CHETAN BHAGAT'S NOVELS AND THEIR CINEMATIC ADAPTATION: A COMPARATIVE STUDY

A Thesis submitted to Gujarat Technological University

For the Award of

Doctor of Philosophy

in

Humanity- English

by

Anjanaben Nathabhai Parmar

Enrollment No. 219999904002

Under the

supervision of

Dr. Devang B. Rangani

GUJARAT TECHNOLOGICAL UNIVERSITY

AHMEDABAD

January-2026

CHETAN BHAGAT'S NOVELS AND THEIR CINEMATIC ADAPTATION: A COMPARATIVE STUDY

A Thesis submitted to Gujarat Technological University

for the Award of

Doctor of Philosophy

in

Humanity- English

by

Anjanaben Nathabhai Parmar
Enrollment No. 219999904002

under the

supervision of

Dr. Devang B. Rangani

GUJARAT TECHNOLOGICAL UNIVERSITY
AHMEDABAD

January-2026

©[ANJANABEN NATHABHAI PARMAR]

DECLARATION

I declare that the thesis entitled Chetan Bhagat's Novels and their Cinematic Adaptation: A Comparative Study submitted by me for the degree of Doctor of Philosophy is the record of research work carried out by me during the period from 09/05/2021to 15/12/2025under the supervision of Dr. Devang B. Rangani and this has not formed the basis for the award of any degree, diploma, associateship, fellowship, titles in this or any other University or other institution of higher learning.

I further declare that the material obtained from other sources has been duly acknowledged in the thesis. I shall be solely responsible for any plagiarism or other irregularities, if noticed in the thesis.

Signature of the Research Scholar:_____ Date: _____

Name of Research Scholar: ANJANABEN NATHABHAI PARMAR

Place: Ahmedabad

CERTIFICATE

I certify that the work incorporated in the Chetan Bhagat's Novels and their Cinematic Adaptation: A Comparative Study submitted by Anjanaben Nathabhai Parmar (Enrollment No. 219999904002) was carried out by the candidate under my supervision/guidance. To the best of my knowledge: (i) The candidate has not submitted the same research work to any other institution for any degree/diploma, associateship, fellowship or other similar titles (ii) The thesis submitted is a record of original research work done by the Research Scholar during the period of study under my supervision, and (iii) The thesis represents independent research work on the part of the Research Scholar.

Signature of the Research Supervisor: Date:

Name of Supervisor: Dr. Devang B. Rangani Place: Ahmedabad

Course-work Completion Certificate

This is to certify that Mr. /Mrs. /Ms. Anjanaben Nathabhai Parmar Enrollment no. 219999904002 is enrolled for Ph. D. program in the faculty Humanity- English of Gujarat Technological University, Ahmedabad.

(Please tick the relevant option(s))

☐ He/She has been exempted from the course-work (successfully completed during M.Phil. Course)

☑ He/She has been exempted from Research Methodology Course only (successfully completed during M.Phil Course)

☑ He/She has successfully completed the PhD course work for the partial requirement for the award of Ph.D. Degree. His/Her performance in the course work is as follows-

Grade Obtained in Research Methodology [PHD22-01]	Grade Obtained in Research and Publication Ethics [PHD22-02]	Grade Obtained in Self-Study Course/Contact Program [PHD22-03]
EX	BC	AB

Supervisor's Signature

Dr. Devang B. Rangani

Originality Report Certificate

It is certified that PhD Thesis titled Chetan Bhagat's Novels And Their Cinematic Adaptation: A Comparative Study by ANJANABEN NATHABHAI PARMAR Enrollment No. 219999904002 have been examined by us. We undertake the following:

a. Thesis has significant new work/knowledge as compared already published or are under consideration to be published elsewhere. No sentence, equation, diagram, table, paragraph or section has been copied verbatim from previous work unless it is placed under quotation marks and duly referenced.
b. The work presented is original and own work of the author (i.e. there is no plagiarism). No ideas, processes, results or word so of others have been presented as Author own work.
c. There is no fabrication of data or results which have been compiled /analyzed.
d. There is no falsification by manipulating research materials, equipment or processes, or changing or omitting data or results such that the research is not accurately represented in the research record.
e. The thesis has been checked using Turnitin Plagiarism Detection Software (copy of originality report attached) and found within limits as per GTU Plagiarism Policy and instructions issued from time to time (i.e. permitted similarity index<=10%).

Signature of the Research Scholar: ……..…… Date: .....

Name of the Research Scholar: ANJANABEN NATHABHAI PARMAR

Signature of the Research Supervisor: ..... Date:.....

Name of the Research Supervisor: Dr. Devang B. Rangani Place: Ahmedabad

Anjana Parmar

Thesis

Final Thesis

Anjana Parmar PhD Thesis

Gujarat Technological University

Document Details

Submission ID
trn:oid:::1:3450204116

Submission Date
Dec 23, 2025, 1:42 PM GMT+5:30

Download Date
Dec 23, 2025, 2:21 PM GMT+5:30

File Name
ANP_Final_Thesis.pdf

File Size
5.6 MB

306 Pages

34,353 Words

514,583 Characters

turnitin Page 1 of 315 - Cover Page Submission ID: trn:oid:::1:3450204116

3% Overall Similarity

The combined total of all matches, including overlapping sources, for each database.

Filtered from the Report

- Bibliography
- Quoted Text

Match Groups

212 Not Cited or Quoted 3%
Matches with neither in-text citation nor quotation marks

7 Missing Quotations 0%
Matches that are still very similar to source material

0 Missing Citation 0%
Matches that have quotation marks, but no in-text citation

0 Cited and Quoted 0%
Matches with in-text citation present, but no quotation marks

Top Sources

3% Internet sources
1% Publications
0% Submitted works (Student Papers)

Integrity Flags

0 Integrity Flags for Review

No suspicious text manipulations found.

Our system's algorithms look deeply at a document for any inconsistencies that would set it apart from a normal submission. If we notice something strange, we flag it for you to review.

A Flag is not necessarily an indicator of a problem. However, we'd recommend you focus your attention there for further review.

Ph.D. Thesis Non-Exclusive License to

GUJARAT TECHNOLOGICALUNIVERSITY

In consideration of being a Research Scholar at Gujarat Technological University, and in the interests of the facilitation of research at the University and elsewhere, I, ANJANABEN NATHABHAI PARMAR having Enrollment No. 219999904002 hereby grant a non-
exclusive, royalty free and perpetual license to the University on the following terms:

a. The University is permitted to archive, reproduce and distribute my thesis, in whole or in part, and/or my abstract, in whole or in part (referred to collectively as the "Work") anywhere in the world, for non-commercial purposes, in all forms of media;
b. The University is permitted to authorize, sub-lease, sub-contract or procure any of the acts mentioned in paragraph (a);
c. The University is authorized to submit the Work at any National / International Library, under the authority of their "Thesis Non-Exclusive License";
d. The Universal Copyright Notice (©) shall appear on all copies made under the authority of this license;
e. I undertake to submit my thesis, through my University, to any Library and Archives. Any abstract submitted with the thesis will be considered to form part of the thesis.
f. I represent that my thesis is my original work, does not infringe any rights of others, including privacy rights, and that I have the right to make the grant conferred by this non-exclusive license.
g. If third party copyrighted material was included in my thesis for which, under the terms of the Copyright Act, written permission from the copyright owners is required, I have obtained such permission from the copyright owners to do the acts mentioned in paragraph (a) above for the full term of copyright protection.
h. I understand that the responsibility for the matter as mentioned in the paragraph (g) rests with the authors / me solely. In no case shall GTU have any liability for any acts/ omissions / errors / copyright infringement from the publication of the said thesis or otherwise.
i. I retain copyright ownership and moral rights in my thesis, and may deal with the copyright in my thesis, in any way consistent with rights granted by me to my University in this non-exclusive license.
j. GTU logo shall not be used /printed in the book (in any manner whatsoever) being

published or any promotional or marketing materials or any such similar documents.

k. The following statement shall be included appropriately and displayed prominently in the book or any material being published anywhere: “The content of the published work is part of the thesis submitted in partial fulfillment for the award of the degree of Ph.D. in civil engineering of the Gujarat Technological University”.

l. I further promise to inform any person to whom I may hereafter assign or license my copyright in my thesis of the rights granted by me to my University in this nonexclusive license. I shall keep GTU indemnified from any and all claims from the Publisher(s) or any third parties at all times resulting or arising from the publishing or use or intended use of the book / such similar document or its contents.

m. I am aware of and agree to accept the conditions and regulations of Ph.D. including all policy matters related to authorship and plagiarism.

Date:.

Place: Ahmedabad

Signature of the Research Scholar: .....

Recommendation of the Research Supervisor: ...…….

Signature of the Research Supervisor

Thesis Approval Form

The viva-voce of the Ph.D. Thesis submitted by Anjanaben Nathabhai Parmar (Enrollment No. 219999904002) entitled Chetan Bhagat's Novels And Their Cinematic Adaptation: A Comparative Study was conducted on …… (day and date) at Gujarat Technological University.

(Please tick any one of the following option)

☐ The performance of the candidate was satisfactory. We recommend that he/she be awarded the PhD degree.

☐ Any further modifications in research work recommended by the panel after 3 months from the date of first viva-voce upon request of the Supervisor or request of Independent Research Scholar after which viva-voce can be re-conducted by the same panel again.

(briefly specify the modifications suggested by the panel)

☐ The performance of the candidate was unsatisfactory. We recommend that he/she should not be awarded the PhD degree.

(The panel must give justifications for rejecting the research work)

Dr. M. Nagalakshmi

Name and Signature of Supervisor with Seal

1) (ExternalExaminer1) Name and Signature

2) (External Examiner2) Name and Signature

ABSTRACT

This study compares selected Chetan Bhagat's novels with the related motion picture adaptations. Indian English author Chetan Bhagat is renowned for his narratives that appeal to a broad readership and his informal writing style. Despite their enormous economic success, his novels are frequently perceived as being "in the entertainment business" as opposed to the literary one. Most of his writings have been made into successful motion pictures, which have also been quite popular.

This research critically analyses how literary works are adapted into motion pictures and assesses how much of the original content is retained, changed or reinterpreted during the adaptation process.

Five of Bhagat's novels and their film adaptations-*Five Point Someone (3Idiots*), *One Night @ the Call Centre (Hello), The 3 Mistakes of My Life (Kai Po Che!), 2 States: The Story of My Marriage (2 States), and Half Girlfriend (Half Girlfriend)*-are closely read in this study using a qualitative methodology based on literary and film theory. Narrative structure, character portrayal, thematic issues and ideological shifts are the main subjects of the analysis. By offering a targeted case study on a well-known Indian author whose writings connect literature and mass media, the study seeks to further the subject of adaptation studies. It emphasizes how adaptation is a creative, interpretative, and frequently ideological process affected by various artistic mediums rather than just duplication. The results will show how Hindi film and modern Indian English fiction have a dynamic relationship, illustrating how narrative alteration reflects the wider ramifications of storytelling in a globalized, digital age and acts as a vehicle for cultural reinterpretation.

Dedication

In loving memory of, my father, Nathabhai Ranchodbhai Parmar, who has always been a source of inspiration for me throughout my life. I am always indebted to him for his virtues and his teachings which helped me to aspire my personal and professional goals. I am also grateful to my mentor Dr. Piyush Joshi sir for all his support and guidance. This thesis is as much as theirs as it is mine.

Anjanaben N. Parmar

Acknowledgement

I express my deepest sense of gratitude to all those who have supported, guided, and strengthened me throughout the course of my doctoral journey. This thesis would not have been possible without their constant encouragement and belief in my abilities.

First and foremost, I extend my sincere thanks to my supervisor, Dr. Devang Rangani, whose scholarly insight, patient guidance and unwavering support have been invaluable at every stage of this research. Their mentorship has shaped not only the academic direction of my work but also my growth as a researcher. I am also grateful to my DPC members Dr. Neha Joshi and Dr. Premal Patel for their invaluable research insights and guidance throughout the journey.

I am profoundly grateful to the members of Gujarat Technological University for providing a stimulating academic environment and for offering constructive feedback whenever needed. My heartfelt thanks also go to the doctoral committee members for their thoughtful suggestions and continuous motivation.

I would like to acknowledge the administrative and library staff of the university for their cooperation and for ensuring access to essential academic resources. Their assistance made the research process smoother and more efficient.

I remain indebted to my colleagues at GEC Dahod, friends and fellow researchers, whose camaraderie, discussions and encouragement helped me persevere through challenges and celebrate small victories along the way.

I express my deepest love and gratitude to my husband-Ghanshyam, my family my parents, my In-laws and all my loved ones-for their unconditional support, understanding and constant belief in my aspirations. Their emotional strength has been my greatest source of motivation.

I dedicate my thesis to my late father Nathabhai Ranchodbhai Parmar and my mother Dhaniben Nathabhai Parmar.

Finally, I thank every individual, directly or indirectly associated with this work, who contributed to its completion. This thesis is as much theirs as it is mine.

Table of Contents

No.		Topic	Pages
1	List of Figures		i
2	List of Tables		ii
No.		**Topic**	**Pages**
1.		Introduction	1
	1.	History of Indian Cinema and film adaptation in India	1
	1.1	Silent Era	3
	1.2	Talkies	4
	1.3	Golden Era	5
	1.4	Parallel Cinema Movement	7
	1.5	Modern Era	7
	1.6	Film Adaptation in Indian Cinema-an Overview	11
	1.6.1	Early Adaptations (Silent Era to 1950s)	12
	1.6.2	Golden Era (1950s to 1970s)	13
	1.6.3	Modern Era (1980s to Present)	14
	1.7	Literary and Cultural Adaptations	15
	1.8	Literary Texts and Film Studies: The contradiction in adaptation	17
	1.9	The Contradiction in adaptations	17
	1.9.1	Borrowing	19
	1.9.2	Intersection	19
	1.9.3	Fidelity of transformation	19
	1.10	Contrasts in Media	21
	1.11	The Film: Raw Materials	21
	1.12	The Grapes of Wrath	22

	1.13	Novels and Films: A limited inquiry	23
	1.14	Criteria for comparison of novels and their cinematic adaptation	25
	1.15	Introduction to Literary Texts and Cinematic Adaptation	25
	1.15.1	Introduction to author	25
	1.16	Introduction to his Novels	29
	1.16.1	Five Point Someone (May 2004)	29
	1.16.2	One Night @ the Call Centre (October 2005)	31
	1.16.3	The 3 Mistakes of My Life (May 2008)	32
	1.16.4	2states: The Story of My Marriage (October 2009)	33
	1.16.5	Half Girlfriend (January 2014)	34
	1.17	Introduction to Adapted films of his Novels	35
	1.17.1	3 Idiots (2009)	35
	1.17.2	Hello (2008)	36
	1.17.3	Kai Po Che! (2013)	36
	1.17.4	2 States (2014)	37
	1.17.5	1.17.5 Half Girlfriend (2017)	37
2.	Literature Review		39
	2.1	Introduction	39
	2.2	Adaptation Theory and Its Development	42
	2.2.1	George Bluestone and the Transformation Perspective	43
	2.2.2	André Bazin and Creative Reinterpretation	43
	2.2.3	Linda Hutcheon and “Repetition without Replication”	44
	2.2.4	Dudley Andrew and Modes of Adaptation	44
	2.2.5	Indian Perspectives on Adaptation	45
	2.2.6	Summary of Theoretical Insights	45
	2.3	Indian English Fiction and Film Adaptation	46

	2.3.1	Historical Context of Literary Adaptations in Indian Cinema	46
	2.3.2	Narrative Modifications for Mainstream Cinema	47
	2.3.3	Adaptations of Indian English Fiction	47
	2.3.4	Notable Examples of Adaptation	47
	2.4	Scholarly Observations on Adaptability	48
	2.5	Relevance to Chetan Bhagat's Novels	48
	2.6	Adaptation considerations for Bhagat's Works	48
	2.7	Chetan Bhagat: Critical Reception	48
	2.8	Scholarly Recognition and Cultural Impact	50
	2.9	Stylistic and Narrative Innovations	50
	2.10	Bhagat's Own Framing of His Work	50
	2.11	Engagement with Readers	51
	2.12	Reception of Individual Novels	51
	2.13	Academic and Popular Debate	52
	2.14	Bhagat's Novels on Screen: Studies on Adaptation	52
	2.14.1	3 Idiots (2009) – Adaptation of Five Point Someone	53
	2.14.2	Hello (2008) – Adaptation of One Night @ the Call Center	54
	2.14.3	Kai Po Che! (2013) – Adaptation of The Three Mistakes of My Life	54
	2.14.4	2 States (2014) – Adaptation of 2 States	55
	2.14.5	Half Girlfriend (2017) – Adaptation of Half Girlfriend	55
	2.15	Key Scholarly Observations on Bhagat's Cinematic Adaptations	56
	2.16	Recurring Patterns in Adaptation	56
	2.17	Critical and Academic Insights	57
	2.18	Thematic Concerns in Scholarship	57
	2.19	Youth and Identity	58
	2.20	Popular Culture and Marketability	59
	2.21	Socio-Political Undercurrents	59

