombay Ice-Cream one day, and on the net Delhi Almond, and the third Raja's Delicacy, and so on..." (Naryan 3). But in the episode, it is the astrologer who advises the groundnut seller to use such attractive name to increase the sale of his groundnuts.

Another major change is related to the astrologer's profession. In the original story, the astrologer does not change his profession. However, in the episode, the director has altered the narrative to end the story in a different way with a new climax. In the episode, the astrologer decides to leave astronomy and return to his parents to lead a normal life in the village.

As the narrative is changed in the episode, the nature of the character is also changed. In the episode, Rajam (Guru Nayak) is shown as a man who constantly doubts the Swamiji. He does not believe his friend when he talks about Swamiji's predictions. Rajam argues that Swamiji's predictions are simple observations of human nature, as every human has three major problems in his life i.e. woman, money and alcohol, and Swamiji always pinpoints these three problems in everyone's life. This alteration fits Rajam's character as he is shown

as a shrewd and cruel person from the beginning of the episode. So, the director has maintained his nature throughout the episode.

RE-SEQUENCING

The director has restructured the narrative majorly. The original story focuses around the central character-an astrologer and his single day routine. It narrates the story from his point of view. On the contrary, the adaptation narrates the story from Guru Nayak's point of view which spans over two days.

To focus on Guru Nayak and his search for the man who tried to kill him, the director extends the storyline from one day to two days. This additional screen time helps the audience to understand the significance of the astrologer's character. It also reveals his deception and the methods he uses to manipulate his clients. Through this change, the director presents a different perspective on the influence of the astrologers in Indian society.

Unlike the original story, which is in non-linear form, director Kavitha Lankesh presented it on the screen in a linear form with the sequences in chronological order. The original story opens with the description of an astrologer and his routine in Malgudi. But the adapted episode opens with a new scene between the man and the landowner in the native village of an astrologer (which is mentioned in the INVENTION category also). In the original story, Guru Nayak is introduced towards the end of the plot to create a twist. However, in the adaptation, he is introduced in the very beginning of the episode.

In the episode, the fight between the worker(astrologer) and the landowner (Guru Nayak) is shown early. In the original story, this is revealed later towards the end of the story, as a part of the twist. By placing this scene at the beginning, the director clarifies the reason behind their fight. This restructuring of sequences helps the story to move in a chronological order. The change of narrative helps the audience to familiarize themselves with the past life of the astrologer.

INVENTION

In the original story, the astrologer is not given any name. In the episode, the director gives him the name Swami Divyanand.

The director has invented new characters such as the bus conductor and Guru Nayak's friend Gopu, who arrives to receive him at the bus stop.

The director has also invented totally new scenes to make the story linear. One of them is a scene between Rajam and the bus conductor when he is travelling to Malgudi. The bus conductor tells Rajam how Swamiji has changed the lives of many people. This scene and the character are added to glorify the astrologer and show his popularity.

Another scene is between Rajam and his friend Gopu. Gopu arrives to receive him at the bus stop and they walk to a tea stall. During their conversation Gopu praises Swamiji and his achievements. The director includes this character to introduce the astrologer in the storyline. The original text does not present the astrologer as a distinguished figure, but in the episode, the astrologer is depicted as a celebrated and esteemed person in Malgudi. This new character of Gopu serves as a means to connect Guru Nayak (Rajam) with the astrologer. The purpose of incorporating this extra character is to ensure that Guru Nayak's encounter with the astrologer appears to be a natural event for the viewers.

Similarly, another new scene is between a groundnut seller and the astrologer, where the astrologer transforms the groundnut seller into a new Swamiji. This scene is added to add context to the climax of the episode. The director has added the new climax scene as well, where the groundnut seller- the new Swamiji- has replaced the astrologer, and as his disciple, he gives the solution to the problems of the villagers. This scene serves as an example of narrative EXTENSION as well.

The opening scene and its subsequent scene, between the worker (astrologer) and the landowner (Guru Nayak) also invented by Kavitha Lankesh. In the first scene, the worker is shown digging the land. The landowner arrives and invites him to his house for drinks that night. Here, the worker expresses his dislike towards the owner. In the next scene, later that night, the worker visits the landowner, and they indulge in heated arguments and a physical fight. This scene is added to clearly explain the reason behind the fight.

3.6 Analysis of *The Doctor's World* and *Akhiri Baat*

3.6.1 *The Doctor's World*

The Doctor's World is a brief narrative centred on Dr Raman, a straightforward, exceptionally skilled, and frequently forthright doctor in Malgudi. In Malgudi, Dr Raman is well-known for precisely forecasting his patients' future, whether they will survive or die. He has a reputation for never making a mistake. He holds the conviction that comforting

falsehoods cannot save lives. He is quite adamant about this. He frequently laments that people only come to him for assistance when the patient is near death, either because they are unable to pay him as his visiting fee is twenty-five rupees, or because they do not want to face the reality that their relative is gravely ill.

One day, Dr Raman discovers that his friend Gopal is seriously ill. Both men are in their forties and have been friends since kindergarten. Gopal's son approaches the doctor, requesting him to visit and check on his father. The doctor finds out that Gopal has been feeling unwell for a while, but his family chose not to disturb him about it.

Gopal's wife is anxious to know about his husband's health. When she asks the doctor, whether Gopal will recover, Dr Raman refuses to provide specifics. Gopal, too, wants to know whether he will pull through. Gopal informs the doctor that if he is not going to survive, he must sign his will, which will settle his financial concerns, before it is too late. Nonetheless, Raman refuses to communicate directly with Gopal. He goes outside and sits in his car, contemplating what to do. Eventually, he decides to if his words can save Gopal's life he will lie this time. He returns to Gopal and tells him that he will live because his heart is perfectly sound. As Gopal hears this, his face starts glowing. The doctor advises Gopal to take rest and leaves for home. On his way home, he pauses for a moment at his hospital, summons his assistant, and asks him to attend Gopal because his heart could fail at any time.

Next morning when Dr Raman arrives at Gopal's house, he is surprised to see Gopal fit and fine. He informs Gopal's wife that Gopal will live to be ninety. This news makes Gopal very happy, and he does indeed fully recover. However, the story's conclusion reveals that Dr Raman has no idea how his friend managed to survive his attack, and he will continue to be perplexed by all his life.

3.6.2 *Aakhiri Baat*

Directed by: Kavitha Lankesh

The episode starts with the hospital setting, where Dr Raman exits the operation room and encounters his friend Gopal, who is awaiting him. They are in the doctor's cabin where Gopal commends his friend, Dr Raman, asserting that he is the final ray of hope for patients, who seek him out when other doctors and experts despair. He adds that people seek him out because he speaks the truth regarding them. He never offers his patients unrealistic

expectations, which is why everyone has faith in him. They both leave from there, and the scene cuts to the following scene.

In the following scene, Dr Raman and Gopal are shown sitting at a canteen, where Dr Raman talks about Gopal's unresolved land disputes with his cousins. A waiter approaches the doctor and requests a prescription for his ill wife. The doctor asserts that he does not prescribe medication without examining the patient first. The doctor and Gopal then discuss the challenges a physician encounters due to the need to be accessible at all times.

The following scene begins with a young boy seated on a bench in Dr Raman's clinic. The doctor steps outside and upon noticing the boy, he greets him and inquiries about his father, Gopal. The boy states his father is quite sick and cannot rise from the bed. Anxious doctor tells the boy to go, promising to visit Gopal after completing his surgery. The boy departs, and the scene transitions to the following one.

The next scene begins with a wide shot of Dr Raman's clinic. Dr Raman steps out, gets into his car, and drives away. The scene transitions to Gopal's home where Gopal is resting on his bed, alongside his wife. Dr Raman arrives to examine Gopal. Gopal's wife, Vijaya tells the doctor that Gopal has been lying in bed for six days. When Dr Raman inquires whether she has taken Gopal to see any doctor, Vijaya responds that Dr Krishnamurthy from the neighbourhood examined Gopal and provided some medication as well. Doctor administers an injection to Gopal. Then the doctor instructs Vijaya to allow Gopal to rest, promising he will return shortly. As he exits, the scene cuts to the next one.

In the next scene, the junior doctor, Iyar, instructs nurse, Kanta to take surgical instruments as they have to leave immediately with Dr Raman to Gopal's house. The nurse says Gopal is a good friend of Dr Raman. They have known each other for 30 years, studying together from the first grade.

In the following scene, Dr Raman and his team arrive at Gopal's residence. He informs Vijaya that they must proceed with the operation right away, as there are no alternatives. Upon hearing this news, Vijaya collapses, and nurse Kanta steps in to assist her.

Inside the room, Dr Raman is accompanied by Dr Iyar. Dr Iyar inquires if Gopal will make it through. Dr Raman responds that he is doing everything in his power to save him. Iyar comments that Gopal's pulse is showing signs of improvement. Dr Raman expresses his skepticism, noting that in such cases, an improved pulse can be misleading and offer false

hope. He adds that if Gopal's pulse remains stable until 8 in the morning, he could live for another forty years. Dr Raman then advises Dr Iyar to head home. In the subsequent scene, Vijaya and the children express their gratitude to Dr Raman. He tells them to let the patient rest. As they exit, Dr Raman instructs Kanta to give Glucose and brandy to the patient every forty minutes.

As Dr Raman exits the room, Vijaya inquires about Gopal's condition. He advises her not to ask questions at the moment. Nevertheless, she presses for the truth, but Dr Raman insists that it is not the appropriate time for such revelations. When he remains silent, Vijaya begins to weep. Dr Raman enters the Gopal's room, and the scene transitions to the next scene.

In this scene, Gopal urges the doctor to tell him the truth about whether he is going to die. Gopal explains that it is crucial for him to know how much longer he has, as he needs to finalize his will. He requests that the doctor ask Vijaya to retrieve the will documents right away and asks Dr Raman to act as a witness. Dr Raman reassures him that there is nothing to fear. Gopal insists that he cannot leave without resolving the land dispute, fearing that his wife and children will be left to beg. Dr Raman assures him not to worry, promising to handle everything as he exits the room, and the scene fades out.

In the following scene, Dr Raman is outside Gopal's residence, feeling anxious. Kanta arrives and reveals that she has given sleeping pills to Vijaya. The doctor is troubled since it is now midnight, and for the will to be signed, it must be completed within two hours; otherwise, it will not get signed at all. He expresses that asking Gopal to sign the will signifies a loss of hope, but if he refrains from asking and Gopal does not make it through the night, then Vijaya and the children's lives will be devastated. The nurse asserts that there is still some glimmer of hope, to which the doctor agrees and the scene cuts.

Dr Raman steps into Gopal's room and reassures him not to worry about the will, insisting that he is not going to die; his heart is functioning well and he is improving every second. Upon hearing this, Gopal's face brightens. He responds that if Dr Raman is saying this, it must be true. Dr Raman advises Gopal not to think too much and to get some rest, promising to return the following morning, and the scene gradually fades out.

The scene reopens with Dr Iyar seated on a bench outside Gopal's home. Dr Raman approaches, and Dr Iyar informs him that Gopal is doing exceptionally well; after two a.m., his pulse rate begins to rise. This news surprised Dr Raman, and filled with joy, he rushes to see Gopal. Upon entering Gopal's room, he finds Gopal sitting on his bed, engaged in

conversation with his daughter. Dr Raman tells Gopal that he has proven him wrong, as he had little faith in his survival, yet here he is, alive and ready to sign the will. With this, everyone shares a laugh, and the episode concludes.

3.6.3 Technical Analysis of *Akhiri Baat*

3.6.3.1 Camera Work

The camera work in *Aakhiri Baat* follows the signature visual language of *Malgudi Days* which is quiet, observational and emotionally restrained. The episode opens with a tightly framed shot of the doctor's clinic with a long lobby from the entrance with pronounced depth. This use of depth symbolically suggests that the doctor's word is deep, layered and complex like the frame itself. In almost every scene, the camera remains objective and steady without any moment. Kavitha Lankesh deliberately chose this to show the emotional stasis Gopal's life which is caught between life and death, unable to progress.

Throughout the episode, Lankesh uses static medium shots and two-shots to depict the conversations between Dr Raman and Gopal, the doctor and his assistants, the nurse and Dr Iyar, and the doctor's interactions with Gopal's family members. Lankesh uses wide shots in very few scenes, mainly to establish spaces like the clinic or Gopal's house. Once inside the room, the framing becomes tighter that subtly increase psychological pressure in the visuals.

In some scenes, Dr Raman is captured using low-angle to emphasise his god-like status people give him, which contrasts with his internal helplessness during the operation. To convey the doctor's tension and Gopal's anxiety on the deathbed, the director chooses close-up shots that capture the micro expressions of the actors. This allows emotional depth to emerge organically rather than through dramatic camera movement.

3.6.3.2 Music and Sound

The episode uses music gently to set the mood and emotions, without forcing the audience to feel a certain way. Lankesh employs music only sparingly and subtly which is mostly soft and atmospheric. The episode mainly utilises musical instruments such as the flute, sitar, and piano as its primary music sources.

The flute plays a significant role in the background score. It is first heard during the conversation scene between Gopal and Dr Raman. where Dr Raman is established as the patients' last ray of hope. The gentle sound of the flute complements the scene and reflects

Dr Raman's calm, compassionate personality as the saviour of the last hour. Later, in the conversation scene between Gopan and Dr Raman at the restaurant, the sound of soft piano is used which creates a light and relaxed mood.

When Dr Raman confides to his assistant that he is uncertain whether Gopal will survive, the flute's melody becomes tense which heightens the sense of anxiety and uncertainty. When Gopal's wife learns about his life-and-death situation, the music takes on a gloomy and melancholic tone to show her emotional distress. In the final scene, when Dr Raman receives the news of Gopal's survival, the music transforms into a happy and cheerful tune which provides emotional resolution and relief.

To allow emotions to resonate more naturally with the audience, in addition to music, Lankesh effectively utilises silence during tense moments in the episode. To ground the story in reality, the episode utilizes a rich layer of ambient sounds also. The sound of a car passing, the sound of medical instruments, the chirping of birds, and the sound of a cuckoo enhance realism in the episode. The familiar *Malgudi Days* theme also appears at the opening and closing of the episode which adds a sense of nostalgia.

3.6.3.3 Lighting

Throughout the episode, the use of lighting is minimal, which gives the narrative the realist texture of the world. The episode moves through distinct lighting phases to depict the passage of time and changing moods. In early scenes in the hospital and restaurant lighting is evenly spread, shadow-free and natural. This reflects the order, clarity, and professional confidence of Dr Raman's world and underscores him as a rational and ethical doctor. Inside Gopal's home, the lighting shifts to a warm and dark like the soft glow of kerosene lamps or low-wattage bulbs. This creates a claustrophobic, intimate atmosphere that represents the domestic tension of the family.

In the night scenes, Lankesh uses chiaroscuro lighting to show Dr Raman with one half of his face clearly lit and the other half in dark shadow. This shows his inner struggle. The light side represents the doctor and scientist who believes in telling the truth. The dark side shows his pain as a close friend who is afraid of losing Gopal and tries to hide that fear. The very dark corners of Gopal's room suggest the approaching presence of death. By leaving the edges of the scene in darkness, the lighting draws attention to the small area of light around Gopal. This makes his life feel delicate and uncertain, and increases the tension for the viewer.

3.6.3.4 Costume

The costume department uses a restricted colour palette to maintain the serious tone of the episode. The Doctor often wears bright white, which stands out against the warm browns and creams of the house. This makes him look separate, like an outsider and a healer, while the others feel like insiders and patients.