	2.22	Combined Effects on Adaptation	60
	2.23	Scholarly Implications	60
	2.24	Identified Research Gap	61
	2.25	Limitations of Existing Research	61
	2.26	Specific Areas Requiring Systematic Investigation	61
	2.27	Implications for Scholarly Research	62
	2.28	Objectives in Addressing the Gap	62
	2.29	Adaptation Studies as a Framework	63
	2.30	Bridging Literary and Cinematic Criticism	64
	2.31	Implications for Research and Practice	65
	2.32	Conclusion	65
3	Comparative study of Five Point Someone and 3 Idiot		66
	3.1	Introduction	67
	3.2	Verbal and Visual Description	67
	3.3	The Theory of Camera Eye and Fictional Narrator	71
	3.4	Montage: Multiple Points of View	74
	3.5	Time: Cinematic and Fictional:	77
	3.6	Time and Space/Spatio-Temporal Problems:	81
	3.7	Time as a continuous present	84
	3.8	Flashbacks	88
	3.9	Motion versus Stasis	91
	3.10	Language and Style	95
	3.11	Sound versus Silence	98
	3.12	Light	101
	3.13	Thematic Comparison of Five Point Someone and 3 Idiots	104
	3.14	Adaptation Theory Integration in Five Point Someone and 3 Idiots	107
	3.15	Conclusion	109

4	Comparative Study of Two Novels and Their Cinematic Adaptations		110
	4.1	Introduction	110
	4.2.	Comparative study of One Night @ the Call Center and Hello	112
	4.2.1	Verbal and Visual Description	112
	4.2.2	The Theory of Camera Eye and Fictional Narrator	115
	4.2.3	Montage: Multiple Points of View	120
	4.2.4	Time: Cinematic and Fictional:	124
	4.2.5	Time and Space/Spatio-Temporal Problems:	127
	4.2.6	Time as a continuous present	131
	4.2.7	Flashbacks	134
	4.2.8	Motion versus Stasis	136
	4.2.9	Language and Style	139
	4.2.10	Sound versus Silence	143
	4.2.11	Light	146
	4.3	Comparative study of The 3 Mistakes of My Life and Kai Po Che!	149
	4.3.1	Verbal and Visual Description	149
	4.3.2	The Theory of Camera Eye and Fictional Narrator	153
	4.3.3	Montage: Multiple Points of View	157
	4.3.4	Time: Cinematic and Fictional:	160
	4.3.5	Time and Space/Spatio-Temporal Problems:	162
	4.3.6	Time as a continuous present	166
	4.3.7	Flashbacks	168
	4.3.8	Motion versus Stasis	171
	4.3.9	Language and Style	174
	4.3.10	Sound versus Silence	178
	4.3.11	Light	181
		• Thematic Comparison Across Both Pairs	184

		• Adaptation Theory Integration	187
	4.4	Conclusion	190
5	The Comparative Study of Novels having Same-Title Film Adaptations		193
	5.1	Introduction	193
	5.2.	Comparative study of One Night @ the Call Center and Hello	194
	5.2.1	Verbal and Visual Description	194
	5.2.2	The Theory of Camera Eye and Fictional Narrator	197
	5.2.3	Montage: Multiple Points of View	199
	5.2.4	Time: Cinematic and Fictional:	201
	5.2.5	Time and Space/Spatio-Temporal Problems:	204
	5.2.6	Time as a continuous present	207
	5.2.7	Flashbacks	209
	5.2.8	Motion versus Stasis	211
	5.2.9	Language and Style	213
	5.2.10	Sound versus Silence	216
	5.2.11	Light	218
	5.3	Comparative study of The 3 Mistakes of My Life and Kai Po Che!	221
	5.3.1	Verbal and Visual Description	221
	5.3.2	The Theory of Camera Eye and Fictional Narrator	225
	5.3.3	Montage: Multiple Points of View	226
	5.3.4	Time: Cinematic and Fictional:	228
	5.3.5	Time and Space/Spatio-Temporal Problems:	230
	5.3.6	Time as a continuous present	232
	5.3.7	Flashbacks	235
	5.3.8	Motion versus Stasis	237
	5.3.9	Language and Style	239
	5.3.10	Sound versus Silence	242

	5.3.11	Light	245
		• Thematic Comparison Across Both Pairs	248
		• Adaptation Theory Integration	252
	5.4	Conclusion	254
6	Conclusion		256
	6.1	Summary of Major Findings	256
	6.1.1	Literature and Cinema as Distinct but Interconnected Media	256
	6.1.2	Transformation of Themes Across Media	257
	6.2	Key Comparative Insights from the Study	259
	6.2.1	Verbal vs Visual Description	259
	6.2.2	Language and Style	259
	6.2.3	Motion and Stasis	260
	6.2.4	Time and Space	260
	6.2.5	Light, Colour, Sound and Silence	261
	6.2.6	Narrative Perspective	262
	6.2.7	Socio-Cultural Representation	263
	6.3	Contribution of the Study	263
	6.3.1	Establishing Bhagat's Adaptations as Cultural Texts	263
	6.3.2	Bridging Literature and Film Studies	264
	6.3.3	Expanding Adaptation Theory in the Indian Context	264
	6.3.4	Demonstrating the Narrative Flexibility of Popular Fiction	265
	6.3.5	Chetan Bhagat and the commercial Imperative	266
	6.3.5.1	Five Point Someone to 3 Idiots: Radical Transformation	266
	6.3.5.2	One Night @ the Call Centre to Hello - The Pitfalls of Poor Adaptation	266
	6.3.5.3	The Three Mistakes of My Life to Kai Po Che! – Interpretive Adaptation	267
	6.3.5.4	2 States to 2 States- The Challenge of Fidelity	267
	6.3.5.5	Half Girlfriend to Half Girlfriend: The Auteur's Social	268

		Conscience	
	6.4	Overall Conclusion	269
	References		273

List of Figures

Page No.	Figure No.	Description of Figure
2	1.1	Lumiere Brothers First Film
4	1.2	AlamAra
5	1.3	Dharti Ke Lal
6	1.4	Do Bigha Zamin
7	1.5	Manthan The Story of Amul
9	1.6	Taare Zameen Par
12	1.7	Pundalik
13	1.8	Raja Harishchandra
14	1.9	Maqbool
15	1.10	Sampoorna Ramayanam
22	1.11	Grapes of Wrath
26	1.12	Chetan Bhagat
29	1.13	Five Point Someone
31	1.14	One Night @ the Call Centre
32	1.15	The Three Mistakes of My Life
34	1.16	2 states: The Story of My Marriage
35	1.17	Half Girlfriend

List of Tables

Page No.	Table No.	Description of Table
10	1.1	Notable films of the era-1
11	1.2	The comprehensive chart of Indian history of cinema as per aspect and description - 2
16	1.3	A chart of adaptation in India considering its chronological order - 3
37	1.4	A comprehensive chart of key details of Novels and their cinematic adaptation - 4
71	3.1	Comparative Observation of Novel and its cinematic adaptation - 5
73	3.2	Comparative Observation of Novel and its cinematic adaptation - 6
76	3.3	Comparative Observation of Novel and its cinematic adaptation - 7
81	3.4	Comparative Observation of Novel and its cinematic adaptation - 8
83	3.5	Comparative Observation of Novel and its cinematic adaptation - 9
87	3.6	Comparative Observation of Novel and its cinematic adaptation - 10
91	3.7	Comparative Observation of Novel and its cinematic adaptation - 11
94	3.8	Comparative Observation of Novel and its cinematic adaptation - 12
96	3.9	Comparative Observation of Novel and its cinematic adaptation - 13
100	3.10	Comparative Observation of Novel and its cinematic adaptation - 14
103	3.11	Comparative Observation of Novel and its cinematic adaptation - 15
114	4.1	Comparative Observation of Novel and its cinematic adaptation - 16
119	4.2	Comparative Observation of Novel and its cinematic adaptation - 17
123	4.3	Comparative Observation of Novel and its cinematic adaptation -18
126	4.4	Comparative Observation of Novel and its cinematic adaptation - 19
129	4.5	Comparative Observation of Novel and its cinematic adaptation - 20
133	4.6	Comparative Observation of Novel and its cinematic adaptation - 21
135	4.7	Comparative Observation of Novel and its cinematic adaptation - 22
138	4.8	Comparative Observation of Novel and its cinematic adaptation - 23
142	4.9	Comparative Observation of Novel and its cinematic adaptation - 24

145	4.10	Comparative Observation of Novel and its cinematic adaptation-25
148	4.11	Comparative Observation of Novel and its cinematic adaptation-26
152	4.12	Comparative Observation of Novel and its cinematic adaptation-27
156	4.13	Comparative Observation of Novel and its cinematic adaptation-28
159	4.14	Comparative Observation of Novel and its cinematic adaptation-29
162	4.15	Comparative Observation of Novel and its cinematic adaptation-30
165	4.16	Comparative Observation of Novel and its cinematic adaptation-31
168	4.17	Comparative Observation of Novel and its cinematic adaptation-32
170	4.18	Comparative Observation of Novel and its cinematic adaptation-33
173	4.19	Comparative Observation of Novel and its cinematic adaptation-34
177	4.20	Comparative Observation of Novel and its cinematic adaptation-35
180	4.21	Comparative Observation of Novel and its cinematic adaptation-36
182	4.22	Comparative Observation of Novel and its cinematic adaptation-37
196	5.1	Comparative Observation of Novel and its cinematic adaptation-38
198	5.2	Comparative Observation of Novel and its cinematic adaptation-39
200	5.3	Comparative Observation of Novel and its cinematic adaptation-40
203	5.4	Comparative Observation of Novel and its cinematic adaptation-41
206	5.5	Comparative Observation of Novel and its cinematic adaptation-42
208	5.6	Comparative Observation of Novel and its cinematic adaptation-43
210	5.7	Comparative Observation of Novel and its cinematic adaptation-44
212	5.8	Comparative Observation of Novel and its cinematic adaptation-45
215	5.9	Comparative Observation of Novel and its cinematic adaptation-46
217	5.10	Comparative Observation of Novel and its cinematic adaptation-47
220	5.11	Comparative Observation of Novel and its cinematic adaptation-48
222	5.12	Comparative Observation of Novel and its cinematic adaptation-49
225	5.13	Comparative Observation of Novel and its cinematic adaptation-50
227	5.14	Comparative Observation of Novel and its cinematic adaptation-51

229	5.15	Comparative Observation of Novel and its cinematic adaptation-52
231	5.16	Comparative Observation of Novel and its cinematic adaptation-53
234	5.17	Comparative Observation of Novel and its cinematic adaptation-54
236	5.18	Comparative Observation of Novel and its cinematic adaptation-55
238	5.19	Comparative Observation of Novel and its cinematic adaptation -56
241	5.20	Comparative Observation of Novel and its cinematic adaptation-57
244	5.21	Comparative Observation of Novel and its cinematic adaptation-58
247	5.22	Comparative Observation of Novel and its cinematic adaptation-59
265	6.1	All Five Adaptations of Chetan Bhagat's Novels – Approach and Outcome-60
269	6.2	Key Theoretical Frameworks in Adaptation Studies-61

CHAPTER-1

Introduction

1. History of Indian Cinema and film adaptation in India

One can say that cinema is films, the places where people go to watch them and the machinery, which makes them. It is a kind of technology, an art form, an industry where directors' way of viewing the world or creating worlds by them to be viewed by their spectators. A material existence of cinema takes the form of studio sets, editing of the scenes, reels of celluloid film that is used nowadays for projecting it to an audience who gathered in front of a screen where celluloid film comes alive.

As cinema history is concerned, it can be said that it exists in the form of documentary and archeological records. It is also in form of construction. Construction is done by many people with different reasons as a part of history in which all humans have a stake.

The key episodes in history of cinema are transition of silent cinema to sound cinema which happened around 1930.The shift of cinema from black and white to colour, which had taken place from mid 1930s onwards. Cinema has become universal in mid-1960s, due to widescreen projection and stereo sound from the mid-1950s onwards. Use of tape recorders and light weight cameras in 1960s and recently the shift from celluloid film to videotape as a playback material and recording in 1970s, before evolving to digital in 1990s.

The journey of film started with an invention of a film on a roll rather than only individual slides by George Eastman in 1884. In the same decade, Thomas Edison and W. K. L. Dickson discovered a new way of spinning a series of still images in a box which make people illusioned with moving of those images known as kinetoscope.

Many engineers, inventors and industrialists tried their hands on different styles and types and the common problem being faced by all of them was that a strip of film could not run constantly

past an open lens in the camera. It had to be stopped for a while, expose for a fraction of a second, then advance and repeat this action: grab-expose-advance. Contribution of Lumiere Brothers, Woodwille, Otway and Gray Latham was also remarkable.

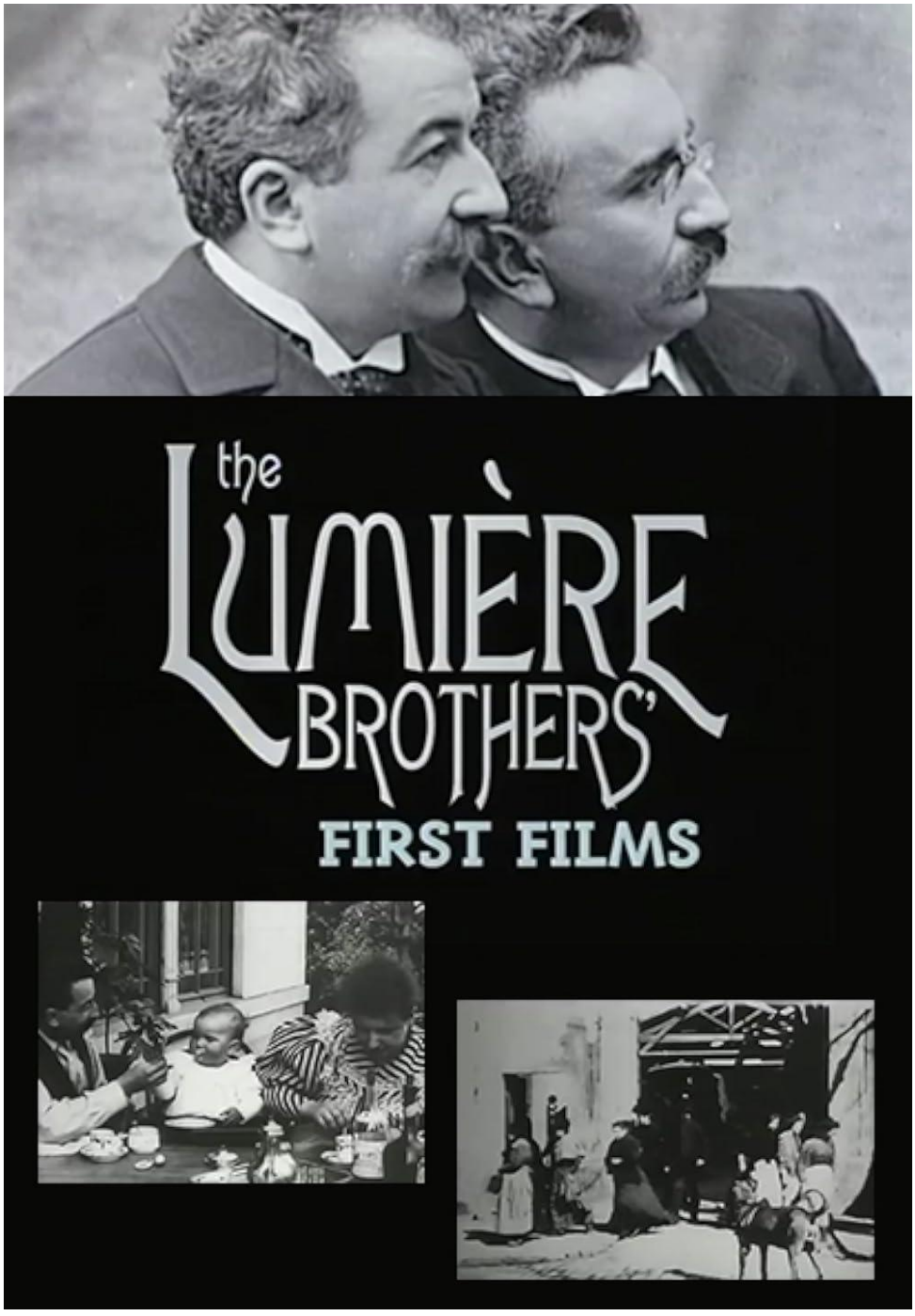


FIGURE 1.1 LUMIERE BROTHERS FIRST FILM

These all above details clarify that the invention of film was not a one-man effort. When it was clear that film is going to be a worldwide money-making business, many of these early pioneers tried to copyright for their remarkable contribution to the process.