Dr Raman's costume is his most defining feature of the episode. It represents his discipline, honesty, and rational thinking above everything else. He wears black pants and a shirt topped with a white medical coat which marks his role as a doctor. Nurse Shanta and Dr Iyar are shown dressed completely in white. Shanta wears a white sari with a white blouse, along with a gold chain, gold earrings, gold bangles and red bindi. Dr Iyar is shown wearing white pants, a white shirt and a white medical coat. Their white clothing highlights their professional identity.

Gopal is shown wearing plain, dull-coloured pants and a shirt. His costume reflects his modest lifestyle. As his health gets worse, his clothes start to look messy. His collar is left open, and the fabric hangs loosely on his body. This shows how weak and fragile he has become, especially when compared to the Doctor, who always looks neat, strong, and well-structured. Gopal's wife Vijaya wears simple, traditional cotton sarees in muted, earthy tones, with mangal sutra, glass bangles, golden ear pieces, nose piece and round maroon bindi. The lack of vibrant colours or heavy jewellery suggests a household in crisis. Gopal's son, Krishna, wears cotton pants and an oversized shirt. His clothing is simple and practical, which was common for young men of that time. This modest style reflects the middle-class life of the family, the same life that Dr Raman is trying hard to protect from money problems caused by the land dispute.

The clothes also look old and used, not new. They appear washed and worn over many years. This makes Malgudi feel more real, like a small town where people use the same clothes for a long time. Importantly, the costumes do not show changes in emotions or values. The clothes remain the same during moments of hope, sadness, or relief. This neutral use of costume means the episode does not guide the viewer's feelings. Instead, it allows the audience to think and decide the meaning on their own.

TABLE 3.6 Costume Analysis: Akhiri Baat

Character	Specific Attire & Accessories	Symbolic / Technical Meaning
Dr. Raman	Black pants, formal shirt, and a stark white medical coat.	Represents discipline, rationalism, and professional detachment. The white stands out as an “outsider/healer” against the warm house tones.
Gopal	Plain, dull-colored pants and shirt; loose fabric; open collar as health declines.	Reflects a modest lifestyle and physical fragility. The disheveled look contrasts with the Doctor’s “well-structured” appearance.
Vijaya (Wife)	Simple cotton sarees in muted, earthy tones; mangalsutra, glass bangles, maroon bindi.	Suggests a household in crisis. The lack of vibrant colors emphasizes the somber, domestic gravity of the situation.
Nurse Shanta	All-white sari and blouse; gold chain, earrings, bangles, and a red bindi.	Highlights her professional identity while maintaining traditional Indian cultural markers.
Dr. Iyar	White pants, white shirt, and a white medical coat.	Reinforces the clinical atmosphere and the “army of science” fighting to save Gopal.
Krishna (Son)	Cotton pants and an oversized, simple shirt.	Reflects the middle-class reality of Malgudi and the practical, modest style of young men in that era.

3.6.3.5 Editing

The editing in this episode is sharp and smooth, which helps maintain the rhythm and flow of the story. In *Aakhiri Baat*, Lankesh uses reaction-based editing rather than action-based editing. Instead of focusing on what is happening, the editor focuses on how characters react. Many shots are held for longer and stay on Dr. Raman, allowing the audience to clearly see his inner dilemma without him saying much. Often, when a family member is talking or crying, the editor keeps the camera on Dr. Raman's quiet face. This shows that while others are free to show their sadness, the doctor has to stay calm and silent. By watching his facial reactions, the audience can see his inner struggle without words.

During the night waiting at Gopal's bedside, the pacing is very slow. The director uses long shots that last a long time, making every minute feel heavy and painful. By not cutting quickly, the audience is made to wait just like the Doctor, sharing his stress and exhaustion.

Cross-cutting is used only when it is really needed, such as switching between what the doctor is doing and how the family reacts. Even then the editing does not try to create extra drama or suspense. Instead, the episode keeps a calm, steady pace that matches the uncertain and unavoidable nature of real medical situations.

There are no heavy reaction shots that tell viewers how to feel about Dr Raman and his decision. There are also no sharp or sudden cuts to suggest guilt or relief. Instead, scenes often end softly, with gentle cuts or fades. This quiet ending style helps keep the story open-ended and shows that the ethical questions have no clear answers.

Lankesh uses dissolve transitions to show the smooth passing of time. After the operation, when Dr Iyar leaves for home, the next scene begins with a dissolve. This helps the transition feel calm and natural moving the story forward without breaking the flow. She also uses a fade-out when Dr. Raman leaves Gopal's room after telling him that he will be alright. The scene fades out quietly, and the next scene opens with fade-in in the next morning, when Dr Raman arrives at Gopal's house, Dr. Iyar informs him about Gopal's survival. These fades make the shift in time gentle and emotional, without creating sudden drama.

3.6.4 Comparative Analysis of *Doctor's World* and *Akhiri Baat*

INCLUSION

The director has included all the main characters from the original stories in the episode. Major characters such as Dr Raman, Gopal and Gopal's wife are kept in the episode. The minor characters like Gopal's son, his other children, Dr Raman's assistant and nurse are also included in the episode.

The two main settings of the story, Dr Raman's clinic and Gopal's house, are created appropriately in the episode, which are synced with the narrative. Additionally, minor settings such as the village restaurant are also included to make the narrative more authentic.

The major events from the original story are maintained in the episode.

EXCLUSION

Despite major inclusion, like other episodes, this episode also excludes some narrative events. In the original text, for example, when Dr Raman leaves Gopal's house after assuring him that his heart is normal and he will be alright by the morning, on his way home he stops for a moment at his hospital, calls out his assistant and asks him to go immediately to Gopal's house "with a tube of---- in hand," and tell him to "give it in case the struggle is too hard at the end" (Narayan 18). But in the episode, this whole sequence is excluded.

Another major exclusion of the narrative is the climax. In the original text, the story ends when Dr Raman and his assistant are going back to the hospital, the assistant sitting beside him in the car asks whether Gopal is going to live, to which Dr Raman confidently replies that he would bet on it that Gopal would live to be ninety. Dr Raman further adds that how Gopal has survived the attack will be a puzzle to him all his life. This whole sequence is also excluded from the episode. The reason behind these omissions is to keep the narrative short.

COMPRESSION

A major example of narrative compression is the omission of the narrative's climax. As mentioned in the EXCLUSION category, the original narrative ends in the car where Dr Raman asserts to his assistant that the survival of Gopal will be a mystery for him all his life. But in the adaptation, the episode ends in Gopal's house only. The whole conversation takes place in Gopal's house and the director concludes the episode there.

In the original story, when Dr Raman arrives at Gopal's house the next morning, "From his car he made a dash for the sick bed. The patient was awake and looked very well. The assistance reported a satisfactory pulse. The doctor put his tube to his heart, listened for a while and told the man's wife, "Don't look so unhappy, lady. Your husband will live to be ninety" (Naryan 18). This whole sequence is omitted, and the narrative is compressed (this sequence also comes under the EXCLUSION category). In the episode, when the doctor arrives at Gopal's house, his assistant, who is sitting outside the house, gives him news that Gopal is absolutely fine. Then the doctor goes inside, where he sees Gopal sitting with his wife and kids.

The director has avoided the reference to the visiting fees of Dr Raman, which is twenty-five rupees as avoiding this reference doesn't hinder the narrative. The main purpose of the director is to focus on the core of the narrative, and such a minor reference does not add any value to the narrative.

EXTENSION

The story '*Doctor's Word*' is a third-person narrative that describes Dr Raman's characteristics, his lifestyle, professional approach and his interactions with the patients. The director has delivered this information through a scene between the characters Dr Raman and Gopal. For instance, in a scene at a village restaurant, Gopal talks about Dr Raman's nature and characteristics. Through this conversation, the audience understands Dr Raman's character.

The source text states Dr Raman and Gopal "had known each other for forty years now, starting with their kindergarten days" (Narayan 14). To deliver this information, the director has included a new scene between the nurse and the assistant, where the nurse tells the assistant that Dr Raman and Gopal have been friends for 30 years since the first standard. This addition expands the narrative. (This also includes in the INVENTION category)

The original story briefly mentions the characters of a nurse and an assistant. However, the screen expands upon these characters by integrating additional scenes and their interactions with other characters. These new characters are referred to as Kanta and Dr Iyar, respectively. In the episode, Kanta's character is given more weightage by assigning her extra duties such as taking care of Gopal's wife and bringing emotional support to the family. By expanding the role of side characters, the director makes the narrative clearer and more engaging for the audience.

SUBSTITUTION

The major narrative substitution appears in the sequence mentioned in the text: “He walked off to his car, sat in the back seat and reflected. He looked at his watch. Midnight. If the will was to be signed, it must be done within the next two hours, or never” (Narayan 17). In the episode, this sequence is substituted with a scene between Dr Raman and Nurse Kanta. When the doctor comes out of Gopal’s room and walks around in tension, the nurse Kanta arrives and asks the doctor what he is thinking and at that time, the doctor tells her about his dilemma. By substituting the scene, Kavitha Lankesh has utilized the artist to his full potential. In this way, she has given more screen time to Kanta’s character. If it had been kept like in the original story, it might be monotonous as Dr Raman is talking to himself and couldn’t figure out what to do. But through the conversation with the other character, the scene becomes lively and visually appealing.

Another substitution is seen in the climax. In the original story, the climax takes place in the car, where Dr Raman talks to his assistant about Gopal’s survival. But in the episode, this event is omitted, and the climax is compressed and substituted by the scene at Gopal’s house, where Dr Raman receives the news of Gopal’s survival. The atmosphere becomes lively, and Dr Raman remarks funnily to Gopal that he is alive today only because he wanted to sign the will. Everyone laughs and the episode ends on a happy note.

RE-SEQUENCING

In the original story, after the description of Dr Raman, his nature, value of his works, in the first paragraph, Narayan starts the main story with Dr Raman: “Today, standing over a bed, the doctor felt that he himself needs someone to tell him soothing lies. [...] On the bed lay his dearest friend in the world: Gopal” (Narayan, 14). The story then narrates the backstory about how and why Gopal is there on the patient's bed. However, the director Kavitha Lankesh has started this episode in a linear narrative style. She has restructured the narrative by starting the episode with the introduction of Dr Raman and his friend Gopal, who sit in the doctor’s cabin and chat about their lives. Through their conversation, the audience comes to know about Dr Raman’s work and ethics.

INVENTION

There are no major inventions in the episode except the names of the characters. In the original story, Gopal’s wife, his son, Dr Raman’s nurse and assistant are not given specific

names. In the episode, these characters are referred to as Vijaya, Krishna, Kanta, and Dr Iyar respectively.

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CHAPTER - 4

Comparative Study of Ruskin Bond's *Ruty, The Boy from the Hills* and its Television Adaptation

4.1 Television Show: *Ek tha Rusty*

Ek tha Rusty is a semi-autobiographical series adapted from the work of Ruskin Bond. It was produced and directed by Shubhdarshini Singh and aired on Doordarshan in three seasons from 1995 to 2015.



FIGURE 4.1 Screenshot from *Ek tha Rusty* Episode

The first season is made up of 26 episodes, aired in 1995. It presented audiences with a young boy, Rusty. The narrative took place in the 1930s, amidst the British Raj, and focused on ten-year-old Rusty's experiences in a boarding school and his connections with friends and family in Dehradun. The role of Rusty is played by different actors across the seasons, with Zarul- portraying the younger Rusty in season-1. Ruskin Bond himself made an appearance at the start of each episode to present the story. Shantanu Mahapatra composed its melodious music. The stories are adapted from the book Rusty-The Boy from the Hills and Rusty Runs Away.

The second season aired during 2012-2013, comprising of 26 episodes which was continuation of season-1. It jumped ahead to the 1960s which showcased an older Rusty, now approximately 30 years old, who had come back from England and was attempting to establish himself as a writer in Mussoorie. Vipul Gupta portrayed the character of the older Rusty. This season contained the stories adapted from the "Sensualist," "Time Stops at Shamli," and "Shooting at Mango Top." The music of this season was composed by Sharat Chandra Shrivastava.

The third season consists of an uninterrupted 26-episode storyline entirely inspired by Ruskin Bond's 2012 book, Maharani. In this semi-biographical story, an older Ruskin narrates his school days friendship with Neena, a gorgeous and pampered princess (Maharani) who became a widow in the fictional town, Mastipur. The television show transforms the novel's expansive narrative: Neena's sorrowful history, her impulsiveness with romance and drinking, and the lasting connection she shares with Rusty. Critics observe that Maharani stands out as "one of the mature novels" in Bond's collection, concentrating on adult themes. Actor Bhanu Uday played the character of Rusty this time. Again, the music of this season was also composed by Sharat Chandra Shrivastava.

For the comparison, the following five stories are selected.

1. *The Room of Many Colours*
2. *The Funeral*
3. *Life with Uncle Ken*
4. *The Photograph*

4.2 Analysis of *The Room of Many Colours*

4.2.1 Textual Analysis

The Room of Many Colours is told from the perspective of a nine-year-old boy named Rusty, who is growing up in India during the 1940s. The story beautifully portrays the blend of childhood wonder, cultural nuances, and the subtle undercurrents of adult lives as seen through the innocent gaze of a young boy.

Rusty and his father, who is thirty-nine, live in an old palace in Mussoorie. Adventures, walks, and the never-ending questions that his patient, perceptive father patiently answers occupy his days. Rusty's knowledge of the world expands as a result of these conversations, which cover everything from insects to far-off places.

Their unusual home also includes Dukhi, a depressed gardener who enjoys vibrant colours, and Ayah, Rusty's caregiver, who enchants him with tales of spirits and a reincarnated prince. Rusty has an inquisitive attitude toward the world around him and makes an effort to comprehend adult thought processes and local customs.

One day, Dukhi sends Rusty to deliver a colourful bouquet to a tiny, isolated, elderly woman who resides in the undisturbed upper levels of an old palace. As Rusty ascends the woozy spiral staircase of the palace, he encounters the Rani, a weird and whimsical lady who dwells in a chamber filled with light that streams through panes of coloured glass, creating a realm of shifting shades. Rani claims to be a queen of the palace. She secretly shares chocolates with him and recruits his assistance for a simple task: picking a red rose from the garden, cautioning him to maintain secrecy, especially from Dukhi.

Rusty is intrigued by the Rani and her proclamations and slowly immerses in her bizarre world. She tells stories of a prince who died and returned as a snake in the banyan tree, and she suspiciously avoids all people with green or yellow eyes. Meanwhile, Rusty's commentary on Dukhi, who sent flowers to the Rani and behaved strangely when Rusty suggested a romance between the two, works to intertwine this fantastical plot line.

Simultaneously, the aftermath of World War II encroaches on their lives. Rusty's father declares he is moving to Delhi and will join the Royal Air Force. Instead, Rusty is initially excited but ultimately disenchanted to learn that he will move to Dehra with his grandmother and away from his father and their "affluent" life. Before he leaves, Rusty is torn between the practical knowledge of his father and Ayah and

the magical thinking of the Rani. He cannot bear to think of the prince who was turned into a snake, or of the mystery that might link Dukhi to the Rani.

At the climax of the story, when Rusty must confront the reality of the change about to occur in his life, he bids farewell to the palace, the enigmatic Rani, and the vibrant world of his Indian childhood, as he prepares to begin a new life with his grandmother.

4.2.2 Episode-1 Analysis

The episode opens with the voiceover and visuals of Ruskin Bond who narrates that he wrote a story yesterday while remembering his father who taught him to write. Voiceover continues as he flips through the albums expressing his desire that he wants to write about the days they spent together, about the people he grew up with, about the events that were part of his life - sweet, sour, strange and beautiful, filled with all kinds of colours. As the voice-over comes to an end, we see a little boy of ten in the garden, kneeling with a little insect in his palm, curious to know its name! As the frame widens, we come to know that the boy is in the garden of his bungalow.