There was no clear start date of cinema's birth. But of all the earliest films, it was those of Lumiere Brothers which was the mostly seen worldwide. Many early film historians considered the emergence of cinema on 28th December,1895 when for the first time Lumiere Brothers screened first commercial film in history and charged admission for the very first time.

There are different eras in the history of Indian cinema. They are:

1. Silent Era (1895-1928)
2. Talkies (Sound Era -1928-1940s)
3. Golden Era (1940s-1960s)
4. Parallel cinema movement (1960s-1980s)
5. Modern Era (1980s to present)

1.1 Silent Era

The majority of films, which were produced in the first forty years of film history, had no recorded soundtrack. The technology, which can record sound of people, was also available during that time but the cheerfulness of moving images thrilled all inventors and audience so much that nobody questioned about these wonders for their muteness. As films were silent, there was no question for language barriers and it made sure that the birth of cinema was international and they were shown all over the world.

The first silent film in history of Indian Cinema was *Pundalik* which was based on a story of holy man in Maharashtra by N.G. Chitre and R.G. Torne on 18thMay, 1912. Raja Harischandra was considered to be the second silent movie in India being directed and produced by Dadasaheb Phalke in 1913.

Indian cinema in the 1920s continued producing portraits of the lives of Saints and developed what would later be called All India films, big fantasy movies, unmarked by specifics of creed or geography, intended to appeal to the diverse regions, religious communities and castes of the continent. Dissatisfied film makers reversed this trend and as early as 1924 socially committed

directors were moving in that direction. Homi Master, one of the most successful Indian directors of the 1920s went to Europe. In 1924 he made *Vismi Sadi* which created the honor of the reformist melodrama arguing for social change through the portrayal of gripping human problems. In the film a street seller makes a fortune in Bombay becomes an exploitative employer and causes up to the colonial British.

1.2 Talkies

Filmmakers discovered that sound could make their films more intimate by letting characters voice their thoughts, they use sound as a magnet to draw people into their film, into scenes and into emotional exchanges. Audience all of a sudden started feeling that they could be with movie stars in their fantasies as well as their ordinary lives.

Sound was the discovery that halted cinema on its royal road. Cinema entered a golden age as it started to sing in the years 1928-45. Countries such as Egypt, China, Brazil and Poland started for the first time to make significant films and film makers learnt to use sound creativity.



FIGURE 1.2 ALAM ARA

India was producing over 200 films per year by the early 1930s but until the introduction of sound recording it was missing one of its cultural heritages, key elements song and dance. There were two changes in 1931 when a talkie *Alam Ara* which was released in1931 by Ardeshir Irani. *Indra Sabha* and *Devi Devyani* were two films which introduced dance and song. It contained seven songs recorded simultaneously with the photography. It was a massive commercial success and astonishing though it seems to westerners only two of the many thousands of films made in India between then and the beginning of the 1950s would not have musical interludes. The whole of Indian cinema became one big musical genre. The most popular of these called All India films were made in the regional language Hindi and mostly shot in Bombay.

Many other Indian hit films were produced in early thirties such as *Madhuri, Indira, Miss Frontier Mail, Anarkali* etc. The most popular films of this time were *Admi* (1939), *Amrit Manthan* (1935), *Amar Prem* (1948), *Aag* (1948) And*az* (1949) and *Awara* (1950). After that Indian cinema's golden era started.

1.3 Golden Era

The last few years of 1940 were considered the golden era for Indian film industry. The cinema of this time was truly called nation's clear voice as we got freedom after 200 years from Britishers.

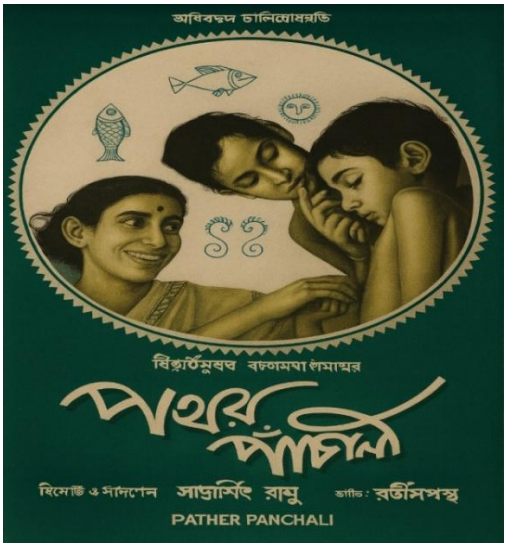


FIGURE 1.3 DHARTI KE LAL

India was more prepared for storytelling neorealist revolution. The Indian people's theatre project had galvanized political leftist and social reformers. Its first film *Dharti Ke Lal* (1946) was very significant. It tells the story of a Bengali family falls from their land, who migrate to Calcutta the father Ramu tries and fails to find work and the mother resorts to prostitution. Finally father Ramu challenges the city's magnetic pole and the Bengali farmers collectivize. It was the first Indian film to attract a large audience in the Soviet Union. It was committed to social change ending a similar way to contemporaneous Mexican cinema. It was of course a musical and was written and directed by Indian people theater association founder member Khwaja Ahmad Abbas. Abbas was interested in the economics of inequality in India but Kapoor blended a western style romance with the theme of social revolt and the result was in form of film named *Awara* (1950), *Shree 420*(1955). Gurudatta, Bimal Roy, Mehbub Khan, Satyajit Ray and Asif also shaped this golden era by their remarkable films like *Pyasa* (1957), *Kagaz Ke Phool* (1959), *Do Bigha Zameen* (1953), *Devdas* (1955), *Mother India* (1957) and *Mughal-e-Azam*. Among these *Mother India* was selected in Academy awards for the best foreign language films. Satyajit Ray's *Pather Panchali* was a spectacular debut and India's first major western success.



FIGURE 1.4 DO BIGHA ZAMIN

The post-independence era witnessed the emergence of the golden age of Indian cinema. Filmmakers like Bimal Roy, Guru Dutt, Raj Kapoorand Satyajit Ray created masterpieces that explored complex human emotions and societal issues.

Bollywood musicals became immensely popular during this period, with iconic films like *Mother India* (1957), *Mughal-e-Azam* (1960) and *Shree 420* (1955) captivating audiences nationwide.

1.4 Parallel Cinema Movement

The 1960s and 1970s saw the emergence of the Parallel Cinema movement, characterized by realistic storytelling and a focus on social issues. Filmmakers like Satyajit Ray, Mrinal Sen, Shyam Benegal and Ritwik Ghatak led this movement.



FIGURE 1.5 MANTHAN THE STORY OF AMUL

Parallel Cinema aimed to challenge mainstream Bollywood narratives and provide a platform for experimental story telling. Films like *Uski Roti* (1969), *Bhuvan Shome* (1969), *Ankur* (1974) and *Manthan* (1976) are notable examples of this time.

1.5 Modern Era

The 1980s witnessed the rise of mainstream commercial cinema, characterized by action-packed masala movies and romantic dramas. Superstars like Amitabh Bachchan, Rajinikanth and Rajesh Khanna, Dharmendra, Sridevi dominated the silver screen during this period.

According to Mark Cousins, "The techniques of digital filmmaking changed the cinema even more fundamentally than the introduction of sound. The possibility of shooting on videotape with a camera the same size as or smaller than a loaf of bread, using crews of two people rather than ten or more, editing on home computers and dubbing in the simplest of sound suits meant that the world of film production was no longer a charmed one into which only the lucky few could enter" (Mark Cousins 324).

The late 20th century and early 21st century saw the globalization of Indian cinema, with Bollywood films gaining international recognition and Indian filmmakers exploring new genres and narratives.

Indian cinema gained international acclaim with films like *Salaam Bombay!, Lagaan, Slum dog Millionaire* and *Gully Boy*, which won Oscars and other prestigious awards. Indian film makers explored diverse genres and themes, garnering attention on the global stage.

Indian cinema has played a significant role in shaping social norms, cultural values and national identity. Films like *Sholay, Dilwale Dulhania Le Jayenge* and *Taare Zameen Par* addressed important societal issues and left a lasting impact on audiences.

The late 20th century saw significant technological advancements in Indian cinema, with the introduction of color cinematography, advanced sound recording techniques and modern editing equipment.

These advancements enabled filmmakers to experiment with visual storytelling and enhance the overall cinematic experience for audiences.

According to Geoffrey Nowell-Smith "The digital revolution has affected cinema at every level, from production to exhibition, at the periphery and at the centre and some would say, in its ontology. The essence of cinema, it has been argued, lies in its ability to capture reality in the form of a physical imprint" (Nowell Smith 24).

Indian cinema and its popularity have gained its tremendous form in this digital era. It also caught the attention of international markets. The 1990s saw the rise of two divergent strands of cinema: the technically spectacular blockbuster with special, computer-generated effects and the independent, low-budget film. The capabilities of special effects were enhanced when studios began manipulating film digitally.

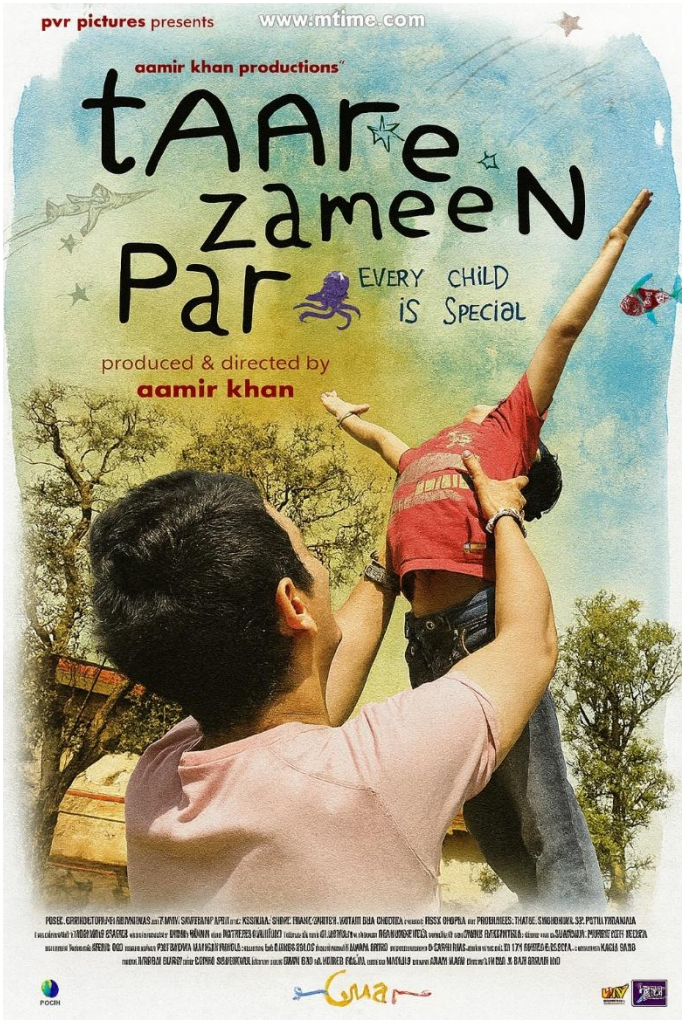


FIGURE 1.6 TAARE ZAMEEN PAR

Indian films are now made considering the global perspective due to the commercial distribution of the films in international market. Indian movies are now being released in more than 90 countries worldwide. Cinema experience is not confined to cinema halls only but TV channels are also broad casting the films as soon as they are being released. Marketing also plays a pivotal role in promoting the films using TV shows, radio television commercials.

There are more than 450 films being produced during 2010-2019 which is a proof for fastest growing Indian film industry. Many other Indian regional cinemas are also performing well in this era. Industries like Assamese Cinema, Bhojpuri Cinema, Kannada Cinema, Bengali cinema, Malayalam Cinema, Gujarati Cinema, Telugu Cinema and Punjabi Cinema have also

contributed their part. Indian cinema is truly phenomenal because of its filmmaking technique and multicultural films.

TABLE 1.1 NOTABLE FILMS OF THE ERA

Year	Film	Director(s)
1980	*Shaan*	Ramesh Sippy
1983	*Sadma*	Balu Mahendra
1987	*Mr. India*	Shekhar Kapur
1988	*Qayamat Se Qayamat Tak*	Mansoor Khan
1989	*Maine Pyar Kiya*	Sooraj R. Barjatya
1992	*Jo Jeeta Wohi Sikandar*	Mansoor Khan
1993	*Baazigar*	Abbas-Mustan
1995	*Dilwale Dulhania Le Jayenge*	Aditya Chopra
1996	*Indian (Hindustani)*	Shankar
1997	*Border*	J.P. Dutta
1998	*Satya*	Ram Gopal Varma
2001	*Lagaan*	Ashutosh Gowariker
2003	*Kal Ho Naa Ho*	Nikkhil Advani
2004	*Swades*	Ashutosh Gowariker
2005	*Black*	Sanjay Leela Bhansali
2006	*Rang De Basanti*	Rakeysh Omprakash Mehra
2007	*Taare Zameen Par*	Aamir Khan
2008	*Ghajini*	A.R. Murugadoss
2009	*3 Idiots*	Rajkumar Hirani
2010	*My Name Is Khan*	Karan Johar
2011	*Zindagi Na Milegi Dobara*	Zoya Akhtar
2012	*Barfi!*	Anurag Basu
2013	*Chennai Express*	Rohit Shetty
2014	*PK*	Rajkumar Hirani
2015	*Bajrangi Bhaijaan*	Kabir Khan
2015	*Baahubali: The Beginning*	S.S. Rajamouli
2016	*Dangal*	Nitesh Tiwari
2017	*Baahubali 2: The Conclusion*	S.S. Rajamouli
2018	*Padmaavat*	Sanjay Leela Bhansali
2019	*Gully Boy*	Zoya Akhtar
2019	*Uri: The Surgical Strike*	Aditya Dhar
2020	*Thappad*	Anubhav Sinha
2021	*Sherni*	Amit Masurkar
2022	*Jai Bhim*	T. J. Gnanavel
2023	*12th Fail*	Vidhu Vinod Chopra
2024	*Laapataa Ladies*	Kiran Rao

Throughout its history, Indian cinema has evolved as a reflection of the country's diverse cultures, traditions and societal changes. From silent films to modern blockbusters, it continues to captivate audiences worldwide with its unique blend of storytelling, music and visual artistry.

TABLE 1.2 THE COMPREHENSIVE CHART OF INDIAN HISTORY OF CINEMA AS PER ASPECT AND DESCRIPTION:

Aspect	Description
Era	Silent Era (1895-1928), Golden Age (1940s-1960s), Parallel cinema movement (1970s-1980s), Modern Era (1980s to present)
Regional Industries	Bollywood (Hindi-language films), Tamil Cinema, Telugu Cinema, Bengali Cinema, Malayalam Cinema, Marathi Cinema, Punjabi Cinema, Gujarati Cinema, Kannada Cinema, etc.
NoTABLE Directors	Dadasaheb Phalke, N.G.Chitre, Ardeshir Irani, Satyajit Ray, Ritwik Ghatak, Guru Dutt, Bimal Roy, Mani Ratnam, Adoor Gopalakrishnan, Shyam Benegal, Raj Kapoor, K. Balachander, Yash Chopra, Sanjay Leela Bhansali, Anurag Kashyap, etc.
Major Genres	Historical Epics, Romantic Musicals, Social Realism, Action Films, Comedy, Thrillers, Horror, etc.
Technological Advancements	Transition from Silent Films to Talkies, Introduction of Color Films, Adoption of Digital Filmmaking, Special Effects, CGI, etc.
International Recognition	Academy Award Winners/Nominees, Film Festivals Selections, Box Office Successes, Cultural Impact abroad, etc.

1.6 Film Adaptation in Indian Cinema-an Overview

Literary texts and films share a history of connections with close bonds and parallel routes, eras, unite genres, countries and formats, demanding literary and cinematic analysis, ideological issues and considerations.