The scene continues as the boy's father emerges from the bungalow with the Aaya of the boy. The boy runs towards his father and shows him the insect. The father identifies the insect as a ladybug. And here we come to know that the boy's name is Rusty. Rusty asks where this ladybug comes from, to which his father replies that it must have fallen from the sky, probably with the raindrops. His father then goes on to teach the children of Raja Sahib, and Rusty decides to join him, leading to a transition to the next scene.

In the next scene, we see Rusty walks alongside his father and asks if he enjoys teaching, to which his father replies he loves it and mentions that Raja Sahib has provided them with a bungalow, servants and a car. They enter Raja Sahib's palace, where a guard greets them. They walk through the grand corridor of the palace and enter the spacious study hall, which is equipped with different study aids such as a globe, a small biology and chemistry lab, shelves of books, etc. Seeing all these, Rusty becomes excited and curious and asks his father how far the ocean extends, to which the father replies it goes everywhere. Rusty shoots another set of questions like if the ocean reaches to the end of the world, if the earth is flat, if his father has travelled the whole world, if England is better than India, if the crocodile of England is smaller than those of India. To which his father replied he had travelled England and explains that England is different from India in many ways. His father explains to him

that if everything were the same, the world would become colourless. Thoughtful Rusty agrees with his father. Just then, Raja Sahib's children arrive and take their seats at their desks. As his father starts teaching the kids, Rusty runs off, and the scene dissolves to the next scene.

In the next scene, Rusty arrives, running towards a gardener named Dukhi, who is busy digging weeds from the ground. Rusty sits beside him and begins asking questions: "Why is your name Dukhi? Why do you always sit while working? Are you very old? Is your age 36?" He then runs off, stating that he knows one thing about Dukhi: he loves flowers.

The next scene opens with Rusty's father listening to music on the radio. Rusty is seen running into the room, with Aayah chasing him to change his clothes, but Rusty doesn't listen to her. His father enters, and Aayah leaves, handing the clothes to him. While his father changes his shirt, Rusty asks him if they will live in India forever. His father replies no. When Rusty asks for the reason, his father says it's very hard to explain. Rusty then asks another question, stating that his nanny told him India belongs to the King of England and that the diamonds and jewels in his crown were taken from India. He adds that the nanny says it's difficult to get back the diamonds and jewels as the crown is always on the king's head, even when he is sleeping. He asks his father how many years they have been there, to which his father replies that he has been there since Rusty's birth. Rusty then asks if he cannot stay there. When his father asks if he wants to stay there, Rusty says he wants to travel the whole world. He then asks if they can take the nanny along. His father doesn't reply, instead saying good night to him. The Aaya also tells Rusty to say his prayers and go to sleep. His father leaves, and Rusty says his prayers and sleeps on the bed. The nanny comes to tuck him in properly, and Rusty asks her to tell him a story about a princess. The nanny begins a story about a beautiful princess and a snake who is a reincarnation of a prince. Rusty falls asleep, and the nanny switches off the night lamp.

The next scene opens in a garden where Rusty is walking with his father, asking if there are many snakes in their garden. His father nods yes and warns Rusty not to go to areas with heavy grass as he won't be able to see snakes there. Rusty asks his father if it's true that seeing a snake in the morning means it will be a lucky day, as the nanny was saying. His father advises him never to tease a snake, but if he steps on one even by mistake, it will bite him. Rusty then asks if all snakes are poisonous, to which his father says yes, but not all snake's venom is strong enough to kill all men. As Rusty and his father pass through the

forest, Ruskin Bond's voice-over begins, stating that he and his father would go for long walks, exploring old ruins, chasing butterflies, and watching mountain rivers. He adds that his father would never get tired of his questions and would talk to him very openly about everything, including news about the world, plants, and animals.

Then the scene continues as Rusty and his father stop by some old ruins. The father tells Rusty about his grandfather, who loved planting trees and would often say that the forest would grow there one day. When asked who would come to see the forest, the grandfather would reply that he was not growing it for people to see, but for the land, the birds, and the animals that would come and live in it. Rusty doesn't respond, and the scene fades out, showing Rusty and his father walking back home. A voiceover of Ruskin Bond begins, describing the separation of Rusty's parents when he was four. Rusty adds that this is the only topic his father doesn't want to discuss. As they continue walking, the camera tilts up to the sky, and the scene cuts to the next one.

In the next scene, Rusty is sitting at the dining table, lost in thought. His father arrives with a plate of omelet for Rusty. Rusty asks him where he learned to cook and if he cooked when his mother was around. His father replies that he likes cooking sometimes. Rusty then asks why his mother left them, which makes his father upset. The father says he will explain it to Rusty when he's a little older. Rusty asks again where she went, to which the sad father replies that he doesn't know. Rusty hugs his father, saying that he is very happy with him, and the scene dissolves into the next one.

In the next scene, Rusty lies on his bed, lost in thought. He turns to a photo of his mother on the side table, gazes at it for a few seconds, then turns it face down on the table and falls asleep. His father comes in and sees that Rusty is sleeping. He notices the photo turned face down on the table, and with this, the scene cuts to the next one.

The next scene opens with a close-up of Dukhi, who is making a bouquet of flowers. Rusty approaches and asks why he is making the bouquet, as nobody's birthday is today. Dukhi replies that today is someone's birthday; the person doesn't like parties or presents, only flowers. When Rusty asks who that person is, Dukhi gives him the bouquet and tells him to deliver it to the person who stays in the topmost room of the palace. Rusty runs off with the bouquet of flowers.

In the next scene, Rusty climbs the spiral stairs and arrives at a room. Inside, an old lady sitting in a chair asks Rusty if he is a ghost. Rusty denies, saying that he is a boy. The lady

responds that if he is not a ghost, they can be friends and invites Rusty to come in. Rusty enters, and the lady behaves weirdly asking him if he thinks she is mad. She insists Rusty believe that she is a queen. Rusty agrees with her. She offers him two chocolates and asks Rusty to do her a favor by bringing a red rose for her. She warns him to be careful of Dukhi, saying that if he sees him bringing the red rose for her, Dukhi will do something to himself. Rusty tells her that the bouquet of flowers was sent by Dukhi himself. Hearing this, the lady gets happy. Rusty runs, saying he is getting late. As he rushes off, sad music begins to play, and the camera moves away from the sad, upset lady. With this, the episode ends.

4.2.3 Episode-2 Analysis

The episode opens with beautiful visuals of Mussoorie, followed by a voice-over from Ruskin Bond. Visuals show Ruskin Bond strolling through the forest, his house in Mussoorie and typing a story on a typewriter.

Then the scene opens with Aaya, where she is waiting for Rusty to have tiffin. Rusty rushes in, and Aaya helps him wash his hands. Father is seated at the dining table, reading the newspaper. Rusty joins him at the dining table for breakfast. Rusty tells his father that he went to the uppermost part of the palace, where he met a lady who called herself a Rani. He asks if she is really a queen. Father says that she is a daughter of the king, so technically, she is a princess. Father adds that according to the local lore, she fell in love with the servant of the king, whom she wanted to marry, but her family didn't let that happen, so she became immortal with sadness and anger and started living alone. People started saying that she was mad. Rusty denies that she is mad. His father then breaks the news of war between England and Germany, showing Rusty a newspaper, and informs him that he is going to Delhi for an interview at the Royal Air Force. He tells Rusty that he will be back in a few days, and until then, Rusty should take care of himself, not tease Aaya. Hearing this news, Rusty becomes upset. As the camera moves close to sad Rusty, the scene cuts.

The next scene opens with a close shot of a puddle in the garden of the palace. Rusty's father emerges from the palace with a trunk, accompanied by Rusty and Aaya. Rusty hugs his father as he is leaving for Delhi. As his father walks away, Rusty keeps staring him until he disappears into the foggy road of Mussoorie. Then the scene fades.

The next scene opens with Rusty sitting alone, lost in his thoughts. Aaya enters, saying that she has been searching for him in the whole palace. She playfully threatens him to complain

to his father that he did not listen to her. Then she adds that she will ask his father to take him along next time. She gets Rusty up from the chair and takes him along, and the scene cuts.

In the next scene, Rusty is seen asleep on the bed, startled by a dream about the snakes. He dreams of a conversation about the snakes between him and his father. Scared, he wakes up screaming snake... snake...! Aaya rushes in, Rusty tells her there is a snake in the room. Aaya searches, looking around, but finds nothing. She pacifies him and helps him to go back to sleep. As Aaya leaves, Rusty wakes up again and nervously looks around to check for any snakes and the scene cuts.

In the next scene, we see Dukhi cutting weeds in the garden, Rusty arrives, tiptoes in, secretly plucks a red rose, and runs away.

In the next scene, holding a red rose, Rusty arrives at Rani Sahiba's room on the top of the palace. Rani Sahiba is watching outside through the coloured glass of the window. When Rusty shows her the red rose, she gets scared, saying that the prince will now be arrested. Rusty reassures her that he plucked the flower, not the prince. He adds that Dukhi was not around; perhaps have gone to catch the snake in the house. He offers a red rose to Rani Shaiba. She accepts it, saying she likes the stolen flowers. She tells Rusty that they will not find that snake inside the house, as it lives under their banyan tree. The snake was once the prince. She explains that when the prince dies before marriage, reborn as green snakes. Rusty informs her that last week the gardener killed the brown snake. Rani Sahiba explains that brown snakes are the ministers and low-ranking officials, not the prince. She instructs Rusty to tell everyone not to kill the snake under the banyan tree and warns him to beware of the gardener as he is very cunning, always keeps killing the snakes and untrustworthy, and the scene cuts.

In the next scene, Rusty rushes into the garden shouting and ordering Dukhi not to kill the snake who lives under the banyan tree, as Rani Sahiba has instructed. Dukhi assures him that he will obey Rani Sahiba's order and will not kill the snake. Then Rusty asks about the love affair of Rani Sahiba and the prince who died before the marriage. He adds that his father says that the man who fell in with Rani Sahiba was a commoner. Then he asks Dukhi whether he is a commoner. Dukhi nods, yes. Rusty immediately jumps to the conclusion that Dukhi is the commoner Rani Sahiba once loved. Dukhi is shocked by this revelation and gets scared. Rusty happily runs off, shouting that he has uncovered the truth, and the scene cuts.

In the next scene, Rusty approaches Aaya and declares that Dukhi is the love of Rani Sahiba, to which Aaya laughs and dismisses the idea. Aaya says that Rani Sahiba once told her that her love turned into a snake. How could Dukhi be her lover if he is a human? Just then, Rusty's father arrives. Rusty is overjoyed to see him, and the scene cuts to the next scene.

In the next scene, Rusty and his father are swinging on the swing. His father informs him that he has been recruited by the Royal Air Force so they will no longer be staying there. Then, in the next montage shows Rusty playing with the toy train, and his father is sitting behind him. Father says he won't be able to take him to Delhi with him as it's very hot there. He adds that once he is allotted a quarter, he will take him there, but until then, he has to stay with his grandmother in Dehradun. Rusty becomes emotional and hugs his father. His father gently tells him that if he refuses to stay with his grandmother, he will have to go to a boarding school. Rusty, unwilling to go to boarding school, agrees to stay with his grandmother. As he hugs his father, the scene cuts.

In the following scene, Rusty visits Rani Sahiba to inform her that he is leaving. She wishes she could also run away. She then asks Rusty about her mother, to which Rusty says her mother has left him and his father. Then they both gaze through the colourful glass of the window and spot Dukhi in the garden. Rani Sahiba asks Rusty to thank Dukhi for a bouquet and the red rose. As she says this, she becomes emotional, and with her close-up shot, the scene cuts.

The next scene opens with a close-up shot of Rusty with a voice-over from Ruskin Bond. The voice-over says that the day of leaving Mussoorie has finally come, leaving behind the house, Rani, Aaya and Dukhi. He expresses his sorrow by saying that he has everything except his mother. The voice-over continues, revealing that he knows that his father is alone and his wife is going to give him the divorce, then his father went to Delhi and he started packing to leave for Dadi's house, but suddenly fate played a very tough game with him and snatched away something from him. With this, the episode of the story 'The Room of Many Colours' concludes.

4.2.4 Technical Analysis of the Episodes

4.2.4.1 Camera Work

The cinematography in this episode uses a quiet camera style. Instead of fast cuts like many modern shows, it uses slow and steady shots. This calm approach matches the peaceful and

relaxed pace of life in a hill station. The episode opens with a direct address by Ruskin Bond. The camera uses a static medium shot framing Bond against a calm background. The director also employs handheld and shaky camera movement to shoot this sequence. This technique creates a documentary-like tone which positions the author as a storyteller who introduces his own memory.

To establish the exterior of Ruskin Bond's house, the picturesque beauty of the hills, and the bungalow provided by Raja, the director uses wide shots and extreme wide shots. This sets the tone for a story deeply rooted in a specific place and time. *The Room of Many Colours* focuses on Rusty's relationship with his father and their home environment. So, the director chooses medium shots and two shots to capture the intimacy between father and son.

Many of the scenes where Rusty talks to his father or the gardener, Dukhi, are shot using low-angle shots to show the world from Rusty's point of view. In most major scenes, the camera remains steady. However, camera movement becomes noticeable in some important moments. For example, in the scene set in the lush green mountains where Rusty's father tells him about his grandfather, the camera slowly moves toward the characters. His father explains how Rusty's grandfather used to bring small plants during the rainy season and plant them in the mountains, hoping that one day the area would be filled with trees.

Another scene in which Rusty enters Rani Sahiba's room. As he walks in and approaches her, the camera tracks towards her guiding the viewer's attention. When Rusty first enters the room, the camera slowly pans to reveal the colourful and vibrant surroundings. The tight framings make the room feel private and safe like a secret place.

4.2.4.2 Music and Sound

The music of this episode evokes a nostalgic and reflective mood. It includes instruments such as flute, light strings, and gentle orchestral textures. The soundtrack helps show the loving bond between Rusty and his father by guiding the audience's emotions. The opening song with its acoustic guitar and soft vocals immediately signals a nostalgic and coming-of-age journey. During Bond's narration, soft instrumental music plays in the background.

Natural environmental sounds such as birds chirping, wind in the trees, and distant outdoor noises are present in the episode. These ambient sounds help to establish the natural setting of the hills. In major scene, music becomes more subtle often fading almost completely so that the dialogue feels natural. Natural outdoor sounds remain faintly audible reminding

viewers of the surrounding landscape. When Rusty enters Rani's room, the sound design changes. The natural outdoor sounds fade and are replaced by a slightly echoey acoustic environment that suggests a different isolated world.

4.2.4.3 Lighting

Lighting is primarily warm and naturalistic. Outdoor scenes are shot in bright, high-key natural light during the golden hour or on cloudy days in Uttarakhand. This soft and gentle light makes everything look smooth and creates a nostalgic feeling. Indoor lighting is warm and slightly yellow-toned which creates a sense of comfort and domestic warmth. The colors of the room become more noticeable because of the warm light.

When Rani's room is first shown, the lighting is less colored and more shadow-heavy. It uses high-contrast lighting to hide parts of the room, making Rani's treasures and her face look more mysterious and theatrical. Later when Rusty again visits Rani's room, it looks redder. The director uses red and blue colored filters on the windows. This creates a surreal, dreamlike lighting that stands out from the rest of the house.

In the scenes where Rusty's father explains his departure for the Air Force the lighting is more naturalistic but dim, using heavy shadows to foreshadow the darkness coming to Rusty's life.

4.2.4.4 Costumes

Costumes used in this episode represent the social structure of the British Raj era. Rusty is shown wearing half pants, a full sleeve shirt and a half-sleeve sweater. He is usually seen in a collared cotton shirt tucked into khaki or dark-coloured shorts. This was the standard schoolboy uniform of the 1940s. He also wears knee-length socks and black shoes and sometimes a cap. When Rusty goes to meet Rani Sahiba, he is shown wearing a blazer.