When filmmakers are adapting the literary text, they have to cut source material, eliminate secondary characters, plot and scenes and in some cases they may make drastic editions, create new plots and characters.

The first Indian film *Pundalik* was also based on the story of Holy person named Pundalik. Many other Silent films are also based on sacred texts and stories. There is always a relation between literary texts and films.

The filmmaker is a deliberate craftsman who possesses all the powers of invention for creating a new different structure which will be parallel to the original. Adaptation is interwoven by selective exposition and insight; fidelity is a meaningless label in this process. Bazin's view point is "film is neither the product of translation or free inspiration but it is "the result of a creative dialectic." Film is a question of building a secondary work with the novel as its foundation. Film is never comparable to the novel nor worthy of it. It is totally new aesthetic creation in real sense,

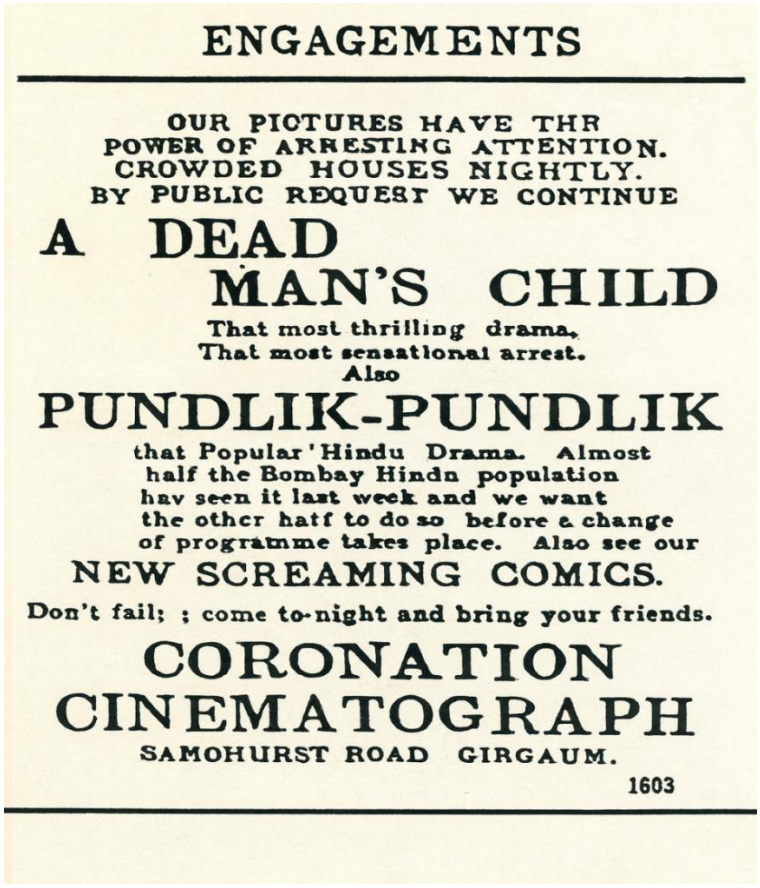


FIGURE 1.7 PUNDALIK

multiplied by the cinema. According to Bazin, the novel is a stimulus and the adapter is an interpreter. His writings on the interrelations between the novel and the film also explicitly refer to a fidelity to the spirit of text as a primary aesthetic design of the adaptation. He believes that a successful film adaptation is neither a replication nor a substitute, it is a re-experiencing in another medium.

Indian cinema has a rich history of adaptations which draws inspiration from various literary, cultural and historical sources. Here is an overview of some notable Indian adaptations across different eras.

1.6.1 Early Adaptations (Silent Era to 1950s)

During the silent era, Indian cinema primarily adapted stories from Indian mythology, folklore and literature.

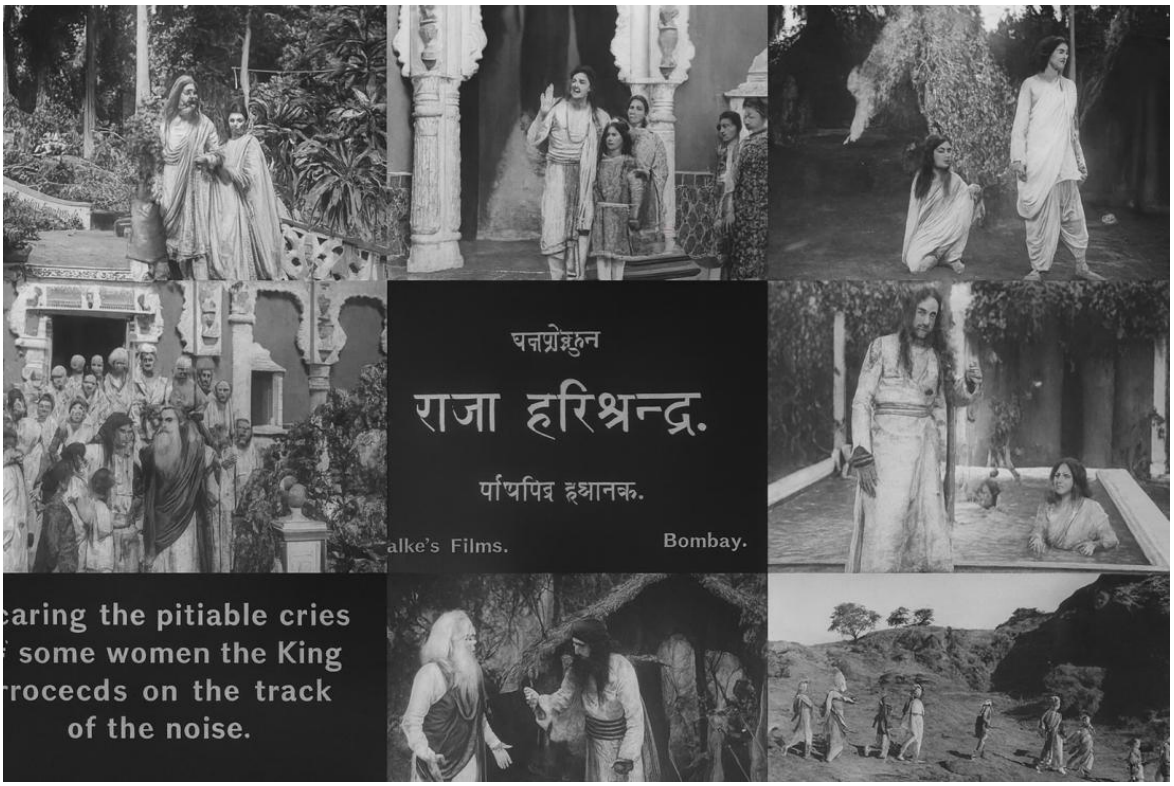


FIGURE 1.8 RAJA HARISHCHANDRA

Notable adaptations include *Raja Harishchandra* (1913), directed by Dadasaheb Phalke, often regarded as India's first full-length feature film, based on the legend of King Harishchandra.

Films like *Devdas* (1936), *Awaara* (1951) and *Mother India* (1957) were also based on popular literary works and cultural themes.

1.6.2 Golden Era (1950s to 1970s)

The golden era of Indian cinema saw adaptations of literary masterpieces and socially relevant stories.

Satyajit Ray's *Pather Panchali* (1955), adapted from Bibhuti Bhushan Bandyopadhyay's novel, marked a significant milestone in Indian cinema, heralding the parallel cinema movement. Bimal Roy's *Devdas* (1955) and *Bandini* (1963) were acclaimed adaptations of Sarat Chandra Chattopadhyay's novels.

1.6.3 Modern Era (1980s to Present)

The modern era of Indian cinema witnessed diverse adaptations across genres and regional languages.

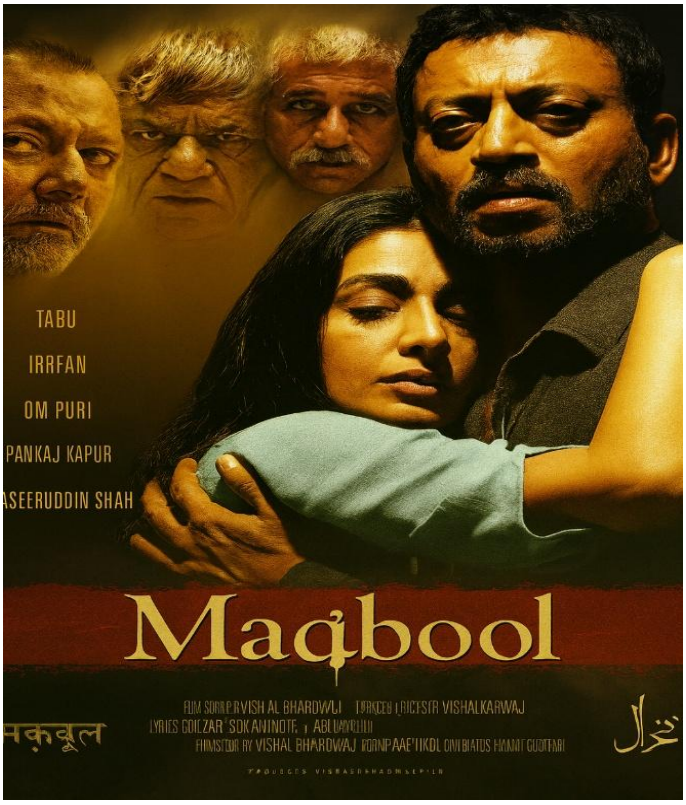


FIGURE 1.9 MAQBOOL

Filmmakers like Mani Ratnam adapted Shakespearean plays into Indian settings, such as *Maqbool* (2003), based on *Macbeth* and *Omkara* (2006), based on *Othello.*

Chetan Bhagat's novels, including *Five Point Someone* (adapted as *3 Idiots*), *One Night @ the Call Center* (adapted as *Hello*) and *2 States* (adapted as *2 States*), have been successfully adapted into commercially successful films.

Historical epics like *Baahubali: The Beginning* (2015) and *Baahubali 2: The Conclusion* (2017) showcased grand-scale adaptations drawing inspiration from Indian mythology and folklore.

Regional cinema, especially in South India, has a rich tradition of adapting novels and short stories into critically acclaimed films. Directors like Adoor Gopalakrishnan, G. Aravindan and Shyam Benegal have contributed to this tradition.

1.7 Literary and Cultural Adaptations

Indian cinema has continuously adapted literary works, historical events and cultural texts to reflect the country's diverse heritage.



FIGURE 1.10 SAMPOORNA RAMAYANAM

Filmmakers have explored themes from Indian epics like the *Mahabharata* and *Ramayana*, as seen in films like *Sampoorna Ramayanam* (1958) and *Mahabharat* (2013).

Contemporary adaptations have also delved into urban narratives, societal issues and global influences, reflecting the changing dynamics of Indian society.

These adaptations reflect the dynamic evolution of Indian cinema, showcasing its ability to draw inspiration from a wide range of sources while interpreting them through a unique cinematic lens.

TABLE 1.3 A CHART OF ADAPTATION IN INDIA CONSIDERING ITS CHRONOLOGICAL ORDER

Film Title	Language	Genre	Director	Year
Raja Harishchandra	Silent	Mythological	Dadasaheb Phalke	1913
Alam Ara	Hindi	Musical, Romance	Ardeshir Irani	1931
Achhut Kanya	Hindi	Drama, Social	Franz Osten	1936
Sant Tukaram	Marathi	Biographical, Drama	Vishnu pant Govind Damle	1936
Devdas	Hindi	Romance, Drama	P.C. Barua	1936
Kismet	Hindi	Crime, Drama	Gyan Mukherjee	1943
Awaara	Hindi	Drama, Romance	Raj Kapoor	1951
Parasakthi	Tamil	Drama, Social	R. Krishnan, S. Panju	1952
Do Bigha Zamin	Hindi	Drama	Bimal Roy	1953
Pather Panchali	Bengali	Drama	Satyajit Ray	1955
Jalsaghar	Bengali	Drama, Musical	Satyajit Ray	1958
Madhumati	Hindi	Drama, Mystery	Bimal Roy	1958
Mughal-e-Azam	Hindi	Historical Romance	K. Asif	1960
Sahib Bibi Aur Ghulam	Hindi	Drama	Abrar Alvi	1962
Guide	Hindi	Drama, Romance	Vijay Anand	1965
Aradhana	Hindi	Romance, Drama	Shakti Samanta	1969
Anand	Hindi	Drama	Hrishikesh Mukherjee	1971
Sholay	Hindi	Action, Adventure	Ramesh Sippy	1975
Chitchor	Hindi	Romance, Musical	Basu Chatterjee	1976
Manthan	Hindi	Drama	Shyam Benegal	1976
Jaane Bhi Do Yaaro	Hindi	Comedy, Drama	Kundan Shah	1983
Nayagan	Tamil	Crime, Drama	Mani Ratnam	1987
Parinda	Hindi	Crime, Drama	Vidhu Vinod Chopra	1989
Roja	Tamil	Romance, Thriller	Mani Ratnam	1992
Hum Aapke Hain Koun..!	Hindi	Romance, Musical	Sooraj R. Barjatya	1994
Bombay	Tamil	Romance, Drama	Mani Ratnam	1995
Dilwale Dulhania Le Jayenge	Hindi	Romance, Drama	Aditya Chopra	1995
Satya	Hindi	Crime, Drama	Ram Gopal Varma	1998
Lagaan: Once Upon a Time in India	Hindi	Drama, Sports	Ashutosh Gowariker	2001
Dil Chahta Hai	Hindi	Romance, Drama	Farhan Akhtar	2001
Devdas	Hindi	Romance, Drama	Sanjay Leela Bhansali	2002
Rang De Basanti	Hindi	Drama	Rakeysh Omprakash Mehra	2006
Taare Zameen Par	Hindi	Drama	Aamir Khan	2007
Slumdog Millionaire	English, Hindi	Drama, Romance	Danny Boyle	2008
3 Idiots	Hindi	Comedy, Drama	Rajkumar Hirani	2009
Peepli Live	Hindi	Comedy, Drama	Anusha Rizvi	2010
Gangs of Wasseypur	Hindi	Crime, Drama	Anurag Kashyap	2012
Barfi!	Hindi	Romance,Comedy, Drama	Anurag Basu	2012
The Lunchbox	Hindi	Romance, Drama	Ritesh Batra	2013
Queen	Hindi	Comedy, Drama	Vikas Bahl	2013
PK	Hindi	Comedy, Drama, Fantasy	Rajkumar Hirani	2014
Piku	Hindi	Comedy, Drama	Shoojit Sircar	2015

Bajrangi Bhaijaan	Hindi	Comedy, Drama	Kabir Khan	2015
Baahubali: The Beginning	Telugu	Epic, Action	S.S. Rajamouli	2015
Dangal	Hindi	Biographical, Sports	Nitesh Tiwari	2016
Sairat	Marathi	Romance, Drama	Nagraj Manjule	2016
Andhadhun	Hindi	Thriller, Comedy	Sriram Raghavan	2018
Gully Boy	Hindi	Drama, Musical	Zoya Akhtar	2019

1.8 Literary Texts and Film Studies: The contradiction in adaptation

The contradiction in adaptation of literary texts to films is the challenge of being faithful to the original but also unfaithful as film is a different artistic creation.

Linda Hutcheon defines adaptation in her book *A Theory of Adaptation* as, "an adaptation's double nature does not mean, however, that proximity or fidelity to the adapted text should be the criterion of judgement of the focus of analysis." A film can be thoroughly different from the book from which it was adapted and still can be a worthy film creation or many times even a worthy adaptation. She rightly pointed one of the chief problems for most of the filmmakers is that "usually adaptations, especially from long novels, mean that the adaptor's job is one of subtraction or contradictions, which can be called "a surgical art."

As Hutcheon says, "adaptation is repetition but repetition without replication. The act of adaptation always involves both (re-) interpretation and then (re-) creation". If a film maker followed the book exactly, scene for scene, it is still impossible to translate the book exactly. Here, the narration part becomes visually inserted into the scenes and in doing it, the voice of the narrator could be lost or changed. Adaptation of literary texts into film began just after the development of film.

Later on, the advent of talkies and huge need for content in the early days of film making continued to drive adaptation. These talking pictures helped in enabling more natural use of dialogue from literary texts. During, studio system, more films were made in less production time than typical. For making many contract employees busy and to keep film industry going, more content was required. Literary texts were a good source of this rapid content.

1.9 The Contradiction in adaptations

As the adaptation of literary texts embarked, the aesthetic debate about adaptation also started. One of the major studies from the U.S. to evaluate the inert-relative process between literature

and film, specifically the novel and the film was George Bluestone's *Novels Into Film* in which he says,

"The successful screen writer in an adaptation must understand the limitations of film medium and make a serious adjustment to a set of different and other conflicting conventions, conventions that have historically distinguished literature from the autonomous entities, the adaptation must link these "conflicting conventions". (George Bluestone 1)

As per this, an adaptation is a kind of raw material which restates the theme for film. Here the main incidents, characters and thematic points become ancestor qualities for the film. He also says that the adapter becomes a real writer, not just a translator of another's work.

When one thinks of adaptation, fidelity cannot be denied. In his essay named *Defence of Mixed Cinema*, Bazin argues that fidelity is a virtue and that adaptation should be regarded as a form of translation from one language to another. "A good adaptation is the essence of the letter and the spirit".

Many film theorists are of the opinion that film adaptation necessitates changes. Laster Asheim in his Ph.D. dissertation writes, "Essentially, this is a stylistic change which substitutes a pictorial style for the literary style of the novel. It alters the manner of storytelling but need not alter the matter."

He also says about the film's frequent alteration of the source that such manipulation, if not immoral is at least grossly dishonest. "The audience that knows only the film and not the book is presented with a falsified interpretation which leaves no clues that would permit it to reconstruct the original truth."

Bluestone believes that a filmmaker is not simply a translator but a new author. In film criticism, it becomes easy for critics to recognize how a poor film has destroyed a superior novel. It is rarely recognized that such destruction is inevitable. The film adaptation is mostly seen as a failed form by many critics.

The Italian "New wave" film director once suggested that the ultimate literary adaptation could be a close up on a book with pages turned at regular intervals. This provides a faithful interpretation of the novel for the experience of viewing a film fundamentally different from that of reading a novel.

Dudley Andrew discusses the field of adaptation studies in terms of semiotics. Andrew in his book *Concepts in Film Theory* talks about three modes of relation between the film and text: borrowing, intersection and fidelity of transformation.

1.9.1 Borrowing

Andrew argues that "in the history of the arts, surely 'borrowing' is the most frequent mode of adaptation. Here the artist employs, more or less extensively, the material, idea, or form of an earlier, generally successful text" (Andrew 98).

1.9.2 Intersection

In intersecting, according to Andrew, "the uniqueness of the original text is preserved to such an extent that it is intentionally left unassimilated in adaptation. The cinema, as a separate mechanism, records its confrontation with an ultimately intransigent text." (99). Andrew uses the metaphor of a flashlight that illuminates a chandelier–the adaptation places the form of the 'original' (i.e., the chandelier) in another medium (a shadow on the wall, the odd sparkling but indistinctness of the fully illuminated chandelier, etc.). He notes, "all such works fear or refuse to adapt. Instead, they present the otherness and distinctiveness of the original text, initiating a dialectical interplay between the aesthetic forms of one period with the cinematic forms of our own period.

1.9.3 Fidelity of transformation:

Andrew argues that "the most frequent and most tiresome discussion of adaptation (and of film and literature relations as well) concerns fidelity and transformation" (100). As Leitch and other contemporary adaptation theorists note (and try to change), much adaptation praxis, if not theory, continues to emphasize fidelity.

After outlining these modes of adaptation Andrew tackles some of the central contentions of adaptation studies (in his day): It is at this point [of fidelity in transformation] that the specificity of these two signifying systems [literature and cinema] is at stake. Generally film is found to work from perception toward signification, from external facts to interior motivations and consequences, from the givenness of a world to the meaning of a story cut out of that world. Literary fiction works oppositely. It begins with signs (graphemes and words) building to

propositions which attempt to develop perception. As a product of human language, it naturally treats human motivation and values, seeking to throw them out onto the external world, elaborating a world out of a story (Andrew 101).

D.W. Griffith is reported to have said, "The task I'm trying to achieve is above all to make you see" (Lewis Jacobs 119). Joseph Conrad puts in this way, "My task which I am trying to achieve is, by power of the written word, to make you hear, to make you feel-it is, before all, to make you see" (Joseph Conrad 83).

There is a strong semantic resemblance between novel and film where they both join and depart. The phrase "to make you see" assumes an affective relationship between the audience and creative artist. The novelist and director meet here in common purpose. Between the perception of the visual image and the conceptual mental image lies the basic difference between two media.

Because film and novel are both natural, in this regard that aesthetic judgements are based on total entity including both thematic and formal accord. We may find that differences in theme and form are inseparable from differences in media.

Lester Asheim's more comprehensive survey indicates that of 5807 releases by major studios between 1935 and 1945, 976 that is 17.2 percent were derived from novels (Lester Asheim, 1949).

The industry's own appraisal of its work shows a strong and steady preference for films derived from novels, the specific films which persistently rate among top quality productions.

These statements are based on specific assumptions that set apart the mutation process of adapting a book into a film. These assumptions include remarks like "the movie remains faithful to the essence of the book", "essential sections were omitted, but the film is still enjoyable" and "we're grateful that they changed the ending".

These standard expletives and judgements assume, among other things, a separable content which may be detached and reproduced as the snapshot reproduces a kitten, that incidents and characters in fiction are interchangeable with incidents and characters in the film. Deviations are permissible for such defined reasons- exigencies of length or of visualization perhaps- but that the extent of the deviation will vary directly with the respect one has for the original. Taking liberties does not necessarily impair the quality of the film, whatever one may think of the novel, but such liberties are somehow a trick which must be concealed from the public.

A second difficulty arises as we shall also see in the film, aesthetic awareness is constantly driven back to epistemology. Since the manipulation of visual stimuli in the film and verbal manipulation in the novel both presuppose a spectator, attention is constantly forced to move between subject and object. Arnheim in his book said "It is one of the author's fundamental principles that art is just as little apart of material life as anything else in the world and the only way to understand art is to start from the simplest forms of sensory- psychological impression and to regard visual and auditory art as sublime forms of seeing and hearing" (Rudolf Arnheim 11).

Edwin Muir, toward the end of his study, The Structure of the Novel, finds that in trying to ascertain reasons for particular limitations in the novel he was driven "at least to the limitations of our vision of the world. We see things in terms of Time, Space and Causality" (Edwin Muir 113-114). We may also expect to cope with similar problems in a comparative study of the two media.

1.10 Contrasts in Media

The first ever story-telling film, *Great Train Robbery* was created by Edwin S. Porter in 1903. Since then, an opinion was formed by many that the film is inherently a form of literature. However, it is not exactly true, while both film and literature share the goal of portraying specific situations with evolving plots and well-defined characters and settings, they achieve this objective through entirely clear-cut means. In the case of film, concrete situations, plot developments, characterizations, emotions and philosophical ideas are conveyed using a series of vivid visual images projected onto a screen in a darkened room before an audience. The characteristic form and rhythm of the film are achieved through the process of editing, providing a unique experience for the viewers through sight and sound. On the other hand, literature relies solely on words as its medium. Writers carefully craft sentences and phrases to evoke maximum literary impact, stimulating the thoughts and emotions of their readers in a different yet equally powerful way.

1.11 The Film: Raw Materials

It is based on the optical principle known as persistence of vision that a series of separable images, run behind the apertures, would create the illusion of constant motion. The principle has remained as it was starting from the flashcards of the nickelodeon to the splendor of the widescreen.

"We sit in darkness in theatre much of the time, so our eye fills in the gaps. First and foremost, we must remember that the camera does not see things in the same way as the human eye. The brain before your eye selects the points of emphasis in the scene before you. You can look at a crowd and see nothing but one umbrella, you can look at an empty field and see millions of separate blades of grass…… Not so the camera. The lens soullessly records only sensitized piece of celluloid simply the amount of light of differing values that passes through it. No amount of thinking on the part of the cameraman will achieve any other emphasis. Out of a wide landscape it will not pick out that certain tree. You, as a person, have got to interfere, to place the camera in such a way that the picture it records will somehow give the emphasis you require" (Basil Wright 8-39). With Pudovkin's observation that the marked difference between the natural event and its appearance on the screen is exactly "what make the film an art." We are brought to the heart of the creative film process. *The Grapes of Wrath* is the best example to prove it.

1.12 The Grapes of Wrath

"Since the people who control the movies will not go a step of the way to give the script writer a chance to do a serious script, the novelist seems, consciously or unconsciously, to be going part of the way to meet the producers. John Steinback, in *The Grapes of Wrath*, has certainly learned from the films- and not only from the documentary pictures of Pare Lorentz, but from the sentimental symbolism of Hollywood. The result was that *The Grapes of Wrath* went on screen as easily as if it had been written in the studios and was probably the only serious story on record that seemed equally effective as a film and as a book" (Edmund Wilson 61).



FIGURE 1.11 GRAPES OF WRATH

It is also regarded as one of the best adaptations by many film theorists and historians.

"One of the few serious studies of the impact of literature on film making examines the essential differences of the two media and then measures the success or failure of the screen adaptation of the literary work……. his critical approach is unimpeachable" (Virginia Quarterly Review).

1.13 Novels and Films: A limited inquiry

Early in his seminal book, *Novels into Film*, George Bluestone argues that the novel –film comparison is essentially pointless because "between the percept of the visual image and the concept of the mental image lies the root difference between the two media" (George Bluestone 1).

It simply means that films are primarily seen or perceived whereas novels are read or conceived, both are mainly different ways of presenting a story or narrating a tale. We can say that filmed adaptation of a novel becomes a different thing in the same sense that a historical painting becomes a different thing from the historical event it illustrates. It is as fruitless to say that film A is better or worse than novel Bas it is to compare an oak tree with a banyan tree.

"In the last analysis, each is autonomous and each is characterized by unique and specific properties. What happens therefore when the filmiest undertakes the adaptation of a novel, given the inevitable mutation, is that he does not convert the novel at all. What he adapts is a kind of paraphrase of the novel- viewed as raw- material" (William H. Gass 36).

Fictional characters are not real. It is noted that the great Aristotle regarded character as a servant of dramatic action and there have been an endless succession of opinions about the value and function of characters ever-since- but the important thing to be noted about nearly every one of them is that whatever is profound or wonderful these theories have to say about the world and its personalities, characters are clearly conceived as living outside language.

Just as movie star deserts herself to put on some press agent's more alluring fictional person, the hero of a story sets out from his landscape for the same land of romance by stepping there from their real life. The actors seem to have to come to the words of their novels like a visitor to town….and later they are reader bound.

Literary characters are often thought as to be one of us but they have come to the words of their novels. The theories of character are not insane or absurd in the way emblematic theories are, they are more insane or absurd in a way.

The final major hindrance to compare films and novels is the question of voice or author in the respective media. In a novel, the thinking voice and the point of view remains a final teller's tale: the novelist. As a reader, we hear the voice of the novelist throughout the works.

An issue of Critical Inquiry for example, contains two pieces of interests, Bruce Morrisette's article *Post Modern Generative Fiction: Novel and Film*, pointedly "does not aim to investigate film-novel relationship per se, although the fact that the two genres now share certain generative procedures may be further evidence that fiction in print and on film lie to a great extent in a unified field not only of diegesis but also of structure"(Bruce Morrissette 2253). Robert Carringer concludes his essay, *Citizen Kane, The Great Gatsby and some Conventions of American Narrative* by noting that, "Genuinely American narratives, in whatever medium or period, take shape along certain lines common to them all. There is a whole body of noteworthy criticism devoted to illustrating and substantiating these themes in American Literary narratives but practically no consideration of the possibility that they may also extend to narratives in the new visual facts of the twentieth century. Yet in at least one instance, there are remarkably extensive structural and conceptual parallels between masterworks in two mediums. It may turn out that the Great Gatsby/ Citizen Kane relationship is just a special case, or it may turn out that there are general patterns of this sort to be uncovered in American films. In any case, it is something that ought to be considered" (Robert L. Carringer *2*325). Both these critics are concerned with similar determinations found in authors and film makers and they prudently avoid any direct comparisons of a given novel to its filmed counterpart. They also made very clear that there are inherent differences between the facts of artistic life of these two ways of creating or telling a story.

The assumption that filmmakers have a clear and understandable obligation to a novel is ill-founded for such position does violence to the possibilities of the two forms and in the process creates more questions than it answers.

One can say that there is always a scope for fidelity while literary texts are adapted to films. We can consider that eliminations and editions are required as two different artistic forms are being dealt with. Fuzellier, in one of his early studies (1953) identified two central facets in adaptation as Concentration (the maximum of events in the minimum of time) and increase (Appreciation of certain aspects, such as character, episodes, temporal or spatial facets) cannot be denied in any adaptation. Instead of comparison, these two different artistic forms would be enjoyed in their own way.

1.14 Criteria for comparison of novels and their cinematic adaptation

- Visual and verbal description
- The theory of the Camera Eye and fictional narrator
- Montage: multiple point of view
- Time: cinematic and fictional
- Time and Space/Spatio-temporal problems
- Time as a continuous present
- Flashbacks
- Motion vs. Statis
- Language and style
- Sound Vs. Silence
- Light

1.15 Introduction to Literary Texts and Cinematic Adaptation

1.15.1 Introduction to author

Chetan Bhagat is undoubtedly one of the most popular fiction writers in India. He is an Indian English writer who has given a touch of sensibility and sensitivity to his novels. He has explored India in different ways in all the five novels. Although, commercial success has been his mate from the start, he did not get much critical acclaim. He firmly describes himself as being in the "entertainment business" rather than literary one. He has written his books with an Indian touch and used colloquial Indian English in all his books.

Chetan Bhagat was born on 22nd April 1974 in New Delhi. He studied at The Army Public School, Delhi and graduated from IIT Delhi. He is an Indian English language author and whiz kid who has completed his post-graduation from IIM Ahmedabad. He was a good student at IIT and he received a medal for the "best outgoing student award". He is a man with noble character

and though he has been working in Hong Kong with Goldman Sachs, an investment bank since 1999, he is equally interested in writing. His experiences of life are reflected in his works.

Chetan Bhagat has explored India in different ways in all the books. Highlighting various aspects of the country, he has followed a pattern with his books by naming the protagonists after Lord Krishna Hari, Shyam, Govind, Krish which reflect his religious nature and faith in Indian aesthetics.

In the very beginning of the novel, *The Three Mistakes of My Life* in acknowledgement, he has said, ‘‘However I don’t want to be India’s most admired writer. I just want to be India’s loved writer. Admiration passes love endures” (Chetan Bhagat 9).



FIGURE 1.12 CHETAN BHAGAT

During his college days, he was in love with his classmate Anusha and they both bunked lectures for dates. Both of them loved each other very much and without their parents' concern they got married. She is Tamilian. He works as investment Banker with Goldman Sachs for 11 years and moved back to Mumbai with his wife Anusha in 2008.Anusha works for Swiss bank. Later he gave up his job to devote his entire time to his writing. The couple have twins Ishaan and Shyam. He loves watching cartoons with his kids. Chetan leads a simple life.

Looking at it from a literary point of view, he is not belonging to the league of Vikram Seth or Arundhati Roy yet he writes the book which the youth just adhere to. He has truly been a trend setter giving rise to the culture of campus novels in India which led other writers also. Soma Das follows him by writing *Something of a Mock tale* set in the JNU campus which was a transparent portrayal of the JNU campus and was liked by many. Harshdeep Jolly has also written *Everything You Desire* set in the IIM campus. On the other hand, a novel which was caught in the genre of these campus novels but managed to stand out was *Above Average* by Amitabha Bagchi. As far as the recent books in this genre are concerned, we have Tanushree Podder's portrayal of life at the NDA with *Boots Belts Beret*. So, "what Chetan Bhagat is all about?" We have an answer from his publisher Kapish Mehra of Rupa and Company who said that he is not a literary writer but more importantly is a successful and popular writer.

Although commercial success has been his mate from the start, he did not get much critical acclaim. He firmly describes himself as being in the entertainment business rather than the literary one. He is compared with Karan Johar and Ekta Kapoor which draws his blood. He clarifies it by saying, first of all, my product is in English and it is not regressive. So, what if I write for the masses? So did Shakespeare. He was probably the Ekta Kapoor of his time.

He is also a columnist writer in Dainik Bhaskar and The Times of India in which he writes freely about political issues, his beliefs etc. With Dainik Bhaskar and The Times of India, he has written some political eye-opener which has made an impact even in the parliament. He wanted to write beyond the novels and take on youth-based issues, something he has done since he left the bank. He brings out important issues and he takes on what will make a progressive Indian nation. He says that the main purpose of the books and the films is to entertain but the columns allow me to give my views on how the nation should be run. He also does several events across the country with the aim to motivate and inspire youngsters in smaller towns.