Rusty's father is often dressed in cotton pants, a formal shirt, and a V-neck wool sweater. When he goes outside, he wears a full suit. His clothes are formal but comfortable showing his role as a teacher and an Englishman in India.

Rani Sahiba wears heavy silk or brocade clothes which show her wealth and high status. However, the fabrics look old and worn, symbolizing that her life is stuck in the past. She also wears large necklaces and bangles that look like traditional heirloom jewellery. Although she calls them diamonds and pearls, they appear dull and aged.

Dukhi is shown wearing an old, faded and stained kurta-pyjama with a turban-like cloth tied around his head.

Aaya is shown wearing a cotton-boarded sari with a full sleeve blouse. Her clothes are in muted or dark shades like deep blues, greys, or earthy browns which do not show dirt easily and suit her role as a working woman. Because of the cold weather in the hills, she is also seen wearing a thick shawl over her shoulders.

TABLE 4.1 Costume Analysis: *The Room of Many Colours*

Character	Attire Description	Social & Symbolic Representation
Rusty	Collared cotton shirts (tucked), khaki or dark shorts (half-pants), half-sleeve sweaters, knee-length socks, black shoes.	The British Schoolboy: Represents the 1940s colonial middle-class upbringing; his blazer for visiting Rani Sahiba denotes formal etiquette and respect for status.
Rusty's Father	Cotton pants, formal shirts, V-neck wool sweaters, full suits for outdoors.	The Academic Englishman: Reflects professional authority as a teacher and cultural identity as an Englishman maintaining Western standards in the hills.
Rani Sahiba	Faded heavy silk or brocade, aged heirloom jewelry (dull diamonds/pearls).	Faded Grandeur: Symbolizes high social status and wealth that has become stagnant; the worn look of the fabric mirrors her life being stuck in the past.

Dukhi (Gardener)	Old, faded, and stained kurta-pyjama; a cloth tied like a turban on the head.	The Working Class: Represents the local labor force; the stains and faded fabric highlight a life of manual toil and a lower socio-economic position.
Aaya	Cotton-bordered sari, full-sleeve blouse, thick shawl, muted or dark earthy tones.	The Domestic Caretaker: Dark colours provide practicality for household chores; the shawl and full sleeves represent the cold Himalayan climate and her grounded, maternal role.

4.2.4.5 Editing

The episode follows classic continuity editing approach that prioritizes storytelling clarity. The episode uses slow and steady editing. The shots stay on screen longer so viewers can clearly see the characters, their expressions, and the surroundings. This slow pace matches the reflective tone of the story and makes it feel like a memory of childhood. The episode also uses simple and unobtrusive transitions between the scenes. Most scene changes are through straight cuts. The editor gives enough time for the dialogue, which helps show their close relationship and emotional bond.

4.2.5 Comparative Analysis of the Text and the Episodes

INCLUSION

The director, Shubhdarshini Singh, has retained all the main characters, settings and major events from the original text. Almost all the major characters such as Rusty, his father, Aaya, Dukhi and Rani Sahiba, are included in the episode and no additional characters have been introduced.

The episode maintains all the major events and situations from the source text, while also adding a few more elements to enhance the narrative. The locations and settings mentioned in the original text are also carefully maintained in the episode. Rusty's bungalow, Rani Sahiba's palace, Dukhi's garden, and the classroom of Raja Sahib's children are all depicted with greater authenticity.

In addition, Singh has shot the outdoor portion in the real location of Mussoorie which gives the narrative a more realistic touch. This allows the audience to feel the natural beauty of the hill station. Furthermore, Singh has retained most of the original lines from the book incorporating them directly into the dialogues of the episode.

EXCLUSION

The major narrative exclusions in the episode are as follows:

In the original story, there is a detailed description of Aaya and her family. However, the director has excluded this detail in the episode. The director has also excluded the sequence that shows Rusty's presence in the schoolroom with the Raja Sahib's children. Similarly, Rusty's confusion about the rhyme 'Solomon Grundy' is completely omitted in the adaptation.

Another significant exclusion is the sequence where Rusty's father is at school, and Aaya discovers a snake in the bathtub. Frightened Aaya runs into the garden calling for help, and Dukhi comes for the help. Aaya instructs Rusty to stay outside while they try to deal with the snake. This entire sequence has been excluded from the episode.

In addition to this narrative exclusion, the director has excluded several minor characters from the original story. In the story, there are many servants such as the cook, the bearer, the gardener and the bhisti. However, in the episode, only Aaya and the gardener are retained. One reason for this change may be to reduce the production cost. Another reason is that these additional characters are not significantly developed in the original story, whereas Aaya and Dukhi play more important roles and are given greater narrative emphasis.

Another narrative exclusion from the original text occurs in the scene where Rusty is in the garden early in the morning, "running bare foot over the dew-drench grasses, trying to locate a mongoose hideout when he hears the rustle of clothes and turns to find out the Rani staring at him" (Bond 112). This entire sequence is not retained in the episode. In fact, the Rani is

never shown coming out of her palace. Throughout the episode, she is depicted only inside the palace, mostly in her room.

In the original story, the conversation between Rani and Rusty takes place in the garden only. It's about the green snake who happens to be a prince, who lives under the root of a banyan tree, and she instructs Rusty to tell everyone not to kill the snake under the banyan tree and warns him to beware of Dukhi as he is very cunning, always keeps killing the snakes and is untrustworthy. However, in the episode, this entire conversation is combined with another scene where Rusty goes to the Rani's palace to give her a red rose. This can also be an example of narrative COMPRESSION. Such exclusions and modifications appear to have been made to make the narrative more suitable for the time frame of a television episode.

COMPRESSION

In the original text, after Rusty's visit to Rani Sahiba's palace, his father and Rusty are shown sitting at the dining table. The father asks where he has been, and Rusty replies that he was at the top of the old palace with the Rani Sahiba. At this point, his father tells Rusty about Rani Sahiba and her past love affairs. Later, in a text, in a separate sequence, Rusty's father reveals the news of the war between England and Germany by showing him the headlines in a newspaper.

In the episode, these two separate sequences are combined in a single scene. After explaining Rani Sahiba's past to Rusty, the father takes out the newspaper and shows it to Rusty to break the news about the war. He then tells Rusty that he has to go to Delhi for an interview at the Royal Air Force. Here, Singh used the same setting to convey two different situations happening at different points in time to compress the narrative.

Another example of narrative compression appears in the scene where Rusty has a nightmare about a snake in his room. In the original story, Aaya comes running to his room but finds no snake. Frightened Rusty then goes with Aaya into her small room near the kitchen. He sleeps with Aaya at that night. (Bond 111). In the episode, the director has compressed this scene by keeping Rusty in his room and Aaya simply pacifies him, helps him fall asleep, and then leaves.

A further example occurs in the sequence where Rusty after plucking a red rose from the garden, runs to Rani. "When I got to the top, I knocked on the door of the Rani's room. Getting no reply, I walked along the balcony until I reached another doorway" (Bond, 108).

This sequence is compacted in the episode. Rusty is shown directly entering the room, removing the unnecessary actions which adds no value to the narrative. These narrative compressions help the episode to be tighter and fast passed.

EXTENSION

The director has extended the narrative by adding a few scenes that are not present in the original story. One such scene is the scene between Rusty and his father at the dining table, where Rusty asks his father why his mother left them. Upon hearing this question, the father becomes emotional and hugs Rusty. Another addition to the narrative is the scene where Rusty is in bed at night, looking at the framed photograph of his mother kept on the table beside the bed. He picks up the photograph, gazes at it for a while, and then places it back on the table, turning it face down. These scenes are added to bring the emotional dimensions to the narrative. Also, these scenes provide information about Rusty's mother, which establishes Rusty's loneliness and helps the audience to connect with him emotionally.

In the original text, the story ends with the sequence where Rusty visits the Rani Sahiba to say her the final goodbye and leaves the palace when he hears the Rani's voice, "Thank him, Thank him for the beautiful rose" (Bond 120). However, in the adaptation, the episode concludes with the voice-over from Ruskin Bond saying that the day of leaving Mussoorie has finally come, leaving behind the house, Rani, Aaya and Dukhi.

In the final scene, where Rusty is on the bed, unable to sleep, he remembers his mother. He looks at her photograph, gazes at it for a while and places it back face down before going to sleep. His father then enters the room, looks at Rusty and then at the photograph of his wife. The voice-over continues, revealing that Rusty knows that his father is alone and his mother is going to divorce him. It also mentions that his father has gone to Delhi and Rusty started packing to leave for Dadi's house. However, the narration hints that fate is about to play a cruel game and take something important away from him.

This extension to the narrative gives a more complete and emotionally powerful ending. In the text, the story appears to end abruptly, however, Singh concludes the story with a voice-over and an emotional tone. It makes the ending more impactful, engaging the audience emotionally and creating curiosity about what will happen in Rusty's life in the future.

SUBSTITUTION

In the original story, the opening sequence takes place in the front lawn of the bungalow, where Rusty picks up an insect in his palm and rushes into the house to show it to his father. In the episode, this sequence is slightly changed. It is shot in the garden of the bungalow and instead of Rusty going inside the house, the director brings the father outside along with Ayaa. Rusty shows the insect to his father and begins to ask questions about it with curiosity.

Another significant substitution happens in the sequence where Rusty asks him, ‘Would you like to go to sea one day?’ (Bond 89). In the original story, Rusty and his father are “sitting on an old wall, looking out to sea at a couple of Arab dhows and tramp steamer’ (Bond 89). In the episode, however, the director substitutes this setting with the schoolroom where Rusty’s father goes to teach Raja Sahib’s children. The above question is asked by the father when Rusty is rotating the globe of the earth. One possible reason for this substitution is that shooting scenes at the sea and depicting Arab dhows would have been expensive. Therefore, the director replaces the location with a more practical setting that fits within the production budget.

There is also a change in the location in the opening scene. In the original story, the opening sequence takes place at the front lawn of the bungalow, which, in the episode, is shifted to the back lawn of the bungalow as during the conversation between the father and son, it is mentioned that the father is about to go teach the Raja Sahib’s children. Logically, if they were in the front lawn, the father would leave the bungalow from there. However, in the episode, both Rusty and his father are shown going back inside the house, which suggests that the scene is set in the back lawn instead.

Another substitution occurs in the scene where Rusty’s father informs him about his future plan. In the text, this conversation happens during the tiffin, where Rusty’s father tells him that they will be going away soon as he has joined the Royal Air Force and he has to work in Delhi (Bond 116). But in the episode, this conversation occurs while Rusty and his father are sitting on a swing, and talking about their future. By replacing the dining table setting with the swing, the director avoids repetition of the same location and introduces a new visual setting, which adds freshness to the scene.

RE-SEQUENCING

In the original story, Rusty's series of questions continues until the final question he asks his father whether they will always be in India. However, Subhdarshini Singh breaks this long sequence of questions into separate parts. The questions about India and England, about crocodiles in England and about how long they will live in India are included in a separate scene. This scene appears after the scene between Dukhi and Rusty, and after the scene where Aaya runs after Rusty to change his clothes, but he refuses to listen to her and then his father changes Rusty's clothes. During this moment, Rusty asks these questions. This re-sequencing is done to break the monotony of the narrative. In the opening sequence of the original text, where Rusty continuously asks his father a series of questions is quite long. If presented in the same manner in the episode, it might appear repetitive or monotonous. Therefore, the director divides the sequence and reorganizes it into different scenes to maintain the narrative flow and visual engagement.

Another example of re-sequencing is connected with the above scene. In the above scene, after the conversation between father and son ends, Aaya enters the room to put Rusty to sleep. Rusty asks her to narrate him a story, and Aaya narrates a story about a beautiful princess and a snake who is a reincarnation of a prince. In the original text, however, this sequence comes much later, after Rusty's first encounter with Rani Sahiba.

In the original text, the conversation between father and Rusty where father informs Rusty about the snakes in the garden and tells Rusty to stay alert in the long grass as there can be many snakes, is connected with the sequence where Aaya narrates Rusty a story about a snake prince. But in the episode, this sequence comes quite early, even before Rusty's first encounter with Rani Sahiba.

INVENTION

One of the major inventions in the television adaptation is the use of the voice-over by Ruskin Bond. The original story is written in the first person from Rusty's point of view. However, in the episode, the voice-over of Ruskin Bond appears between different scenes to guide the narrative. In fact, the episode itself begins along with the voiceover and visuals of Ruskin Bond and his home in Mussoorie. The director has skilfully used this technique to engage the audience and to give a fresh perspective to the narrative. This voiceover also helps maintain the continuity and keeps the audience connected with the unfolding story.

Another invention by the director is the depiction of the schoolroom where Rusty's father goes to teach Raja Sahib's children. In the original story, the schoolroom is briefly mentioned in one or two instances and not described in detail. But, in the episode, the schoolroom is visually developed and shown with considerable detail. It appears as a grand and spacious study hall, equipped with various study aids such as a globe, a small biology and chemistry lab, shelves filled with books and educational charts.

Another addition is the identification of the insect that Rusty holds in his palm at the beginning of the story. In the original text, the type of insect is not specified. However, in the episode, Rusty's father identifies it as a ladybird which adds a small but clear visual detail to the scene.

4.3 Analysis of *The Funeral*

4.3.1 Textual Analysis

The Funeral is narrated from the point of view of a little boy, Rusty, whose father has died. The narrative unfolds at the grandmother's home, where friends and neighbours are gathered to console her in the wake of the death. He notes the responses of family members, especially his aunts, who feel he is too young and tender-hearted to attend the funeral. But Rusty says nothing, and no one reaches out to him; he internalises all his mourning.

Rusty finds it very ironic that many people come to the funeral of his father because his father was an introverted person and his whole life revolved around books, music, nature, his stamp collection, and him.

Rusty's estranged mother, who abandoned him long ago to marry another man, re-enters, temporarily, to offer her condolences, and there is talk of him living with them after his school exams, which he silently resists as he wishes to stay with his grieving grandmother.

Rusty stands in the shadows while the small funeral procession passes, and he is left behind. His grandmother is considered too frail to go. The mood is despondent, and the haze matches it. Later, he sneaks out of the house and joins the procession to the cemetery, thinking of his father's lessons about the flora and fauna along their walks.

At the cemetery, Rusty watches the interment through a child's logic, wondering how the grave might not be the end, and whether his father might still get out. He hears a missionary

say that God has needed his father, and wonders what will happen to all the souls buried there and why.

At a distance, Rusty observes as the mourners leave, the grave is filled. He finally pulls away, alienated and lonely. He recalls what his father taught him, that the strongest man is the man who stands alone; yet in that moment, he does not feel strong. For a split second, he hopes his father is there.

Rusty walks away, fists clenched, tears hidden; he clings to a furious inner certainty that his father will find a way out. The story concludes with Rusty walking away from the cemetery, shrouded by fog and his own sorrow but with a glimmer of hope.

4.3.2 Episode Analysis

The Funeral begins with a close-up shot of sad Rusty, who is seen sitting beside a coffin containing his diseased father. Candles flicker softly next to the coffin. Two women enter the room discussing that Rusty should not be taken to the funeral as he is too young and might start crying or screaming. Others talk about the love of the father towards Rusty. Rusty's grandmother then appears on screen, calling him over and whispering something to his ear. Rusty listens carefully and nods. Then both approach the coffin, gaze at Rusty's father, and the grandmother starts crying. The two women come to comfort her, discussing that Rusty will stay with his mother and stepfather. Rusty overhears this conversation. One woman mentions that Emily, Rusty's mother, hasn't shown up yet. Rusty runs into his room thinking that he will not go to the boarding school or will live with his stepfather. He complains that his mother has never even come to see him once.

Inside the room, Rusty sits in the chair. And when the two women enter to console him, he gives them a dismissive look, which prompts them to leave the room. Rusty stares at the small crystal globe of the Earth, spins it, and slips into a flashback. He sees a flashback where he was with his father at Raja Sahib's palace in the study room, where he was rotating the globe and asking how far the ocean goes. As he returns from the memories, he wears his father's hat. Suddenly, he hears the sound of the coffin being nailed shut, and rushes to the door and sees the coffin sealed. Unable to bear, he shuts the doors and starts crying, recalling joyful moments spent with his father. As the sound of nailing stops, Rusty opens his eyes, and the scene is cut to the next scene.

In the next scene, Rusty reaches the upper floor of the bungalow, looks out the window and sees that the coffin is being taken outside in a small procession passing through the gate, and with a close-up of sad Rusty, the scene is cut.

The next scene opens in a corridor where the Aaya is peeling potatoes, and Rusty arrives and sits in a chair. The Aaya asks if he wants anything or needs something to eat. Rusty doesn't respond. The Aaya sighs sadly, saying that Sahib never liked the crowd, but now at his funeral, the house is full of people, and she has to make meals for all the people. Rusty quietly walks away, and the scene is cut to the next.

The next scene opens with a procession carrying a coffin as they making they way down to the graveyard. Rusty follows them silently. As they enter the graveyard, Rusty notices a tombstone and reads the inscription, "You must not say that she is dead, she is just away with a cheery smile." Rusty, leaning against an old ruined statue, recalls Aaya's words saying that there is a life after death, and thinks how these diseased people will move these heavy stones, when they want to come out of their graves? Do they have to stay buried there forever. Then, from a distance, he sees Padre doing a funeral service. Rusty mutters to himself, recalling what Padre Paul has told him that the god needs his father. He wonders if the god needed all those people who have been buried in a line there. Then Padre's voice drones on through the funeral services. While Rusty watches from afar as his grandmother is crying and sobbing. As the coffin is lowered into the soil, Rusty thinks how deeply they are burying his father. He remembers that his father was very soft-hearted, never fought with anyone, so he also needs to fight with the soil and trees. Then he thinks that maybe his father will raise again as a tree. And the scene is cut. In the next scene, we see the mourners have left the cemetery, and the two men are levelling the soil over the grave. Rusty stands there for a while and then walks away.

In the next scene, Rusty is walking along a lonely road, alone, talking to himself about how his father always told him that the strongest man is the one who doesn't get scared even when he is alone. Rusty sits on a low wall, lowering his head, and admits that he is all alone, but not strong. A sad music begins to play, and the happy visuals of Rusty and his father flash across the screen. The story ends with Rusty walking down a long, empty road.

4.3.3 Technical Analysis of the Episode

4.3.3.1 Camera Work

The episode opens with a wide shot showing the gathering of the people at the house. The director then moves the camera away from the close-up of Rusty, which symbolise that his world is moving away from him now that his father has died. The director also uses wide shots to show the empty corridor, and the scenes where Rusty follows the funeral and watches his father's last rituals from distance, The camera often uses low-angle shots and still framing during the funeral scenes. To show the conversations between the mourners, the director uses medium shot. Sometimes the camera shows things from Rusty's point of view, looking up at adults or around the surroundings. This helps show how small and vulnerable he feels after his father's death.

4.3.3.2 Music and Sound

The background music changes to a slow and sad instrumental piece produced by instruments such as a keyboard, a string or a flute which shows the pain and loss. At some moments, the director uses silence or natural room sounds to represent the emptiness left after Rusty's father's death.

The sound design also creates a hollow atmosphere where even the silence between the dialogues feels heavy. After the ceremony, the background music stops and only natural sounds like wind and rustling leaves is heard. This use of silence highlights the emptiness Rusty feels after his father's death.

4.3.3.3 Lighting

The episode mainly uses low-key lighting pattern which is commonly used to convey sorrow and a somber atmosphere. In the outdoor scenes, such as the hill roads and the graveyard, natural sunlight is used as the primary source of lighting. It creates a realistic visual style and maintains the emotional tone of the funeral setting.

4.3.3.4 Costumes

The grandmother and other mourners wear black attire which symbolises loss and tradition. The men carrying the coffin wear identical dark suits which makes them look like part of a formal adult ritual. Rusty wears a formal pant, shirt, tie and a coat that is slightly too big for

him and black shoes. It makes him appear vulnerable and unprepared for the responsibilities placed on him.

TABLE 4.2 Costume Analysis: *The Funeral*

Character	Attire Description	Symbolic Meaning
Grandmother & Mourners	Traditional black clothing	Represents the heaviness of loss and adherence to cultural tradition.
Pallbearers (Men)	Identical dark suits	Creates a sense of a unified, formal adult ritual and collective duty.
Rusty	Oversized formal coat, pants, shirt, tie, and black shoes	Highlights his vulnerability and suggests he is unprepared for his new responsibilities.

4.3.3.5 Editing

The editing pattern follows a similar style to the previous episode. The pace of editing becomes significantly slower, with fewer cuts. This allows the camera to remain longer on Rusty's face, highlighting his confused and sad expressions. The transitions between scenes are direct, with no dissolves or fades used.

4.3.4 Comparative Analysis of the Text and the Episode

INCLUSION

Like the previous episode, the director has maintained the main characters, narrative, actions, and dialogues in this episode as well. The story begins in the same way as it does in the book and follows the sequence of the original story without any major change. The central event in the narrative is the funeral, and the director has portrayed it in the episode exactly as described in the original text.

EXCULSION

There are several examples of characters and scene exclusion in the adaptation when compared with the original story. In the original text, Rusty expresses, “I heard them telling Granny, Uncle Ken, Aunty Beryl and Aunt Mable that it was only proper for me to stay with them after my annual school examinations” (Bond, 185). But in the episode, Uncle Ken is not present at the funeral and the identities of Aunt Beryl and Aunt Mabel are not clearly established. Another character excluded in the episode is Puran, a gardener of the house.

In the text, Rusty’s mother is also present at the funeral as Rusty remarks, “I had not been able to recognize my mother today- she had dropped in with her husband earlier in the day to express her condolences to Granny and to comfort me” (Bond, 185). But the adaptation excludes both his mother and his stepfather from the scene.

In the original text further describes the funeral atmosphere by stating that “Grandma’s house was full of people- friends, relatives, neighbours” (Bond, 185). However, in the episode, the house does not appear crowded as only five to six people, including Grandmother, are shown at the funeral. This reduction in the number of characters may have been influenced by budgetary constraints. Portraying a large gathering of friends, relatives, and neighbours would require hiring many additional junior artists, which could significantly increase production costs.

Another exclusion is the conversation between Rusty and his father about his mother’s departure. In the original text, Rusty asks his father why her mother has gone, to which his father replies that he will understand when he grows up. When Rusty further asks where she has gone, his father replies that he really doesn’t know. This scene, however, is not included in the episode.

In the original story, Bond describes the situation in the house after Rusty’s father’s body is taken to the cemetery. Rusty is alone in the room and goes out on the veranda. Puran, a garden who is sitting in a bed of nasturtiums, looks up and asks him if he needs anything. Rusty shakes his head and goes indoors. The gardener looks aggrieved because of the damage done to the flower beds by the mourners, shambles off to his quarters. He thinks the Sahib’s death means that he would be out of a job very soon as the house may pass into other hands (Bond 187). This entire sequence is omitted in the episode.

COMPRESSION

In the text, when Rusty slipped out of the house by a back door and joined the mourners, during his walk to the cemetery, he describes the road he had often taken with his father during evening walks. He mentions that he knew the name of almost every plant and wild flower that grew on the hillside. His father used to point out and describe various birds and insects. When he looks northwards he sees the Himalayas and the eternal snows (Bond 187-188). However, in the episode, this sequence is compressed by showing Rusty directly following the mourners and reaching to the cemetery without describing the road or the memories associated with his father. Through this narrative compression, the director makes the episode faster and more compact.

EXTENSION

In the original story, “Granny had been forbidden from attending father’s funeral” (Bond, 186). However, in the episode, Granny is shown accompanying the crowd to the cemetery.

The only example of the narrative extension that the director has applied in the episode is the flashbacks depicting Rusty with his father. The emotional Rusty recalls the happy moments spent with his father through these flashbacks. In an episode that is largely centred on grief and loss, the inclusion of such flashbacks adds emotional value to the visual narrative., using such flashbacks adds emotional values to the visual narrative. These flashbacks provide insight into the inner feelings of the protagonist and help the audience understand Rusty’s emotional state. As a result, the audience is able to connect more deeply with Rusty and develop sympathy for him.

Shubhdarshini Singh has used such flashbacks twice in the episode. The first occurs when Rusty is alone in his room and looks at the small globe and his father’s hat. The second appears at the end of the episode, when, after leaving the cemetery, Rusty sits down on a low wall, lowering his head.

SUBSTITUTION

In the text, Bond write, “In the kitchen, Ayah was busy preparing the only big meal ever served in the house” (Bond 187). However, in the episode, Ayah is shown peeling potatoes in the lobby of the house instead of working in the kitchen. Another example of minor change in the narrative occurs when Rusty is shown sitting in the lobby where Ayah is peeling potatoes and from there, he rushes to follow the funeral procession. However, in the original

story, Rusty slips out of the house by a back door to join the funeral procession. These substations appear to be creative choices made by the director as they do not significantly affect the overall narrative.

In the original story, Bond describes the arrival of the coffin: “A small hearse, drawn by a hill pony, was led in at the gate and several able-bodies men lifted the coffin and manoeuvred it into the carriage” (Bond 186). In the episode, however, the coffin is carried by four men who lead it directly to the cemetery. The hearse drawn by a hill pony is not shown in the episode. This change may have been made by the director to reduce the production cost of the series.

RE-SEQUENCING

In this episode, the director has not re-arranged any major event or action from the original story. The sequence of events largely follows the order presented in the text. Therefore, there are no clear instances of re-sequencing in the episode.

INVENTION

One example of invention occurs when Rusty reaches the symmetry and observes the tombstones and pauses to read the lines written on one of the tombs. This moment is not found in the original text. As Rusty reads the inscription, his voice-over recites the lines: “You cannot say, or you must not say that she’s dead. She’s just away with a cherry smile and a wave of the hand. She has wandered into an unknown land.” This scene is an addition created for the episode.

Another example of invention is the use of voice-overs by the director which is not present in the original story. The first voice-over occurs when Rusty is at the cemetery and recalls the words spoken by Ayah about life after death. This new element was invented by the director to make the little kid understand the concept of death and its eternal truth.

A second voice-over is delivered by Ruskin Bond and appears at the end of the episode. It states that after his father’s funeral, his grandmother took him with her to Dehra and they both somehow managed to overcome their sorrows. From there, he had to go live with his mother and stepfather. This voice-over helps connect the episode to the next one and also allows the narrative to continue smoothly.

4.4 Analysis of *Life with Uncle Ken*

4.4.1 Textual Analysis

Life with Uncle Ken is a story about Rusty's visits to his grandmother's house, which sounds like a delicious paradise! His granny's kitchen isn't large, but it feels magical because of all the amazing food, such as cakes, curries, chocolate fudge, and lots of stuffed dishes that Granny cooks. Rusty loves Granny's cooking and thinks she is the best cook in the world.

When he is on vacation from his boarding school, he stays with Granny for a month every winter and then heads to his father's house in Delhi. His father has a cook but only cooks mutton-curry every day, which, for a Rusty becomes slightly monotonous as he wants to taste everything.

Grandmother enjoys having Rusty as she spends most of her time alone, but not completely alone. There is Puran the gardener, his son Mohan, Rusty's age, a blue-eyed Siamese cat, an insane dog named Crazy, and an Ayah to assist with house chores. And Uncle Ken, too. He is a regular visitor, coming by whenever he is unemployed (which is more often) or wants to indulge in some of Granny's food. Granny enjoys having the boy around because she likes to cook for somebody who appreciates it and is willing to try and eat new things. She even notes how he reacts to her new recipes!

And once Uncle Ken was there when Granny cooked, her famous Roast Duck. He had recently been fired from his job as a guard on the railways and was staying with Granny until he found another job. He is reluctant to depart and only does so when Granny suggests he should become an assistant master at a school for small boys – he cannot abide them!

Unlike Rusty, Uncle Ken also has a huge appetite but never compliments Granny's cooking. This annoys Rusty, who also sometimes likes to get Uncle Ken's nerves. Uncle Ken remarked about "duck again" during the duck meal, even though it had only been a month since his last visit. He also consumed two large portions and a great deal of stuffing. To take his revenge, Rusty emptied his plate of apple sauce because he knew Uncle Ken was very fond of it.

Uncle Ken who was always searching for a way to get Rusty out, asked him when he was going to join his father. Rusty, likewise, asked when Uncle Ken was going to find another job. He responded that he was considering taking a couple of months off.

While Uncle Ken slept or listened to music, Rusty enjoyed helping Granny and Ayah wash the dishes. One day, while asking Rusty about Uncle Ken, Rusty complained that he wished he were somebody else's uncle, and Granny told him that he was just eccentric or as he put it, a bit crazy. Rusty then added that at least Crazy the dog runs around, unlike Uncle Ken.

One day, Rusty saw Uncle Ken running! She and Mohan were playing marbles when Uncle Ken ran through the yard, being chased by a cloud of bees. He had been smoking a cigar when he accidentally disturbed a beehive. Uncle Ken sprinted inside and submerged himself in a tub of cold water. He got stung a couple of times and remained in bed for three days. Rusty was amazed at how fast Uncle Ken could move. As Granny put it, it's nature's way of compensating for something. At least Uncle Ken knows he can run, which she considers a good thing.

4.4.2 Episode Analysis

The episode opens with an exterior shot of Rusty's grandmother's house. A young servant - Vishnu steps out from the house, checks the letterbox, and finds a letter. He rushes inside, calling the grandmother, suggesting it might be a letter from Rusty. She checks the letter and confirms it's from Rusty. Excitedly, she sits at the dining table and begins to read. Rusty mentions that he will come to see her before heading to his mother's house and spend half of his holidays with her. He also complains about his boredom with his father's cook, as he serves the same mutton curry daily, expressing his longing for a variety of dishes. He compliments his grandmother, declaring that she is the most wonderful cook in the world. Then Rusty appears on the screen and tells his grandmother that he will be arriving on Saturday, and with this, the scene cuts.

The next scene opens with a close-up of a grandmother who is waiting for Rusty on the veranda. Just then, Rusty arrives, and grandmother's face lights up as she hugs him warmly, and they go inside. Vishnu follows them carrying Rusty's luggage. With the voice of the grandmother asking Rusty why he is late, the scene cuts.

The next scene opens with Rusty and Grandmother saying their prayer before the dinner and then sitting at the dining table. Rusty praises the grandmother's food and then they talk about the boarding school and just then, Uncle Vicky (Victor) enters the house, surprising both, grandmother and Rusty. They welcome him. However, Uncle Vicky express his disappointment upon seeing Rusty sitting there. Rusty senses Uncle Vicky's dislike for him

and he teasingly remarks that his grandmother is happy to have him there as she doesn't like to cook food for her but she enjoys cooking for him because some people never appreciate her food, unlike him. The Grandmother invites Uncle Vicky to join them for dinner. He sits at the dining table and as she serves him, he jumps on the food, eating hastily, ends up coughing, which prompts Rusty to laugh, and with this, the scene cuts to the next one.

In the next montage, grandmother is seen feeding the dog named crazy. Uncle Vicky is seated nearby, smoking a cigar by the radio. Servant Vishnu is also there, and the scene cuts.