Some of his columns have been discussed about in the parliament too. Even these articles are written in plain English so that it could get mass readership. He is an educated individual who believes he can take part in the country's progress with the help of his talents. His efforts are paying off too. He also visits many educational institutions often and inspires the students with his speeches. In one of his speeches in Pune, he talks to students about spark. In his words, I have told you three things reasonable goals, balance and not taking it too seriously that will nurture the spark. However, there are four storms in life that will threaten to completely put out the flame. These must be guarded against. These are disappointment, frustration, unfairness and loneliness of purpose.

Chetan Bhagat is one of the most popular novelists in India whose books have been adapted into movies. He has touched a nerve with young Indian readers. He has authentic claims to be one of the voices of a generation of middleclass Indian youth facing the choices and frustrations that come with the prospect of growing wealth.

Jai Arjun Singh has a superb post on Chetan Bhagat in which he quotes Bhagat as saying see reaction to any book take place on so many different levels. Literary critics think my books are so safe and that they don't challenge anyone at all, but the fact is that these books often shock the middle-class people naïve readers. Mr. Bhagat said in an interview "The book critics they all hate me". Chetan Bhagat won the Society Young Achiever's award in 2004 and the publisher's recognition award in 2005. Critics have accused him of using colloquial English. His informal way of narration has earned him a mass readership in India. He is also accused of exposing the readers to voyeurism as his stories have a personal touch to it. In his recent interviews he has said that "reaching Hindi readers is too important, if I do not write in Hindi to reach them then I am not an "Indian Writer".

He is a fiction writer. All his books are narrated in first person narration. They describe Indian youth, their issues and their problems. He has a dream…he wants to see India as a developed country before he dies. And India to achieve its full potential, people have to work to their potential, states Chetan Bhagat as he works on with the motto of contributing his share to the development of the country and guiding the youth of the nation to a better future. It is reflected in his most of the novels

1.16 Introduction to his Novels:

1.16.1 *Five Point Someone* (May 2004)

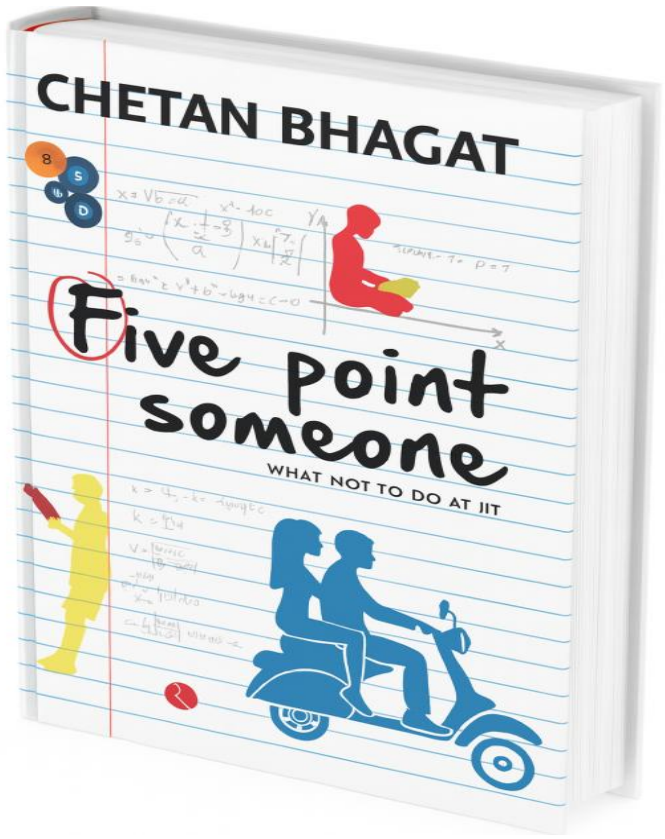


FIGURE 1.13 FIVE POINT SOMEONE

His first book *Five Point Someone* - *What Not to do at IIT* was published in May 2004. It is a novel about three boys who joined IIT Delhi and try to cope with the notoriously heavy workload of the Institute. This book has continued to stay on The India Today bestseller list ever since its publication. It won him the Society Young Achiever's award in 2004 and the publisher's recognition award in 2005.

It is a story of three IIT students Hary, Ryan and Alok who come from three different backgrounds. The book is about their years in IIT and how they cope with the pressures of studies, family pressure and love and friendship. Highly acclaimed by both critics and readers, the book got Chetan Bhagat a good reputation as a realistic fiction writer. It was adapted into a play by the theatre group "Madras Players".

About this book, *The Times of India* notes: "With the pace of an autobiographical account, the characters are simple people with whom readers can identify almost instantaneously. Needless to say, this pocket-friendly title is a lucid and clear account by a young wordsmith who has succeeded in making the book 'a must-read for the fun of it."

The story of this novel moves around three students from IIT Delhi. It is very difficult to get in IIT. Only the best and the brilliant get in. A few hundred are chosen each year out of thousands of applicants. It is more difficult to cope with the curriculum. Every IITian inspires awe and admiration from the student community. There are a few words we never associate with IITian like loser, under performer, failures etc. This story is about just this kind of IITians who are at the bottom line of their class and in the red list of all their professors.

All the characters in this novel reflect the youth of modern India. The struggles of their life and trials to cope with them and get a way ahead out of them. There are three main protagonists named Ryan, Alok and Hari. Hari is the narrator of the story. Ryan is handsome, rich and brilliant and before joining IIT, he had a big dream and different idea about IIT. But he is disillusioned with IIT system of education. He feels it offers no scope for innovation and judges' people just on the basis of their ability of mug and conform. Hari is overwhelmed by Ryan's personality and wants to be like him and he never says 'no' to Ryan. Alok belongs to the middleclass society. He has a crippled father and has responsibility of his sister to get marry. He wanted to be an artist but join the IIT because that is the only way he can get a good job and support his family.

The title is given to this book keeping in mind the unique method of scoring students called Grade Point Average. The score one gets is based on the performance of the entire class. The top performer would get somewhere in high nine point something and the bottom performers would be in five point something. Such people are disdainfully referred to as five points and thus the title of the book is *Five Point Someone.*

The story describes the ups and downs (vicissitudes) of their college life. All of three's life was in a complete mess. Their low scores, the way they are perceived by students and professors on the account of their scores, their drinking habits, their strategy to beat the system. They all plan to steal the examination papers and finally caught red handed stealing papers from their HOD's cabin, they were suspended and their lives were ruined.

The convocation speech at the end effectively summarizes the message of this book.

"This is my message to all the students as you find your future. One believes in yourself and don't let a Grade Point Average or a performance review or promotion define you. There is more of life than these things, your family, your friends, your internal desires and goals. And the grades you get in dealing with each of these areas will define you as a person" (Chetan Bhagat 244).

1.16.2 *One Night @ the Call Centre* (October 2005)

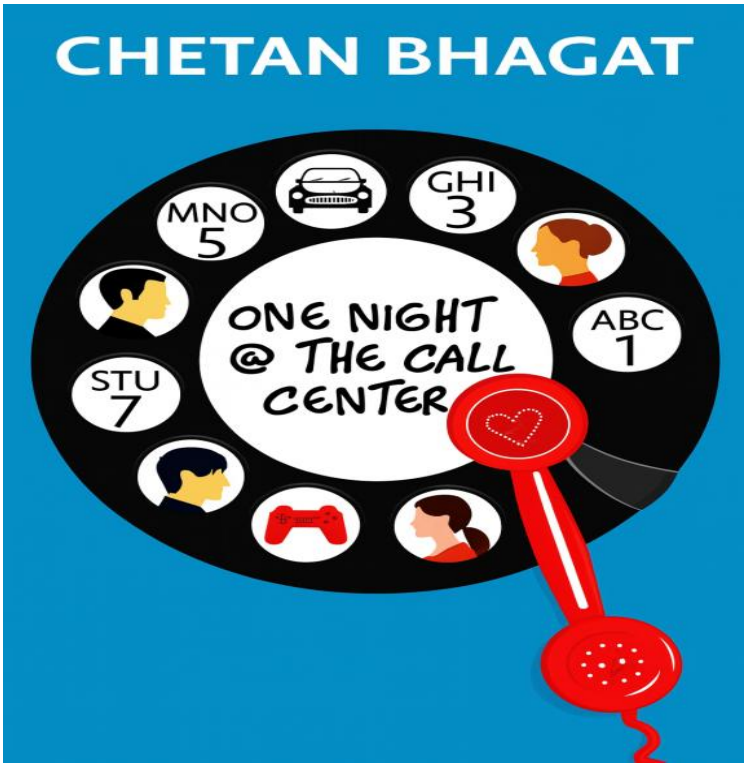


FIGURE 1.14 ONE NIGHT @ THE CALL CENTRE

And the very next year came *One Night @ the Call Centre* which made him one of the largest selling Indo-Anglican writers. It is his second book about six people who work at a call centre and about a night when they receive a call from God.

The story begins with a train journey from Kanpur to Delhi. During the journey, the author meets a very beautiful girl. The girl offers to tell author a story on the condition that he has to make it his second novel. After a lot of hesitation, the author agrees. He claims that it is based on a true story. Shyam Mehra is the protagonist who is one among the six call centre employees featured. The phone call from God is one of the salient features in the novel. The author has

represented God as a friendly FIGURE rather than a boss. The circumstances in which the characters of the novel get a phone call from God is discussed. He speaks to all of them and gives them suggestions to improve their life. God also advises them on how to get their vehicle out of the construction site. The conversation with God motivates the group to such an extent that they all sleep together.

It also deals with issues of youth like love, scarcity of job and explores issues faced by call centre employees. It is like a summary of whole life in a single night. Every minor issue of today's youth has been touched and dealt with such ease that it leaves readers to think about.

1.16.3 *The 3 Mistakes of My Life* (May 2008)

It is the third novel written by Chetan Bhagat. The book was published in May 2008. The novel follows the story of three friends and is based on the city of Ahmedabad in western India.

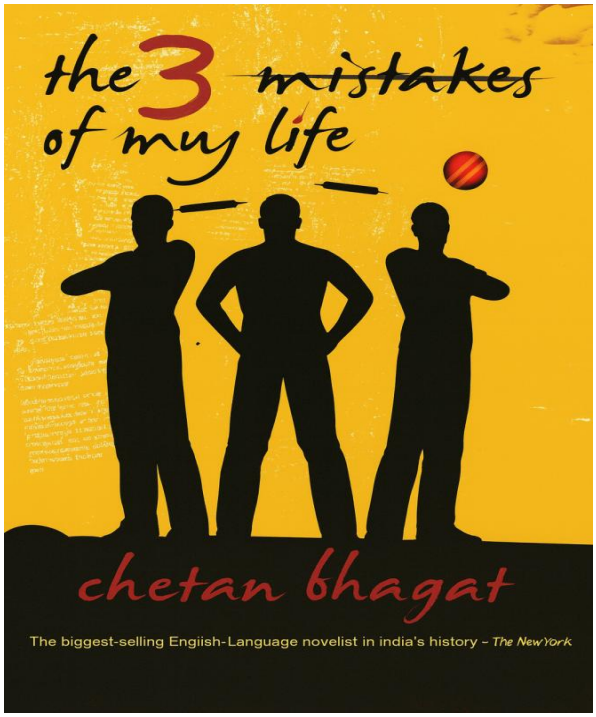


FIGURE 1.15 THE 3 MISTAKES OF MY LIFE

The novel is set in the year 2000, when a young boy in Ahmedabad called Govind dreams of starting a business and is based on real events. To accommodate his friends Ishaan and Omi's

passions, the three open a cricket shop. Govind is interested in making money. Ishaan loves cricket and wants to nurture Ali- a gifted batsman. Omi does not want to be priest, he joins them just to be with them. During the story, the characters have to deal with religious politics, earthquake, riots, unacceptable love and their own mistakes. It is also deals with issues of tolerance and confusion that young Indians feel about religious values. It moves around friendship, passion of Indians' towards cricket, Hindu- Muslim mutiny, love etc.

1.16.4 2 STATES: THESTORY OF MY MARRIAGE (October 2009)

2 STATES: The Story of My Marriage is his fourth book. It is also centred round Ahmedabad. It is all about his college days in IIM Ahmedabad. It has personal touch in it but he also clarifies that this book should be seen as a work of fiction. He has taken some liberty with South Indians as well as Punjabis.

Just like his other books it also deals with youth and their problems. It is all about inter-community marriages in modern India. It is a story about Krish and Ananya. Both of them belong to two different states. Ananya is Tamil Brahmin while Krish is Punjabi. Both are classmates in IIM and become friends. Their friendship grows to love and because of their intimate relationship they want to get married. Their parents do not agree. They try to convert their love story into a love marriage and are succeed as their parents finally get ready for their marriage. It is easy to fight and rebel but it is much harder to get convinced but somehow, they manage and the story ends with giving birth to twins by Ananya.

The whole story is about two states. The title is very symbolic. Both belong to different states but get united. Here he tries to convince the Indians that they together can be one to unite the nation. The twins represent that they do not belong to any state. They only belong to the nation called India. Here, he seems to be a social reformer by writing this book. He has tried his level best to make parents aware of their children's desires, happiness and above all true love. They realize the beauty of love and finally agreed. He wants to be helpful in India's progress. By writing this book, his aim is fulfilled somehow.

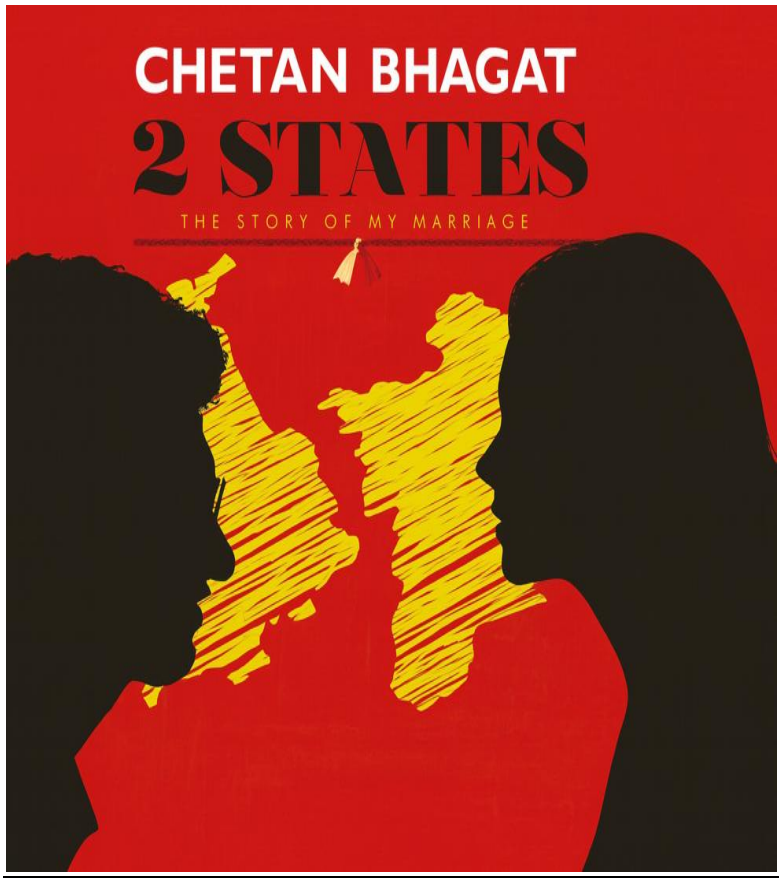


FIGURE 1.16 2 STATES: THE STORY OF MY MARRIAGE

It has autobiographical touch in it but it is fictional. Chetan Bhagat has used his unique style in storytelling and leaves an everlasting effect on the minds of the readers.

1.16.5 Half Girlfriend (January 2014)

Half Girlfriend is an Indian English Young adult novel by Indian author Chetan Bhagat. This is Bhagat's sixth novel, set in rural Bihar, New Delhi, Patna and New York. It is the story of a Bihari boy on a quest of winning over the girl he loves. It was published on 1 October 2014 by Rupa Publications. It has also been published in Hindi and Gujarati languages.

Dedicated to "non-English-types", as Chetan Bhagat wrote, the book reveals the sentiments and linguistic struggles of a backward, rural Bhojpuri-laced Hindi-speaking boy from Bihar as he enrolls himself at the prestigious English-medium St. Stephen's College in New Delhi and falls in love with a "high class English-speaking rich Delhi girl" schooled at the Modern School in the same city.

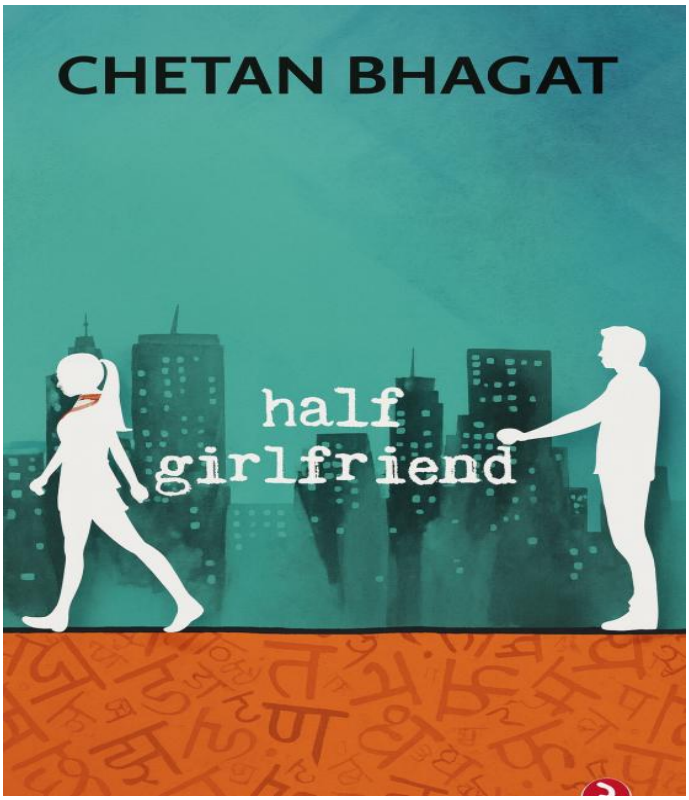


FIGURE 1.17 HALF GIRLFRIEND

The girl does not openly claim the relationship but agrees to be his "half girlfriend". Chetan Bhagat commented, "'half-girlfriend', to me, is a unique Indian phenomenon where boys and girls are not clear about their relationship status with each other. A boy may think he is more than friends with the girl, but the girl is still not his girlfriend. Hence, I thought we needed a term like 'half girlfriend'. Because, in India, that is what most men get".

1.17 Introduction to Adapted films of his Novels

1.17.1: *3 Idiots (2009)*

3 Idiots is a 2009 comedy-drama film and a loose adaptation of Chetan Bhagat's first novel *Five Point Someone*. The film is written, edited and directed by Rajkumar Hirani and co-writer is Abhijat Joshi and the producer is Vidhu Vinod Chopra. The film stars Aamir Khan, R. Madhavan and Sharman Joshi in the titular roles while Kareena Kapoor, Omi Vaidya and Boman Irani appear in pivotal roles. The story is narrated through two parallel dramas: one in the present, another set ten years in the past. The story follows the friendship of three students

at an Indian engineering college and is an irony about the social pressures under the Indian education system. *3 Idiots* received widespread critical acclaim and commercial success and became one of the few Indian films at the time to become successful in East Asian markets such as Japan and China.

1.17.2 *Hello* (2008)

Hello is a 2008 Indian Hindi thriller film directed by Atul Agnihotri. It stars Sharman Joshi, Gul Panag, Isha Koppikar, Sohail Khan, Amrita Arora and Sharat Saxena in leading roles. The film is based on Chetan Bhagat's second novel named *One Night @ the Call Center*. It also had cameo roles by Salman Khan and Katrina Kaif. However, the film fails to attract the spectators and proven to be a flop movie.

1.17.3 *Kai Po Che!* (2013)

Kai Po Che! is an Indian film adapted from Chetan Bhagat' s third novel *The 3 Mistakes of My Life* published in 2008. It is directed by Abhishek Kapoorand produced by Ronnie Screwvala and Siddharth Roy Kapoor. The film stars Rajkummar Rao, late Sushant Singh Rajput and Amit Sadh as the three main protagonists and the female leading role is played by Amrita Puri. The title is originally a Gujarati phrase that means "I have cut".

Kai Po Che! revolves around three friends, Ishaan "Ish" Bhatt (Rajput), Omkar "Omi" Shastri (Sadh) and Govind "Govi" Patel (Rao), who want to start their own sports shop and sports academy, the film also revolves around the 2001 Gujarat earthquake, 2002 Godhra train burning and the 2002 Gujarat Riots. The film tracks their deep friendship and innocence tarnished by religious politics and communal hatred. The film had a world premiere at the 63rd Berlin International Film Festival on 13 February 2013 where it was the first ever Indian film to feature in the World Panorama section. It was acclaimed by Indian reviewers and got mixed reviews at international level.

1.17.4 *2 States* (2014)

*2 State**s*** is an Indian romantic comedy-drama film directed by Abhishek Varman and produced by Karan Johar and Sajid Nadiadwala. It is based on Chetan Bhagat's fourth novel *2 States: The Story of My Marriage*. The film stars Arjun Kapoor and Alia Bhatt in leading roles while Amrita

Singh, Ronit Roy, Revathi and Shiv Kumar Subramaniam play supporting roles. The film emerged as a critical and commercial success.

1.17.5 *Half Girlfriend* (2017)

Half Girlfriend is an Indian Hindi-language romantic drama film based on the novel of the same name written by Chetan Bhagat. The film is directed by Mohit Suri and stars Arjun Kapoorand Shraddha Kapoor in lead roles. The film also places Vikrant Massey and Rhea Chakraborty in pivotal roles. It performed moderately well at the box office despite receiving mixed to negative feedback from critics. The film was released worldwide on 19 May 2017.

TABLE 1.4 A COMPREHENSIVE CHART OF KEY DETAILS OF NOVELS AND THEIR CINEMATIC ADAPTATION

No.	Novel (year)	Film adaptation (year)/ director	Screenplay/ adaptation credit	Leading actor - character	Key film details / major changes
1	*Five Point Someone* (2004)	*3Idiots* (2009)/ Rajkumar Hirani	Rajkumar Hirani & Abhijat Joshi/ film *loosely* based on the novel	Aamir Khan – Ranchod das "Rancho" R. Madhavan- Farhan Sharman Joshi - Raju	Runtime - 171 minutes, Huge commercial and cultural hit. The film is a loose, highly dramatized reworking (many plot points and names changed, new subplots added). Also remade in Tamil as Nanban.
2	*One Night @ the Call Cente r*(2005)	*Hello* (2008)/Atul Agnihotri	Atul Agnihotri and Chetan Bhagat	Sharman Joshi- Shyam Sohail Khan-Varun Isha Koppikar- Priyanka Gul Panag- Isha Amrita Arora- Radhika Sharat Saxena- Military Uncle Arbaaz Khan	Runtime -129 minutes Thriller/comedy spin, the film moves some plot beats and adds star cameo elements, received mixed reviews and modest box office.
3	*The 3 Mistakes of My Life* (2008)	*Kai Po Che!* (2013)/ Abhishek Kapoor	Abhishek Kapoor, Chetan Bhagat / (story basis) & others	Sushant Singh Rajput - Ishaan "Ish" Amit Sadh - Omkar "Omi" Rajkummar Rao - Govind "Govi" Amrita Puri - Vidya	Runtime - 126 minutes keeps the book's Ahmedabad setting and major socio-political events (earthquake, Gujarat riots) generally considered a faithful/grounded adaptation with cinematic compression. Box office and festival premiere noted.

4	*2 States: The Story of My Marriage* (2009)	*2States* (2014)/Abhishek Varman	Written/directed by Abhishek Varman, Chetan Bhagat credited as story/source.	Arjun Kapoor - Krish Malhotra Alia Bhatt- Ananya Swaminathan supporting: Amrita Singh, Ronit Roy, Revathi.	Runtime-150 min, romantic-comedy treatment of the inter-community marriage theme - screenplay expands family/comedian beats while retaining the core "two-states/families" conflict. Commercially successful.
5	*Half Girlfriend* (2014)	*Half Girlfriend* (2017)/ Mohit Suri	Screenplay by/credits include Chetan Bhagat (story), screenplay adapted for film (Ishita Moitra involved in dialogues).	Arjun Kapoor - Madhav Jha, Shraddha Kapoor-Riya Somani, Vikrant Massey and Seema Biswas in supporting roles.	Runtime -130 min, film simplifies and reshapes book's emotional beats (focus on romance and music). Mixed critical response, moderate box office.

CHAPTER-2

Literature Review

2.1 Introduction

The study of literature and its adaptation into cinema have, in recent decades, grown into a distinct interdisciplinary field that bridges the disciplines of literary studies, film studies, cultural studies and media theory. Adaptation studies have emerged as a serious scholarly pursuit, moving away from earlier tendencies to dismiss adaptations as secondary or derivative. Instead, scholars increasingly recognize adaptation as a creative and interpretive process that both draws upon and transforms the original text, producing new meanings and resonances in the cinematic medium (*Thomas Leitch* 2007).

At the heart of this discourse lies the relationship between literature-traditionally associated with imagination, language and narrative depth-and cinema, a medium characterized by visual storytelling, performative embodiment and technological innovation. Literature and cinema share the ability to tell stories, to create characters and to engage audiences, but they achieve these effects through very different means. Literature relies on the written word, inviting readers to visualize and interpret through imagination, whereas cinema employs visual and auditory elements-camera angles, mise-en-scene, music and performance—to create immediate sensory experiences. This ontological distinction between the two media has long been a subject of debate, particularly when literary works are adapted for the screen *(Rudolf Arnheim 1957*).

The Importance of Adaptation Studies

The question of fidelity-how closely a film follows its source text-has historically dominated discussions of adaptation. Early critics often measured a film's value in terms of its faithfulness to the literary work, suggesting that deviations were forms of betrayal. However, seminal theorists such as George Bluestone challenged this notion in *Novels into Film* (1957), arguing that literature and film are two different art forms and direct equivalence is both impossible and undesirable. For Bluestone, the film should be seen as a new work that uses the novel as raw

material, rather than a copy of the original. André Bazin similarly argued that fidelity must be understood in terms of spirit rather than literal details, emphasizing that successful adaptations capture the essence of the text while reimagining its narrative in cinematic terms.

Building upon these insights, Dudley Andrew proposed three modes of adaptation: *borrowing*, where the film appropriates ideas or themes from literature, *intersection*, where the film intentionally highlights the distinctiveness of the original and *fidelity of transformation*, where the film attempts to translate the source into its own medium while respecting its integrity. More recently, Linda Hutcheon's *A Theory of Adaptation* (2013) has become a cornerstone in the field, defining adaptation as "repetition without replication." According to Hutcheon, adaptations are neither inferior copies nor substitutes for the original but rather new creations that stand alongside the text, inviting audiences to experience familiar stories in unfamiliar ways (*Linda Hutcheon 7)*.

These theoretical perspectives underscore the importance of approaching adaptations not as failed attempts to mimic literature, but as cultural and aesthetic texts in their own right. They also highlight the need to study the interaction between literature and cinema within specific cultural contexts, since the meaning of adaptation is always shaped by local traditions, industries and audiences.

Adaptation in the Indian Context

In India, the relationship between literature and cinema has been particularly vibrant and multifaceted. From the silent era to the present day, Indian filmmakers have drawn inspiration from epics, myths, folklore and novels. Dadasaheb Phalke's *Raja Harishchandra* (1913), often regarded as the first Indian feature film, was based on a mythological narrative. Subsequent decades witnessed a steady stream of literary adaptations, including Sarat Chandra Chattopadhyay's *Devdas*, which has been adapted multiple times across languages and eras. The golden era of Indian cinema (1950s–1960s) saw masterpieces such as Bimal Roy's *Bandini* (1963) and Satyajit Ray's *Pather Panchali* (1955), both based on acclaimed novels. These adaptations demonstrated that Indian cinema did not merely borrow plots but reinterpreted literature through song, performance and melodrama, creating culturally resonant experiences for audiences.

Scholars such as M.K. Raghavendra have emphasized that Indian adaptations must be analyzed in terms of indigenous storytelling traditions, where oral, textual and visual forms intersect seamlessly. Unlike the Western obsession with fidelity, Indian adaptations often prioritize cultural accessibility, emotional appeal and mass entertainment. Thus, adaptation in India cannot be confined to a strict textual comparison but must be understood as a process of cultural translation, shaped by socio-political contexts, audience expectations and cinematic conventions.

Chetan Bhagat in Indian Literature and Cinema

Against this backdrop, the case of Chetan Bhagat assumes particular significance. Bhagat, one of the most widely read200 Indian English authors of the 21st century, has emerged as a cultural phenomenon rather than merely a literary figure. His novels, beginning with *Five Point Someone* (2004), have resonated strongly with urban Indian youth for their colloquial style, accessible language and relatable themes. Bhagat's works address the aspirations, anxieties and dilemmas of India's growing middle class, particularly students and young professionals negotiating the pressures of education, employment, love and family expectations.

Critics often dismiss Bhagat's novels as "mass-market fiction" lacking the sophistication of literary heavyweights such as Vikram Seth or Arundhati Roy. Yet, his popularity cannot be ignored. Bhagat has succeeded in giving voice to a generation that finds itself caught between tradition and modernity, local culture and global exposure. In this sense, his novels function as cultural texts that document the changing face of India in the age of globalization.

The cinematic adaptations of Bhagat's novels further amplify his cultural influence. Films such as *3 Idiots* (2009), adapted from *Five Point Someone* and *Kai Po Che!* (2013), based on *The Three Mistakes of My Life*, achieved both critical and commercial success, reaching audiences far beyond Bhagat's readership. *2 States* (2014) and *Half Girlfriend* (2017) explored themes of inter-community marriage and linguistic-cultural divides, while *Hello* (2008), based on *One Night @ the Call Center*, struggled to capture the energy of the source text. These adaptations highlight the complex process of translating Bhagat's simple, dialogue-driven narratives into cinematic form, often requiring significant changes to plot, characterization and tone to suit mainstream cinema (Chetan Bhagat).

The Need for a Literature Review

A literature review, in this context, becomes essential for several reasons. First, it allows us to situate Bhagat's works and their adaptations within the broader theoretical frameworks of adaptation studies. This involves examining the debates around fidelity, creativity and intertextuality and applying these to the Indian context. Second, it provides a survey of existing scholarship on Indian English fiction and its cinematic adaptations, which serves as a foundation for understanding Bhagat's place in this tradition. Third, it engages with the critical reception of Bhagat's novels and films, acknowledging the polarized responses they have received from critics, scholars and audience alike.

Most importantly, the literature review identifies the research gap that this thesis seeks to address. While there is abundant journalistic commentary and scattered academic discussion on Bhagat's novels and their film versions, there has been little systematic comparative analysis that brings together both the literary and cinematic dimensions. Existing studies tend to focus either on the novels as popular literature or on the films as commercial entertainment, without examining the dynamic interplay between the two. By undertaking a comparative study, this thesis contributes to bridging this gap, providing a comprehensive understanding of how Bhagat's narratives travel across media and acquire new meanings in the process.

In sum, this introductory section of the literature review establishes the critical foundation for the chapter. It situates adaptation as a creative and interpretive practice, highlights the significance of adaptation studies in India and underscores the relevance of Chetan Bhagat as a case study. By reviewing global and Indian scholarship and by acknowledging both the popularity and the controversies surrounding Bhagat's works, the literature review sets the stage for a deeper analysis. The following sections of this chapter will, therefore, expand upon adaptation theories, examine existing research on Bhagat's novels, evaluate scholarly perspectives on their cinematic adaptations and identify the theoretical and methodological approaches that inform this thesis.

2.2 Adaptation Theory and Its Development

The study of adaptation-the process of transforming a literary text into a cinematic work-has been a central concern for scholars and critics worldwide. Adaptation involves not only the

translation of narrative content but also the recreation of themes, characters and cultural contexts in a new medium. Over decades, theorists have debated the relationship between literature and film, offering frameworks that guide both the analysis and critique of adaptations. In the Indian context, these theoretical perspectives are particularly relevant in understanding the cinematic renditions of contemporary popular literature, such as the works of Chetan Bhagat.

2.2.1 George Bluestone and the Transformation Perspective

Novels into Film (1957): George Bluestone's seminal work, *Novels into Film*, establishes adaptation as a process of transformation rather than simple replication. He underscores that literature and cinema are inherently distinct art forms, each with unique modes of storytelling. Bluestone identifies several key aspects of this transformation:

Medium Specificity – The novel relies on narrative introspection, descriptive language and internalized character psychology, while film communicates through visual imagery, performance and cinematic techniques.

Impossibility of Strict Fidelity – Bluestone stresses that strict adherence to the text is impractical because literary devices, pacing and narrative structures rarely translate seamlessly into cinema.