The next scene opens with the grandmother bringing the roast chicken to the dining table. Rusty's eyes brightened at the sight of it. Uncle Vicky is also there. While serving the chicken, Grandmother asks Uncle Vicky if he lost his job once again, only three weeks after he had joined it. Rusty inquires about the type of job he was doing, to which Uncle Vicky replies that he wanted to see whether he could become a railway guard or not, but he didn't enjoy it. Grandmother then asks him about the job she helped him get at the school. Uncle Vicky replies that he cannot tolerate little kids, he becomes nervous when he is around the kids and at Padre Das' academy, there are 250 to 450 kids. Then looking at the dinner, he grimaces and complains that aunt has cooked chicken roast again. Grandmother says what he means by saying again, it's been a month since she cooked it. Uncle Vicky, taking two-three pieces of chicken, remarks that he has expected more variety from her. He eats quickly licking his fingers. Rusty chuckles quietly and pours the whole apple sauce onto his plate to prevent Uncle Vicky from getting any. He then apologizes in a teasing tone. The annoyed uncle asks Rusty when he plans to go to his parent's house. Rusty replies that he will stay there only and asks the uncle when he would leave the house and find a new job, to which the uncle replies that he wants to rest for some months. And the scene cuts to the next scene.

In the next scene, the grandmother sits at the dining table talking to herself about how poor Uncle Vicky is, whenever he gets fired from the job, comes to her, and it takes months for him to find another job. Just then, Rusty arrives in the kitchen and sits by the window. Grandmother asks Rusty how he likes Uncle Vicky. Rusty replies that he wishes he were someone else's uncle, not his. Grandmother comments that he is a little eccentric, a bit crazy. Rusty says that crazy people usually run around, but he has never seen Uncle Vicky run. And just then, he hears the scream of Uncle Vicky. As Rusty and his grandmother look through the window, they see Uncle Vicky charging across the compound, screaming and yelling. Vishnu enters the kitchen laughing and informs them that Uncle Vicky was smoking a cigar

under a tree, and the fumes disturbed the wild bees directly above him. So, bees have stung him. Upon hearing this, Rusty and Grandmother burst into laughter.

The scene continues as Uncle Vicky enters the house and plunges his head into a bucket of cold water. Rusty is watching from behind, still laughing out loudly. Then in the next scene, Uncle Vicky lying on the bed while the grandmother feeds him medicine with a spoon. Rusty and Vishnu are laughing, and the scene is cut.

The next scene opens with grandmother and Rusty sitting at the dining table, where Rusty expresses his disbelief that Uncle Vicky could run so fast. Grandmother says it is nature's way of compensating. When Rusty doesn't understand, grandmother explains that compensating means to make up for any deficiency, like setting the accounts. She adds that now Uncle Vicky has come to know that if needed, he can run fast. As she smiles, the scene cuts and the story is over.

4.4.3 Technical Analysis of the Episode

4.4.3.1 Camera Work

The episode mostly uses medium shots and wide shots to create balanced visual perspective. Scenes between Rusty and his grandmother are frequently shot using medium two-shots. During dinner conversations between Rusty, his grandmother and Uncle Vicky, the director uses over-the-shoulder shots to highlight dialogue exchanges.

The director uses minimal camera movement. Most shots are static and appear to have been captured using a tripod. There are occasional slow pans following character movement. Panning is effectively used to showcase the lush, green surroundings of the Dehradun bungalow which Rusty describes as heavenly. In contrast, the camera work becomes more dynamic during the bees' attack sequence. Here, the director uses handheld shot technique to emphasize urgency and chaos as Uncle Vicky runs. Overall, the camera is mostly positioned at eye level, which creates a natural, observational tone.

4.4.3.2 Music and Sound

Music is used very sparingly throughout the episode, appearing only in two scenes. The first time it appears is during the dining table scene where Uncle Vicky, Rusty and his grandmother are discussing Uncle Vicky's various jobs. Here, the soft keyboard music plays in the background.

As the scene progresses and Uncle Vicky notices the chicken roast on table, the music changes noticeably. It becomes faster-paced with the rhythmic beats of tabla. The tempo gradually intensifies in sync with the increasing verbal taunts between Rusty and Uncle Vicky which effectively amplifies the humour and energy of the moment. Finally, in the closing scene, the main theme music plays, providing a sense of resolution and tying the episode together.

4.4.3.3 Lighting

Similar to the previous episode, this episode also relies on natural sunlight for its outdoor scenes, such as Rusty’s arrival at his grandmother’s house and the bee attack on Uncle Vicky in the yard. In contrast, the interior scenes of the bungalow are lit with warm, soft yellow lighting, which creates a cozy atmosphere.

4.4.3.4 Costumes

The grandmother is portrayed wearing a below-the-knee petticoat with large collars, paired with a thin, oversized, unbuttoned sweater—reflecting a typical Christian lady’s style. She also wears socks on both feet and pearl earrings, adding to her refined and traditional appearance.

Rusty is seen in the same attire as in the previous episode—half pants, a shirt, and a tie. However, in this episode, he is additionally shown wearing a full-sleeve sweater throughout. Uncle Vicky is dressed in formal clothing, including trousers, a shirt, a coat, and a tie. In some scenes, he is also seen wearing a full-sleeve sweater.

The servant, Vishu, is depicted in traditional attire, wearing a cotton kurta-pyjama along with an unbuttoned Nehru jacket and a Gandhi cap, emphasizing his cultural and social identity.

TABLE 4.3 Costume Analysis: *Life with Uncle Ken*

Character	Integrated Attire & Accessories	Persona & Style Context
Grandmother	Below-the-knee petticoat with large collars, a thin oversized unbuttoned sweater, pearl earrings, and socks on both feet.	Reflects a refined, traditional Christian lady’s style; maternal and dignified.

Rusty	Half-pants, a shirt, a tie, and a full-sleeve sweater worn throughout the episode.	A consistent schoolboy aesthetic; the layers emphasize the cooler Dehradun climate.
Uncle Vicky	Formal trousers, shirt, coat, and a tie; occasionally layered with a full-sleeve sweater.	Represents a formal yet slightly eccentric middle-class professional of the era.
Vishu (Servant)	Traditional cotton kurta-pyjama, an unbuttoned Nehru jacket, and a Gandhi cap.	Emphasizes his specific cultural, social, and professional identity within the household.

4.4.3.5 Editing

The episode follows a classic continuity style of editing with smooth and seamless cuts that maintain the narrative flow. The director has kept the visual storytelling simple and coherent, as there are no jump cuts or experimental transitions. The editing primarily relies on straight cuts without the use of dissolves or other stylized transitions to ensure clarity and continuity throughout the episode.

4.4.4 Comparative Analysis of the Text and the Episode

INCLUSION

The episode largely retains the important characters, setting, events and situations from the original story. It includes the main characters such as Rusty, his grandmother, the young servant Vishnu, the dog Crazy and Uncle Vicky.

The main events that construct the narrative of the text are also preserved in the episode. This includes the humours interaction between Uncle Ken and Rusty at the dining table, the sequence involving the roast duck and apple sauce, Uncle Ken's previous jobs as a railway guard and as an assistant master in Padre Lal's Academy for small boys, and the incident in which Uncle Ken is stung by the wild bees and runs across the compound before leaping into the tub of cold water. The episode also includes the conversation between Granny and Rusty about how Rusty likes Uncle Ken, and the last sequence in which Granny explains

Rusty about the meaning of ‘nature’s way of compensating.’ The director has incorporated all these major events in the episode, often retaining the same lines as those found in the original story.

EXCLUSION

In the original text, several other characters are shown living with the grandmother, including the gardener Puran, his son Mohan and Ayah. In addition to these human characters, there are also two pets: a Siamese cat and a mongrel dog. But, in the episode, the director has retained only the gardener’s son and the dog, while the other characters are excluded. This may be because they play relatively minor roles in the narrative.

The text begins with, ‘As kitchen went, it wasn’t all that big. It wasn’t as big as the bedroom or the living room, but it was big enough, and there was a pantry next to it. What made it fabulous was all that came out of it: good things to eat like cakes and curries, chocolate fudge and peanut toffee, jellies and jam tarts, meat pies, stuffed turkeys, stuffed chickens, stuffed eggplants, and hams stuffed with stuffed chickens’ (Bond 136). In the episode, however, the director does not show the kitchen or the pantry in detail. In the opening scene, when Vishnu rushes inside calling grandmother, she emerges from the kitchen holding a freshly baked cake. The cake is the only food item shown to the audience in this scene. The absence of a detailed depiction of the kitchen and pantry may be due to the unavailability of such a location, while the omission of the numerous food items mentioned in the text might be due to budget constraints.

In the original story, after being attacked by wild bees, Uncle Ken decides to remain in bed for three days and Ayah brings his meals to him on a tray. Since the character of Ayah is not retained in the episode, this sequence is also excluded from the episode. Similarly, in the sequence where Uncle Ken is pursued by a swarm of bees, the bees themselves are not shown in the episode. Practically, it would have been difficult to depict a real bee attack on screen.

COMPRESSION

There is no event or action from the original story that has been compressed in the episode. The event, characters or settings that are depicted in the text are either retained, excluded or substituted. Since the story itself is relatively short, the director does not appear to have found it necessary to compress the narrative. Most of the events are presented in the same manner as they occur in the original text.

EXTENSION

A few scenes have been added by the director to extend the narrative so that it fits the duration of a full episode, as the story *Granny's Fabulous Kitchen*, which is part of the stories: *Life with Uncle Ken*, is too brief to be adapted directly without expansion.

The first scene which is added to extend the narrative, is Rusty's arrival at Granny's house. In the first scene, as Granny finishes reading the letter sent by Rusty informing her about his arrival on vacation, the very next scene opens with her waiting for Rusty. When Rusty arrives, the grandmother warmly welcomes him, while Vishnu follows them carrying Rusty's luggage.

Another added scene is the introduction of Uncle Vicky. At night, Granny and Rusty are shown saying their dinner prayer and sitting down at the dining table. As Granny begins serving food to Rusty, Uncle Vicky suddenly arrives at the door carrying his luggage, including a bedroll and a trunk.

Another short scene that extends the narrative after the incident in which Uncle Vicky is attacked by bees. While he is resting in bed, Granny brings him medicine, and Rusty and Vishnu are shown laughing at Uncle Vicky's comical condition. These additional scenes help lengthen the narrative and maintains the humorous tone of the story.

SUBSTITUTION

One of the major substitutions in the adaptation is the name of Uncle Ken. In the episode, the director has changed his name to Uncle Vicky (Victor). Similarly, the name of the gardener's son Mohan is also changed to Vishnu. There does not appear to be any clear narrative logic or justification for these changes; they can be considered a part of the director's creative liberty.

The main example of narrative substitution can be seen in the scene where Uncle Vicky is attacked by wild bees. In the original story, Rusty narrates, "Mohan and I were playing marbles in the shade of the mango grove when we were taken aback by the sight of Uncle Ken charging across the compound, pursued by a swarm of bees" (Bond 140). However, in the episode, the setting and the situation are substituted.

In the episode, this incident takes place while Granny is in the kitchen and Rusty arrives and sits by the window. Granny asks Rusty how he likes Uncle Vicky, to which Rusty replies that he wishes he were someone else's uncle, not his. Grandmother comments that he is a

little eccentric, a bit crazy. Rusty remarks that crazy people usually run around, but he has never seen Uncle Vicky run. And just then, he hears the scream of Uncle Vicky. As Rusty and Granny look through the window, they see Uncle Vicky running across the compound, screaming and yelling.

The reason for the attack of a swarm of bees is covered in a dialogue spoken by Vishnu when he enters the kitchen laughing and informs them that Uncle Vicky was smoking a cigar under a tree, and the fumes disturbed the wild bees directly above him. So, bees have stung him. Upon hearing this, both Rusty and Grandmother burst into laughter.

RE-SEQUENCING

There is no significant example of re-sequencing in the episode. The director does not reorder the major events of the narrative. The sequence of events presented in the episode largely follows the same order in which they occur in the original text.

INVENTION

One of the major inventions by the director is the opening scene of the episode. The episode begins with a young servant, Vishnu stepping out of the house to check the letterbox, where he finds a letter. He rushes inside, calling the grandmother, suggesting that it might be a letter from Rusty. The grandmother opens the letter and confirms that it is from Rusty. Excitedly, she sits at the dining table and begins to read.

In the letter, Rusty mentions that he will come to see her before heading to his mother's house and he plans to spend half of his holidays with her. He also complains about his boredom with his father's cook, as he serves the same mutton curry daily, expressing his longing for a variety of dishes. He compliments his grandmother, declaring that she is the most wonderful cook in the world.

This whole information, in the text, is narrated in first-person narration by Rusty. However, in the episode, Singh creatively invents the use of a letter as a narrative device to communicate this information to the audience. Towards the end of the letter, Rusty himself appears on the screen and speaks the final line which creates a visual connection between the written words and the character. This scene effectively helps in establishing the narrative and introducing the central theme of the story.

4.5 Analysis of *The Photograph*

4.5.1 Textual Analysis

The Photograph is a story about a ten-year-old Rusty, who is on a summer afternoon in Dehra, finds an old photograph resting somewhere at the bottom of a box of trinkets belonging to his family and is discovered by him while examining his old grandmother knitting a scarf.

The picture shows a young girl with untied hair, long dress, bangles in her hand, standing thin against a wall with only the sky in the background. Curiously, a pair of hands emerges from behind the wall, as if someone is coming up over the top. Flowers and a creeper can be seen around the girl, but they are colourless, time-touched elements of the tinting process.

Rusty takes the photo to show his grandmother, who initially chides him for breaking into her knitting. She takes the picture, and both of them look at it. The girl's stance is mischievous, legs apart, hands on hips, face in a wide, almost "devilish smile that so appeals to this mischievous boy.

The grandmother admits that she knew the girl, and refers to the girl as wicked before stopping short of disclosing the girl's identity. She remembers things not shown in the photograph that it was taken sixty years ago on a spring day, the flowers were marigolds and the creeper was a vivid purple bougainvillea. As she points out, the smell and the cool breeze of the day can't be captured in the photo.

On being queried about the hands, the grandmother initially says she has never seen the hands and wonders whether they belong to a sweeper boy or the boy's grandfather. "But I don't think anyone went over the wall after the picture."

The grandmother then paints a vivid portrait of the girl's rebelliousness: She hated the fine clothes she was forced to put on, and would go swimming in a muddy pool with the ruffianly boys, even riding buffaloes. She was too fierce to tease by any boy. One unforgettable anecdote has the girl swimming in her fancy clothes because her mother would not allow her to take them off.

Though the protagonist begs her to reveal the name, the grandmother teasingly refuses to do so. But the boy knows better; his grandmother still has that same unusual smile, as the girl in the photograph did. The grandmother knits through the afternoon, murmuring to herself,

“I wonder whose hands they were,” and the identity of the girl in the photograph, and the photograph itself, remain with the boy.

4.5.2 Episode Analysis

The episode opens with Rusty playing with his bat when his grandmother, who is knitting something sitting on the sofa, calls him over to teach him knitting. Annoyed, Rusty refuses, claiming that knitting is not a boy’s job, and if he starts knitting, everyone would laugh at him. Angry grandmother tells him to go and do what the boys do. Rusty leaves in a huff and hits his bat into the window curtain, tearing it. Angry grandmother hands him a needle and a reel of thread, ordering him to stitch the curtain himself. Granny goes to the kitchen, Rusty threads the needle and begins to stitch the curtain. With the close-up of Rusty stitching the curtain, the scene cuts to the next.

In the next scene, Rusty enters the store room filled with old, broken furniture. As he looks around, he finds a photograph lying on a table. He picks it up and leaves.

In the next scene, the grandmother enters the living room and inspects whether the curtain has been stitched properly. Just then, Rusty arrives, shows her the photograph, explaining to her that he found it among old books. Grandmother laughs upon seeing it, and Rusty asks whose photo it is, who the girl in the photo is, and if she knew her. The grandmother says that she knows her very well, as she was a very notorious girl. Then she informs Rusty that the garden in the photo was in front of his grandfather’s house, and there was a path behind the wall. Rusty notices the hand on the wall in the photo and asks about it. Grandmother examines the photo very carefully, thinking whose hands they might be. She adds that she has had this photograph with her for 50 years, but the first time she noticed those hands. She guesses that they might be the gardener’s son’s hands or his grandfather’s hands. Rusty dismisses it, saying that his grandfather’s hands were bony. The grandmother chuckles, telling him that the photo is almost fifty years old. She further describes the photograph, remembering every detail about it. She identifies the yellow marigold flowers on one side and the bunch of purple flowers on the other. But Rusty asks her to give more information about the girl in the photo. Grandmother says the naughty girl has worn the clothes with great difficulty, as she found them very strange. She adds that the girl bathes in the river all day, wearing very few clothes and climbs the tree. Rusty urges her to reveal the girl’s identity, challenging her that if she doesn’t reveal, he will find out for himself. The grandmother stays firm in her decision not to tell the girl’s identity. Rusty teases her, saying that the smile on

the girl's face is very similar to hers, but the only difference is that she has some more teeth. The grandmother playfully hits the photograph against Rusty, telling him to go away. Rusty runs off outside. The grandmother laughs, looks fondly at the picture, then puts it near the mirror and begins to dance and sing with nostalgic joy.

4.5.3 Technical Analysis of the Episode

4.5.3.1 Camera Work

Like in her previous episodes, Shubhdarshini Singh uses a variety of shot compositions such as wide shot, medium shots, two-shots, over-the-shoulder shots, and close-ups.

The core of the story revolves around the conversation about a photograph that Rusty finds in the attic. As Rusty rushes to his grandmother to show the photo, Singh uses a low-angle shot and then tracks the camera as the grandmother examines the photograph and slowly sits down.

There is frequent use of two-shots and close-ups to emphasize the emotional exchange between Rusty and his grandmother. This segment also features tight close-ups of the photograph often using a point-of-view (POV) shot from Rusty's perspective to focus on the mystery hands on the wall. Close-ups of both Rusty and his grandmother effectively capture their reactions. To create visual variation, Singh occasionally pulls the camera back from close framing and, at other moments, tracks it inward to move closer to the characters. This dynamic camera movement helps immerse the viewer in the scene and connect them to the characters and their conversation.

4.5.3.2 Music and Sound

Background music is used sparingly throughout the episode. It first appears when Rusty stitches the torn curtain, continuing into the sequence where he discovers the photograph in the attic and takes it to his grandmother. During their conversation about the photograph, a soft piano score plays in the background. This is the same theme music used in the previous episodes which creates a sense of continuity and emotional resonance.

4.5.3.3 Lighting

Throughout the episode, low-key lighting is used to create a warm, golden tone that reflects the homely atmosphere. In contrast, when Rusty goes to the attic, the scene is presented in near darkness, with shadow lighting used to enhance the sense of mystery and suspense.

4.5.3.4 Costumes

No new costumes are introduced in this episode. Rusty and his grandmother appear in the same outfits they wore in the previous episodes, maintaining visual continuity.

4.5.3.5 Editing

As the episode revolves around a conversation about an old photograph that Rusty finds in the attic, the continuity editing technique is effectively employed. The cuts consistently shift between the photograph, Rusty, and his grandmother, keeping the scene smooth and clearly showing their reactions.

4.5.4 Comparative Analysis of the Text and the Episode

INCLUSION

The story *The Photograph* involves only two main characters, Rusty and his grandmother. In the adapted version, the director, Shubhdarshini Singh, has also retained these two central characters. However, she introduces an additional character, the servant Vishnu, in the beginning of the episode.

The Photograph is a story set in a single location and revolves around one main incident. The director has maintained the main event in which Rusty finds a photograph from an attic and shows it to his grandmother. The conversation between Rusty and his grandmother takes the story forward. However, Singh adds another event that Rusty only mentions in the original story. Rusty says that, “Granny was always threatening to teach me how to knit which I thought was disgraceful thing for a boy to do. It was a good deterrent for keeping me out of mischief. Once I had torn the drawing room curtains and Granny had put a needle and thread in my hand and made me stitch the curtain together” (Bond, 179).

In the text, these incidents are described as events that happened in the past. In the episode, however, Singh transforms them into a complete scene that happens at the beginning of the story in the present time. By doing so, she incorporates the incidents into the main narrative and creates a more linear structure of storytelling.

EXCLUSION

In the original story, after his meal, Rusty rummages through a box of old books and family heirlooms that have been brought out of the attic by his grandmother, and he finds a book

with colorful pictures of birds and butterflies. While going through the book, he finds the photograph between the pages. However, in the episode, this sequence is omitted. Rusty is not shown rummaging in a box of old books and family heirlooms. Rusty is not shown seeing any books of colorful pictures of birds and butterflies. Instead, he is shown entering the attic and directly picking up a photograph lying on an old broken chair.

In the original story, toward the climax, after Rusty learns that the girl in the photograph is actually his grandmother, a lemon-colored butterfly settles on the end of Grandmother's knitting needle and stays there while the needles continue clicking as she knits. Rusty tries to grab it but the butterfly flies off and settles on a sunflower. This entire sequence has been excluded from the episode. Another moment from the climax, in which the grandmother whispers to herself that she wonders whose hands were those in the photograph and then resumes knitting the scarf, is also completely excluded from the episode.

Furthermore, in the original story, the grandma is shown knitting the scarf throughout the story. However, in the episode, she is shown knitting only in the first scene, and afterwards, she is no longer shown engaged in her knitting.

COMPRESSION

There is no event or sequence of action from the original story that has been compressed in the episode. Singh presents events largely in the same manner as they occur in the in the text, without compressing them.

EXTENSION

The original story ends with the grandmother whispering to herself, wondering whose hands were those in the photograph and then she resumes knitting the scarf. However, in the episode, the ending is extended. When Rusty runs off from the room, the grandmother looks fondly at the photograph, rises from her chair, places it near the mirror and begins to dance and sing with joy. This extension to the narrative is made to show the nostalgic joy of the grandmother. Through this scene, the director has shown the impact of childhood memories on the human mind. When individuals encounter reminders of their childhood, they are often transported back to those earlier memories and their inner child resurfaces. The grandmother's singing and dancing visually represent this sense of nostalgic joy and emotional connection to the past.

SUBSTITUTION

The director has substituted the setting described in the original story. In the original story, the grandmother is sitting on the string bed under a mango tree while knitting a woolen scarf for the winter. However, in the episode, the grandmother is shown sitting on a sofa chair in the drawing room while knitting the scarf. This substitution of the setting may have been made to keep the narrative confined to a single location. In television productions, especially those with limited budgets, frequent location changes can increase production costs. Therefore, using a single location may have been a practical decision to manage the budget and simplify the production process.

RE-SEQUENCING

The story *The Photograph* begins with Rusty's grandmother sitting on a string bed under a mango tree, knitting a woolen scarf for the winter months. Meanwhile, after finishing his meal, Rusty rummages through a box of old books and family heirlooms where he finds a small photograph between the pages of a book.

However, in the episode, Singh has rearranged the sequence of events. She commences the episode with a scene in which Rusty is playing with his bat, while his grandmother, sitting on a sofa and knitting, calls him to come and learn knitting. Annoyed, Rusty refuses, claiming that knitting is not a boy's job, and if he starts knitting, everyone would laugh at him. Rusty leaves in a huff and hits his bat into the window curtain, tearing it. Angry grandmother hands him a needle and a thread, makes him stitch the curtain himself. Singh has re-sequenced the narrative to create a more linear narrative structure, as the story progresses directly from this opening scene.

INVENTION

No new characters, events or actions are introduced by the director in the episode. The adaptation largely follows the events presented in the original story.

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CHAPTER - 5

Conclusion

5.1 Introduction

The journey of adapting literature into a screen has always been a process of transformation. This transformation is not only about switching formats but also reimagining the narrative, characters and theme of the original story in a whole new way. This transformation is a creative process of amalgamation between two different art forms, namely literature and screen, each has its own unique style and mode of expression.

When exploring the aesthetics of a screen adaptation, the main question is what the literary source gains or lose in its translation into the screen. It is impossible to simply translate literature to the screen because the two are very different in terms of scale and technique. A literary work uses words to convey its message to the reader, while films and television, being a visual medium, express the same message through images for the audience to see and appreciate. The literature allows the reader to build their own world through imagination. While reading a book, readers can imagine the world of the story, its characters and emotions internally in their minds using their own active imagination. On the contrary, its visual adaptation- such as films and television series- provides us with these elements externally through sound and imagery. While a book inspires an individual's creative contribution, its adaptation offers a concrete, director-driven interpretation of the text.

Linda Hutcheon, in her book *The Theory of Adaptation* (2006), states that the adaptation is not an act of replication but of reinterpretation. Each adaptation, therefore, modifies the

original narrative when it turns from book to television series due to the unique features and limitations of television, such as format, time constraints, visual grammar, pacing and audience engagement. Therefore, the journey “from pages to small screen” becomes a dialogue between the texts and the visuals, the author’s idea and the director’s vision, and the personal experience of reading versus the collective experience of watching.

The present research aims to compare the selected texts of Indian English writers R.K. Narayan and Ruskin Bond with their respective television adaptations to understand the adaptation process by identifying the similarities and differences between the two art forms. For this, the researcher has selected the following stories from the text of each author.

TABLE 5.1 Selected Stories from the Selected Text

Stories from R.K. Narayan’s <i>Malgudi Days</i>	Stories from Ruskin Bond’s <i>Rusty, the Boy from the Hills</i>
1. <i>The Missing Mail</i>	1. <i>The Room of Many Colours</i>
2. <i>Engine Trouble</i>	2. <i>The Funeral</i>
3. <i>Forty-Five a Month</i>	3. <i>Life with Uncle Ken</i>
4. <i>An Astrologer’s Day</i>	4. <i>The Photograph</i>
5. <i>The Doctor’s World</i>	

The previous two chapters have discussed these similarities and differences in detail, focusing on the process of adaptation and the alterations introduced by the directors in terms of plot, characterization, setting, narrative technique, and point of view. This chapter revisits the main objectives that guided the research, synthesises the major findings, justifies the hypotheses, discusses the implications of the research and further scope for future research.

The main method used to conduct this research is the seven adaptation strategies proposed by Philip M. Shafer i.e. INCLUSION, EXCLUSION, COMPRESSION, EXTENSION, SUBSTITUTION, RE-SEQUENCING, and INVENTION. Along with this narrative framework, the researcher has also employed a method of technical analysis to examine episodes through their use of camera work, sound and music, lighting, costumes, and editing. Through this combined approach, the study has revealed several noteworthy insights, which are discussed in the next section.

5.2 Major Findings

After undertaking this comparative analysis, the researcher feels the sense of intellectual progression as he moved from an initial phase of unawareness of the complexities of the adaptation to a more nuanced and thoughtful understanding of how a story is adapted to a different medium. Through this process, the researcher has reached a point where he can better appreciate the narrative qualities in both the media.

The researcher has employed a comparative approach to conduct the research using parameters such as theme, plot, characters, setting, and point of view to analyze the relationship between the novels and their television adaptations. This approach helped the researcher to answer the research questions, justify the objectives and test the hypotheses. To achieve this, both the texts and their respective television episodes are closely read and analyzed. One text of each author and selected stories from each text are compared and examined based on Philip M. Shaffer's seven adaptation strategies. The following findings have emerged from the research.

1. After comparing the select texts with their television adaptations, the researcher has found that adaptation is not merely a process of copying or translating, it's more about creative interpretation. Both Narayan and Bond are the writers who are deeply connected to Indian culture and values, but their narrative styles differ significantly. Narayan created a fictional town Malgudi, which portrays middle-class Indian life with irony, real social issues, subtle humor and emotional depth. On the other hand, Bond's stories, set in the hills of Dehradun and Mussoorie, bring back the nostalgia, simplicity and a cozy feel of hill life. These differences also affect the way their stories are adapted into television. The directors Shankar Nag and Kavitha Lankesh have preserved Narayan's unique narrative voice, emotional touch and light-hearted humor while turning his written material into episodes. The show primarily adheres to the original stories in terms of theme, structure, characters and settings. The episodic format fits quite well with the original stories proving its faithfulness. While Shubhadarshni Singh, director of *Ek tha Rusty*, approached the stories of Ruskin Bond more flexibly. She has employed creative cinematic techniques to capture the beauty and thoughtful tone of Bond's writing. By utilizing the real locations of Mussoorie and Dehra, which act as character in themselves in the series, the director has added more emotional depth to each episode. To show Bond's reflective and

autobiographical style of storytelling, Singh employs a voice-over technique of narration, which bridges the gap between the written words and their visual interpretation shown on screen.

2. The research validates the idea of fidelity in screen adaptation. Although the notion of fidelity is important in adaptation, it is not sufficient to be considered as the sole criterion for gauging the quality of adaptation. In order to determine how faithful the episodes have reproduced the original stories, the researcher have employed John Dryden's theory which categorized the adaptation as loose, faithful and literal. As per this approach, in both Narayan's and Bond's adaptations, the fidelity is evident in terms of textual accuracy, thematic preservation and retention of the tonality of the original stories. However, *Malgudi Days* is more faithful than *Ek tha Rusty* which is affected by overdramatic characters, lengthy voice-overs and dominance of scenic visuals.
3. Through a close analysis of all the selected stories and their television adaptations, the researcher has found that each episode has retained the central plot of the original stories. However, it is observed that the director has modified sequence of events, the role of characters, overall situation, or invent certain elements to shape the narrative in his own distinct style. It is found that these modifications do not weaken the original text, but they reinterpret and reorganize it for the new audiences. For instance, Narayan's subtle humor benefited from the performative quality of the actors, which was further enhanced by the technicalities of the filmmaking such as camera work, lighting, music and sound, while the description of the atmosphere offered by Bond in his text *Rusty the Boy from the Hills*, gained a fresh resonance in the series through captivating cinematography and sound design.
4. The researcher has found that the adaptation is guided not by the intention to distort the original text but by the practical demands of the television medium that need to be fulfilled. The adaptation alters the author's narrative vision as the books heavily rely on authorial commentary and characters' internal monologue which cannot be conveyed directly to the television medium. For example, in *An Astrologer's Day* and *The Room of Many Colors* meaning arises from characters' inner conflicts, emotional response and self-realization. Therefore, when such stories are adapted to television,

they need to be modified as this medium works differently. Television cannot show characters' inner thoughts through lengthy descriptions so it uses camera movements, body language, facial expressions, dialogue and music to convey them. In the story *An Astrologer's Day*, the astrologer's fear, guilt and gradual relief are expressed through descriptions; however, to depict these emotions visually, director Kavitha Lankesh has used close-up shots of the astrologer's face, his changed body language, hesitation in speech, tensed facial expressions, music and camera movement. Similarly, in the original story *The Room of Many Colors*, the symbolic meaning of the rooms- where little Rusty thinks about his mother with too many questions in his head, meets Rani Sahiba, and struggles with his emotions related to his father, is largely introspective. However, the director Shubhadarshini Singh utilizes setting, colors, lighting, camera movements, and actor's expressions to depict this, as the audience cannot read character's thoughts in the same way readers can.

5. The directors have modified the narrative because of episodic format of television and time constraints. Television is limited by time, so it often avoids extended or additional information from the source text prioritizing the main plot and theme. Short story often unfolds gradually, while television episode needs to follow a format of storytelling with a clear beginning, middle and end within a limited time of twenty to twenty-three minutes. Director omits or excludes the scene or event or information from the source text, that do not directly contribute to the central narrative and would require additional scenes for their visual depiction.
6. Television is a mass medium, and therefore television adaptations target a wider and more diverse audience compared to literary texts. Therefore, the director alters the narrative of the literary text to meet the audience's expectations.
7. Cultural accessibility also plays a major role in why the narrative is altered while adapting a text into television. *Malgudi Days* and *Ek tha Rusty* were produced for a pan-India audience that includes diverse age groups, cultural backgrounds and various levels of education. To cater to such diverse viewers, directors had to modify the texts while adapting them.

8. Sometimes, alterations in television adaptation arise from budgetary and production issues rather than director's creative choice or other medium-related limitations. Television adaptation functions on an industrial model in which budget and logistic viability play a crucial role to the outcome. Budgetary issue directly affects the visual representation of the original texts. It influences almost every aspect of visual storytelling including set construction, location selection, costumes, and casting. For instance, in the story *An Astrologer's Day*, the place where the astrologer is depicted sitting in a crowded filled with a variety of trades and occupations such as medicine-seller, sellers of stolen hardware and junk, magicians and an auctioneer of cheap cloth. However, in episode the astrologer is shown sitting under a tree in an open central space of the village which is not crowded and no other traders or extras nearby. This modification reduces the need of the junior artists and cost of set construction. This alteration does not affect the core of the narrative but shows the economic reality of the television production.
9. The researcher has found that neither medium is superior nor inferior, rather each medium excels in certain aspects. The effectiveness of the medium highly depends on the kind of text is being adapted. Written texts are strong as they depict characters' inner thoughts and feelings and explain emotions in detail. Text presents the story in a subtle yet layered way. It allows the readers to engage with the characters and flow of the narrative at their own pace. On the other hand, television creates a multisensory experience by combining the visuals, sound, music and performances. Television translates verbal imagery into visual form which produces different emotions and creates sensory impacts on the viewers. The audio-visual and performative elements of the television medium are bound to alter the point of view, mood and tempo of the narrative, which ultimately enhances it. Facial expressions of the actors, camera movement and background scores always intensify written emotions. It reaches to a wider audience including those who may not engage with literary texts. So, rather than competing, both the media support each other and offer unique ways to experience the process of storytelling.
10. The study finds that adaptation techniques vary significantly depending on the author's narrative style. R. K. Narayan's works, grounded in social realism, tend to be adapted using structured and plot-driven storytelling while Ruskin Bond's lyrical

and introspective writing uses atmospheric and mood-driven techniques. Findings suggest that because Narayan's prose is direct and dialogue-heavy, the television medium acts as a stage that preserves the oral quality of his storytelling. The adaptation strategy in *Malgudi Days* prioritizes the community. The camera often uses wide shots to capture the social fabric of Malgudi, mirroring Narayan's focus on the common people. Since Bond's style is "subjective lyricism," the research scholar has found that in *Ek tha Rusty*, the internal monologues are replaced with visual cues such as mist, mountains, rain, etc. to convey the protagonist's mood. Also, in *Ek tha Rusty*, the adaptation strategy slows down the narrative tempo. Unlike the plot-driven nature of Narayan's adaptations, Bond's stories are adapted through "mood pieces" that prioritize cinematography over script.

5.3 *Malgudi Days vs Ek tha Rusty*

Linda Hutcheon, in her book *A Theory of Adaptation*, acknowledges what Robert Stam puts forward regarding the presumed superiority of literature over its adaptation. She notes that Stam argues that "literature will always have axiomatic superiority over any adaptation of it because of its seniority as an art form, but this hierarchy also involves what he calls logophobia (suspicion of the visual) and logophilia (love of the word as sacred)" (qtd. in Hutcheon 4). The researcher both agrees and disagrees with Stam's argument. The researcher has love and respect for words but at the same time, the researcher does not distrust visual media and also loves to see these words taking shape in the form of visuals. The researcher feels the adaptation of Naryan's *Malgudi Days* is quite faithful to the original text and achieves equivalence between the literary and visual narrative. It successfully preserves the themes and tone of the original stories. The series also preserves the subtle humour and simple characters of the text, which makes it more authentic and relatable. According to the researcher, it is well-made and well-executed series. One of the strongest elements of the show is its melodious theme music which leaves a lasting impression on the audience

However, on examining the adaptation of Bond's *Rusty, the Boy from the Hills*, the researcher's stance aligns more closely with Stam's argument. The researcher feels that *Ek tha Rusty* fails to maintain the narrative depth found in the original text. The reasons, the researcher feels, are that it takes creative and cinematic freedom, which sometimes overshadows the original narrative, some episodes suffer from overdramatic performances and exaggerated acting by the artists which disrupts the subtle characteristics of the original

story. Portrayal of some characters looks inconsistent with their literary counterparts. Although the use of Bond's voice over and his screen appearance in the beginning and middle of the episodes is an innovative and creative directorial choice, these elements occasionally interrupt the flow of the narrative. Additionally, certain plot details are either missing or rendered superficially. Apart from that, the music of the series is very average, which is hardly memorable.

This comparative analysis has ultimately let the researcher to conclude that adaptation of R.K. Narayan's *Malgudi Days* is better than the adaptation of Ruskin Bond's *Rusty, the Boy from the Hills*.

5.4 Objectives Achieved

The researcher has successfully achieved the objectives of the present research by systematic analysis of the selected stories from the original texts *Malgudi Days* and *Rusty, the Boy from the Hills* alongside its televised versions.

1. To analyze how the literary works of R.K. Naraya and Ruskin Bond have been adapted to television

This objective has been achieved by comparing the original short stories to their corresponding television episodes by using Philip M. Shafer's seven adaptation strategies, i.e. INCLUSION, EXCLUSION, EXTENSION, COMPRESSION, SUBSTITUTION, RE-SEQUENCING and INVENTION. The researcher has systematically examined how the transformation occurs in plot, narrative structure, characterization, and setting in the original texts when they shift from written words to television episodes.

2. To examine how and why adaptation alters or preserves the author's original narrative vision

The scholar has found that adaptation alters the author's original narrative vision mainly because of time constraints, episodic format, audience expectation, and cultural accessibility. Also, television cannot convey internal monologue and long description of the literature directly, so it has to be modified with different types of shots, artists' expressions, music, and settings. However, narrative and thematic essence are preserved as these elements form the identity of the original texts. Narayan's original themes such as simplicity, real-life issue and irony, and Bond's

nostalgia, innocence, and nature, are maintained as they form the core of the story and define authors' worldview.

3. To examine how the author's literary style, themes, and characterization are translated from source text to television series

The scholar has found that the authors' literary style, themes and characterizations are translated to television adaptation through visual motifs, realistic settings, various cinematic techniques, apt casting, dialogue delivery, and overall performances. Moreover, the pacing of the narrative and development of the characters are adjusted in the adaptations by condensing or expanding scenes to suit the episodic format.

4. To identify the cinematic techniques used to adapt the literary text to television screen

After close comparison and analysis of the selected stories and their respective episodes, the scholar has found that directors utilise various cinematic techniques to translate the author's written words onto the television screen. While television is a visual medium, literature is a verbal medium, and to convert these verbal descriptions and conversations into visuals, the director utilises camera movements, various types of shots such as close-ups, wide shots, two-shots, mise-en-scenes, along with lighting, music and sound effects to. Additionally, the directors also omit, retain, alter, and restructure the narrative according to their needs and demands of the medium.

5. To identify the reasons behind the specific creative choices made by the director while adapting a literary text to small screen

While comparing and analysing *Malgudi Days* and *Ek tha Rusty*, the scholar has found the reasons why the director of the television series makes specific creative choices. These reasons include limited screen time for television, narrative clarity, budgetary issues, audience engagement, and the director's personal creative conviction to make the story relatable to the contemporary audience. The researcher has found that in *Malgudi Days* these choices are made to preserve cultural ethos and maintain narrative authenticity, while in *Ek tha Rusty* these choices are made to create nostalgia and make it more cinematic.

6 To determine whether the television adaptation stays faithful to the original text in terms of narrative, characters, theme and settings

This objective is achieved through a comparative framework that examines the structural, thematic and character-based fidelity. By utilising Philip M. Shafer's seven adaptation strategies, the scholar has minutely compared the original stories with their respective episodes and identified what has been included, omitted, expanded, compressed, substituted, re-sequenced, and invented. The scholar has found that *Malgudi Days* is faithful in terms of narrative structure, themes, settings and characters, while *Ek tha Rusty* remains faithful to all the parameters except the characters' traits.

7 To decide the superiority of one medium over the other

This objective is achieved by critically examining the strengths and limitations of both the medium by closely reading the selected stories and carefully watching and analysing the respective episodes. It includes the study of narrative depth, emotional engagement, relatability, visual impact, character development, artistic quality, cultural and contextual impact, and fidelity. The study reveals that neither medium is universally superior; rather, each excels in specific aspects

8 To compare *Malgudi Days* and *Ek tha Rusty*

This objective is fulfilled through a direct comparison of the two series. To achieve that, the scholar has examined the five selected episodes of *Malgudi Days* alongside the four episodes of *Ek tha Rusty*. The comparison is made in terms of fidelity, thematic preservation, narrative coherence, characterization, performances by the artists, application of adaptation techniques, as well as use of music, sound, and direction. The study concludes that *Malgudi Days* is a better adaptation than *Ek tha Rusty*.

5.5 Validation of Hypotheses

1-Television adaptation leads to the modification in the source text in terms of narrative structure, setting and characterisation because of the limitations and opportunities of audio-visual medium

Confirmed: The scholar has arrived at this conclusion by comparing Narayan's and Bond's select stories with their respective episodes. Narayan's stories are written in third person narration while Bond's stories are written in first person narration. Narrative often relies on the internal monologues and background information, which sometimes becomes difficult to represent visually due to the limitation of the short format medium. In the adapted television episodes, these literary elements are replaced by montage shots, expanded dialogues, facial expressions of the artists, background music and visual symbols. All episodes that the scholar has compared, show expansion of particular scenes, condensation of certain events, removal or addition of characters, or alteration of plots to fill the episode runtime. These changes clearly demonstrates that television adaptations require modifications which validates the hypothesis.

2-Television adaptation of literary texts maintains a significant level of fidelity to the original text in terms of theme, plot, setting and characterisation

Partially confirmed. To test this hypothesis, the scholar has examined the fidelity at various levels such as themes, plot, setting and characters. The scholar has found that the *Malgudi Days* television show closely follows the original stories by retaining the original themes, preserving characters' traits, plot and settings, while in *Ek tha Rusty* the main themes of childhood nostalgia and loneliness remain unchanged, in some episodes the character traits and plot structure have been changed. Thus, thematic and tonal fidelity is preserved in both the series, but the structural fidelity varies which leads to partial validation of this hypothesis.

3-Adapting a text to small screen can and will always entail interpretive change, one that will be informed by the creative vision of the adapter(director) and the expectations of the audiences more than by its fidelity to the text

Confirmed. Using Philip M. Shafer's seven adaptation strategies, the scholar has examined the INCLUSION, EXCLUSION, COMPRESSION, EXPANSION, SUBSTITUTION, RESEQUENCING and INVENTION across both the adaptation. The scholar has found that episodes of both series has included new scenes and events, expansion or compression of

the original sequence, which reflects the director's creative choice. For instance, in *Ek Tha Rusty*, almost all the episodes include Ruskin Bond's appearance followed by his voice-over and more scenic visuals which are not found in the original text. These additions are clearly motivated by the director's intention to make the visual more engaging and to suit the audience's expectations rather than strictly following the written words.

4-The television series *Malgudi Days* and *Ek tha Rusty* preserve the main themes and tones of R.K. Narayan's and Ruskin Bond's original stories

Confirmed. The scholar tested this hypothesis by identifying the recurring thematic pattern in both the original stories and their televised versions. The scholar has found the central themes of Narayan's stories such as subtlety, irony, middle-class life, human values and real-life issues are also preserved in their adapted versions. Similarly, the core themes of Bond's stories, such as childhood nostalgia, emotional intensity, innocence, and nature are also consistent in their adapted episodes.

5- *Malgudi Days* is better than *Ek tha Rusty*

Confirmed. The scholar has tested this hypothesis through direct comparison between *Malgudi Days* and *Ek tha Rusty*. Based on parameters such as fidelity, narrative structure, characterization, use of adaptation techniques like music, sound, cinematography, performances, and cultural resonance, the scholar has concluded that *Malgudi Days* is a better television series than *Ek tha Rusty*.

5.6 Limitations of the Research

1. For the comparison, the researcher has used seven adaptation strategies given by Philip M. Shafer. Other research students can use any other technique to compare the two art forms.
2. To conduct this research, the researcher has selected a few stories from R.K. Narayan and Ruskin Bond's texts and their respective television episodes from *Malgudi Days* and *Ek tha Rusty*. If a full body of work of both authors is selected, it may have produced different insights.
3. This research evaluates the final output of television episodes, but does not have access to their production data, such as directors' interviews, authors' interviews,

shooting scripts, production notes etc. This information might have provided a deeper understanding of the creative decisions and artistic choices made by the directors during the adaptation process.

4. This research does not include surveys, interviews or any empirical data on how the audience receives these shows. Including audience response could have strengthened the research by showing how they react to the fidelity and narrative alterations.
5. *Malgudi Days* was produced in the 1980s while *Ek tha Rusty* was produced in the 1990s. As a result, there are differences in historical contexts and technological advancements that might have influenced adaptation choices which somewhat limit the direct comparison.
6. The analysis of literary text and their visual interpretation is a subjective process. Although the researcher has applied the same criteria for analysis, different researchers may have different opinions regarding certain findings. So, this study might have been influenced by researcher bias.
7. This study is specifically conducted on television adaptation which has different structural and commercial limitations unlike movies and OTT platforms. So, the findings of this study may not be generalized to other forms of visual adaptation.

5.7 Areas for Further Research

1. Researchers can investigate the television adaptations of other Indian authors in order to understand the broader adaptation patterns in Indian literature.
2. With the rise of streaming platforms, nowadays the adaptation industry has shifted towards the OTTs. So further research could investigate how modern OTT adaptations contrast with traditional television serials in terms of narrative patterns, themes and audience reception. Such studies could help see whether these newer media formats permit faithfulness to the original material or allow more creative freedom to the creators.

3. Researchers can compare film adaptations with television adaptations to examine the difference in budgets, narrative compression and cinematic techniques for visual storytelling.
4. A comprehensive analysis of the style and techniques of visual storytelling of two directors, Shankar Nag and Kavitha Lankesh, of the same show- *Malgudi Days*, can be studied.
5. A comparative analysis between early adaptations and new digital era adaptations can be conducted. It will reveal how technological advancements in cinematography, music, editing and set design influence the adaptation process.
6. This research can contribute to the examination of cross-cultural adaptation. Comparing Indian television adaptations with international television adaptations of the same literary themes such as small-town life or nostalgic childhood stories, would position Indian adaptation practice within a global framework.
7. Cultural impacts of literary adaptations on public reception can be studied by exploring how rural, urban, contemporary, and international audiences receive adaptations.
8. This study will be beneficial in pedagogical studies. Future scholars can investigate how adaptation can be used in classroom teaching of literature to increase student interest in the texts.

5.8 Research Implications

1. The present research is useful resource for literature students studying film and television adaptation
2. The present research enhances adaptation theories
3. It strengthens the studies of Indian literature
4. The present research can be a guide for future screenwriters and directors
5. It supports the use of multimedia in teaching

6. It encourages digital and OTT adaptations of Indian literature for digital and global audience
7. The present research is useful for cultural representation
8. It encourages researchers to adopt audience-centric research
9. It also promotes interdisciplinary research

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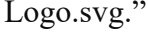
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