Relevance to Bhagat's Adaptations – Bhagat's novels, which are primarily dialogue-driven and episodic, require filmmakers to modify narrative arcs, expand or condense characters and adjust events to suit visual storytelling. For example, *3 Idiots* diverges considerably from *Five Point Someone*, yet preserves the thematic essence of friendship and critique of the Indian educational system.

2.2.2 André Bazin and Creative Reinterpretation

Fidelity of Spirit over Form: André Bazin's adaptation theory emphasizes the creative potential of reinterpretation rather than slavish fidelity. Bazin argues that adaptation should capture the spirit, tone and thematic concerns of the original work, even if plot elements differ.

Creative Liberty in Narrative – Filmmakers are encouraged to prioritize narrative coherence and cinematic appeal, rather than reproducing every event from the source text.

Implications for Popular Fiction – In the context of Bhagat's works, adaptations such as *Kai Po Che!* and *2 States* demonstrate Bazin's principle by expanding personal and socio-political narratives that go beyond the scope of the novels, effectively balancing audience expectations with the author's original vision *(André Bazin 1967).*

2.2.3 Linda Hutcheon and "Repetition without Replication"

Theory of Adaptation (2013) - Linda Hutcheon redefines adaptation as "repetition without replication," highlighting the dual nature of adaptations as acts of interpretation and creative recreation *(Linda Hutcheon 2013).*

Independent Aesthetic Merit - Hutcheon emphasizes that adaptations should be evaluated on their own artistic and narrative strengths, not merely on how closely they mimic the source.

Dual Function: Interpretation and Recreation – Adaptations provide audiences with a familiar story while offering fresh perspectives, new interpretations and aesthetic experiences unique to the cinematic medium.

Application to Bhagat's Cinematic Versions – For instance, *Half Girlfriend* (2017) introduces cinematic devices such as visual metaphors and heightened melodrama, transforming the novel's narrative into a sensory and emotional experience that caters to contemporary cinema-goers.

2.2.4 Dudley Andrew and Modes of Adaptation

Dudley Andrew proposes a framework of three primary modes of adaptation, which offer nuanced categories for comparative analysis:

1. **Borrowing** – Selective incorporation of elements from the source text into the cinematic work, often leaving out subplots or minor characters. Example: *Hello* (2008), based on *One Night @ the Call Center*, retains the central plot while simplifying narrative complexity for mainstream audiences.
2. **Intersection** – Adaptations that dialogue with the original text while adding new thematic or narrative layers. Example: *Kai Po Che!* Incorporates historical and political events alongside the personal journey of the protagonists, reflecting intersection between fiction and real-life events.

3. **Fidelity of Transformation** – Maintaining thematic or emotional truth while allowing freedom in plot and character modification. Example: *3 Idiots* preserves the critique of academic pressure and friendship dynamics, despite deviating from the novel's plot.

2.2.5 Indian Perspectives on Adaptation

Cultural and Linguistic Contexts: Indian scholars such as M.K. Raghavendra and Meheli Sen emphasize that adaptation in India cannot be studied without considering the interplay of literature, folklore, cinema and cultural norms.

Cultural Nuances – Adaptations must account for regional, linguistic and socio-political contexts, which influence audience reception and narrative choices.

Intermingling of Storytelling Traditions – Indian cinema often blends literary narratives with folklore, music, dance and melodrama, requiring filmmakers to creatively navigate these elements.

Bhagat's Adaptations as Cultural Negotiation – Films such as *2 States* negotiate North-South cultural differences in India, highlighting regional identities and social practices, thereby illustrating Raghavendra and Sen's insights into culturally informed adaptation.

2.2.6 Summary of Theoretical Insights

Integration of Global and Local Perspectives: The combined insights of Bluestone, Bazin, Hutcheon, Andrew and Indian scholars provide a comprehensive framework for analyzing adaptations of Bhagat's novels.

Key Takeaways for the Thesis:

Adaptations involve transformation rather than replication, emphasizing the distinct languages of literature and cinema.

Fidelity should be understood as adherence to the thematic and emotional essence rather than literal events.

Adaptations are creative acts and their success can be assessed based on narrative, aesthetic and cultural merit.

In the Indian context, adaptations are culturally negotiated, blending literature with cinematic conventions, socio-political narratives and audience expectations.

By situating the study of Bhagat's novels within these theoretical frameworks, this thesis can critically analyze how filmmakers negotiate narrative fidelity, audience engagement and cultural context, ultimately highlighting the dynamic interplay between popular literature and contemporary Indian cinema.

2.3 Indian English Fiction and Film Adaptation

Indian cinema has a long-standing tradition of adapting literary works, reflecting the country's diverse cultural, linguistic and narrative heritage. Adaptation in India involves complex negotiations between literary fidelity, cinematic conventions and socio-cultural sensibilities, balancing the essence of the source material with audience expectations.

2.3.1 Historical Context of Literary Adaptations in Indian Cinema

Early Adaptations: Indian filmmakers have frequently drawn upon novels as source material, creating films that translate literary narratives into cinematic forms while maintaining the thematic essence of the original work.

Sarat Chandra Chattopadhyay's Works: Films such as *Devdas* (1955 by Bimal Roy, among others) illustrate the transformation of literary narratives into cinematic storytelling. These adaptations emphasize emotional intensity, social critique and tragic romance, employing visual storytelling, melodrama and music to convey the internal conflicts of characters.

R.K. Narayan's Guide (1965): The adaptation of Narayan's novel highlights the creative liberties taken by filmmakers to translate psychological and philosophical themes visually. While the central plot of Raju's personal transformation is preserved, the film introduces additional visual symbolism, songs and modified character arcs to enhance cinematic appeal and audience engagement.

2.3.2 Narrative Modifications for Mainstream Cinema:

Scholars such as Rajadhyaksha and Willemen (*Encyclopaedia of Indian Cinema*, 1999) observe that Indian adaptations often modify literary narratives to accommodate mainstream cinematic conventions. These include:

Integration of Song and Dance – Musical sequences are introduced or amplified to advance the plot, highlight emotions and appeal to mass audiences.

Melodramatic Emphasis – Emotional and moral conflicts are intensified through dramatic performances, editing techniques and mise-en-scène.

Narrative Condensation or Expansion – Novels are either condensed to fit standard film lengths or expanded with subplots and additional scenes to sustain audience interest.

2.3.3 Adaptations of Indian English Fiction

Emergence and Significance: Adaptations of Indian English fiction have gained increasing scholarly attention in recent decades. These works occupy a distinctive position by reflecting urban middle-class aspirations, contemporary social issues and evolving cultural norms.

Representation of Urban Middle-Class India – Indian English novels often explore the lives of urban, educated protagonists, negotiating global and local cultural sensibilities. Film adaptations of these works translate these narratives for wider audiences, emphasizing visual relatability and entertainment value.

Position in Literary and Cinematic Discourse – Indian English fiction serves as a bridge between traditional Indian narratives and modern, cosmopolitan storytelling, making it particularly suitable for cinematic adaptation.

2.3.4 Notable Examples of Adaptation

Anita Desai's *In Custody* (1993, adapted by Merchant-Ivory): The adaptation remains largely faithful to the literary themes while employing cinematic techniques such as visual framing, background score and nuanced performances to enhance emotional resonance. The film addresses linguistic and cultural tensions, particularly between Urdu and Hindi, demonstrating how literary subtleties can be rendered on screen.

Arundhati Roy's *The God of Small Things* (1997, un-filmed): Although yet to be adapted, Roy's novel is frequently referenced in adaptation studies due to its complex narrative structure, non-linear storytelling and socio-political commentary. These characteristics exemplify the challenges of translating Indian English literature into mainstream cinema, highlighting potential tensions between narrative complexity and cinematic clarity *(Arundhati Roy 1997).*

2.4 Scholarly Observations on Adaptability

Translatability Challenges – Indian English novels often contain introspective monologues, nuanced cultural references and complex narrative structures that are difficult to convey visually without losing depth or meaning.

Balancing Literary Fidelity and Cinematic Appeal – Adaptations must reconcile the author's original vision with the requirements of commercial cinema, which may necessitate dialogue simplification, character adjustments and narrative restructuring.

2.5 Relevance to Chetan Bhagat's Novels

Chetan Bhagat's novels represent a modern, popular strand of Indian English fiction. Unlike canonical works by Desai or Roy, his narratives are primarily dialogue-driven, linear and focused on contemporary urban youth, which facilitates cinematic adaptation.

2.6 Adaptation considerations for Bhagat's Works

Audience Orientation – Filmmakers adapt Bhagat's novels for mass audiences, often enhancing emotional arcs, adding humor, or modifying socio-cultural references to increase relatability.

Commercial Viability – The narrative simplicity and youth-centered themes of Bhagat's novels make them particularly suitable for films designed to achieve wide commercial appeal.

Cultural Translation – Cinematic adaptations may introduce regional, linguistic, or social elements to ensure pan-Indian resonance, as seen in films like *2 States* and *Kai Po Che!*, which incorporate North-South cultural differences and broader socio-political contexts.

2.7 Chetan Bhagat: Critical Reception

Chetan Bhagat is a prominent yet polarizing figure in contemporary Indian literature. His novels have generated both commercial success and critical scrutiny, placing him at the intersection of popular culture and literary debate. Understanding the critical reception of Bhagat's work provides a foundation for analyzing how his novels are transformed into cinematic narratives and why they resonate with large audiences despite mixed literary assessments *(Pramod K. Nayar 2016).*

Critical Dismissals and Literary Skepticism

Perception as Mass-Market Fiction: Critics often categorize Bhagat's works as "mass-market fiction" aimed primarily at entertainment rather than literary sophistication.

Simplistic Language and Style – Scholars like Jai Arjun Singh (2008) argue that Bhagat's writing is straightforward, colloquial and accessible, lacking the stylistic complexity typically associated with literary fiction. The narratives employ direct sentences, minimal descriptive flourish and conventional vocabulary, which some critics view as formulaic.

Predictable Plot Structures – Bhagat's novels often follow familiar narrative patterns: a young protagonist faces personal or professional challenges, experiences a conflict or moral dilemma and eventually finds resolution. Critics argue that this predictability prioritizes commercial success over literary innovation.

Limited Literary Depth – While engaging, the themes in Bhagat's works are often seen as surface-level, focusing on urban middle-class life, education, love and career dilemmas. Critics suggest that these narratives avoid exploring complex philosophical, historical, or socio-political questions in depth, unlike canonical Indian English literature.

Skepticism from Literary Critics – In journals, newspapers and literary blogs, Bhagat's novels have been critiqued for prioritizing readership reach over nuanced character development or narrative experimentation.

Debate on Literary Merit – Scholars' debate whether the popularity of Bhagat's works undermines their literary value, reflecting broader tensions between high-brow literary criticism and commercial literature. Despite these debates, his novels' reach and influence cannot be ignored.

2.8 Scholarly Recognition and Cultural Impact

Youth-Centric Narratives and Social Relevance- Despite critical skepticism, scholars recognize Bhagat's contribution to Indian English literature, particularly in shaping narratives around contemporary youth experiences.

Representation of Urban Middle-Class Aspirations-Pramod K. Nayar (2010) and other scholars note that Bhagat captures the concerns, dilemmas and ambitions of urban Indian youth, including pressures of education, employment, romance and identity formation.

Democratization of Literature – Bhagat's use of colloquial language and relatable scenarios makes Indian English fiction more accessible, engaging readers who may not traditionally read literary texts. His novels serve as a bridge between elite literary traditions and popular readership.

Influence on Popular Culture – Beyond print, Bhagat's narratives have influenced television, cinema and social media, contributing to a growing "youth literary culture" in India. His works have inspired discussions about career, relationships and societal norms among young readers.

2.9 Stylistic and Narrative Innovations

Colloquial Dialogue –Bhagat's dialogues reflect everyday speech, humor and informal exchanges, which enhance reader identification and ease of understanding.

Urban Settings and Contemporary Themes – His novels situate characters in modern Indian cities, exploring urban life, technology and globalization, which resonate strongly with the target demographic.

Blending Entertainment and Moral Lessons – While entertaining, Bhagat's narratives often incorporate ethical dilemmas, reflections on social issues, or messages about perseverance, education and personal growth, providing additional layers for readers and viewers alike.

2.10 Bhagat's Own Framing of His Work

Bhagat positions his novels explicitly as popular literature designed for enjoyment rather than literary analysis.

Entertainment-Oriented Writing – Bhagat emphasizes that his novels are intended to entertain, engage and reflect the everyday realities of young readers, rather than meet academic or literary standards.

Comparison with Popular Theatre – He draws parallels with Shakespeare's theatre, designed to appeal to the masses while remaining culturally and narratively significant. This analogy reflects Bhagat's understanding of the role of storytelling in mass culture.

2.11 Engagement with Readers

Interaction through Media – Bhagat actively engages with readers via social media, interviews and public talks, shaping perceptions and reinforcing his image as a writer of contemporary youth narratives.

Promotion of Accessibility in Literature – By encouraging dialogue with readers and emphasizing relatability, Bhagat positions his work as culturally participatory, fostering an inclusive literary space.

2.12 Reception of Individual Novels

- ***Five Point Someone*** **(2004)**

  It explores student life and academic pressures at an elite engineering college and praised for relatable depiction of friendship, camaraderie and rebellion against educational norms.

- ***One Night @ the Call Center*** **(2005)**

  It focuses on corporate challenges, globalization and personal growth and received mixed reviews, with critiques of episodic structure and simplistic character development.

- ***The 3 Mistakes of My Life*** **(2008)**

  It blends personal ambition and friendship with historical events like the Gujarat earthquake and communal riots. It is recognized for integrating socio-political context with youth-centered storytelling.

- ***2 States*** **(2009)**

It deals with intercultural romance, caste and North-South regional dynamics in India and celebrated for its cultural resonance and appeal to young adults navigating societal and familial expectations.

- ***Half Girlfriend*** **(2014)**

  It explores gender, class and linguistic barriers. Sparked debates on representation and narrative simplicity, highlighting the tension between literary critique and popular reception.

2.13 Academic and Popular Debate

Polarized Reception- Bhagat's novels elicit divergent responses: critical skepticism on literary merit versus widespread popularity among youth. This polarized reception underscores the complex role of commercial literature in contemporary Indian culture.

Bridging Literature and Popular Culture- Despite criticism, Bhagat's works serve as cultural texts that illuminate urban middle-class experiences, youth aspirations and societal trends, providing a foundation for analyzing cinematic adaptations.

Significance for Adaptation Studies- The combination of narrative accessibility, dialogue-driven structure and youth-centered themes explains why Bhagat's novels are readily adaptable for cinema. Their reception, both critical and popular, frames the interpretive lens through which filmmakers engage with his texts.

2.14 Bhagat's Novels on Screen: Studies on Adaptation

Chetan Bhagat's novels have been a significant source of inspiration for contemporary Indian cinema. Their simple narrative structures, relatable characters and urban youth-centric themes make them especially amendable to adaptation for the big screen. Scholars, critics and filmmakers have studied how these adaptations balance fidelity to the original novels with the demands of mainstream commercial cinema. This section provides a detailed examination of major adaptations of Bhagat's works and the theoretical and critical insights they offer.

2.14.1 *3 Idiots* (2009) – Adaptation of *Five Point Someone*

Narrative Transformation

Directed by Rajkumar Hirani, *3 Idiots* is a loose adaptation of Bhagat's debut novel. While the novel focuses primarily on the academic struggles of three friends at an elite engineering college, the film expands the narrative to include philosophical reflections on life, career and friendship.

Creative Liberties

- The filmmakers introduced Rancho's character as a charismatic and inspirational figure, contrasting the relatively ordinary characters in the novel.
- Several subplots, including Rancho's unconventional teaching methods and his mysterious background, were created to enhance the film's universal appeal.

Expansion of Themes

- The film broadens the critique of the Indian education system by exploring issues like rote learning, parental pressure and institutional hierarchy.
- Humor and satire are extensively employed to make social commentary accessible to a wider audience.

Character Development and Audience Engagement

The characters of Rancho, Farhan and Raju are given emotional depth and clear motivations, making them relatable to viewers which reflects complex character arcs.
The film highlights personal growth, self-discovery and the pursuit of passion, which, while present in the novel, are dramatized and central to the cinematic narrative.

Reception and Scholarly Perspective

Critics praised the film's narrative expansion and its ability to connect with audiences across socio-cultural contexts. Scholars highlight *3 Idiots* as a case study in how popular literature can be transformed into inspirational cinema without losing core thematic elements.

2.14.2 *Hello* (2008) – Adaptation of *One Night @ the Call Center*

Directed by Atul Agnihotri, *Hello* is a direct adaptation of Bhagat's novel about the lives of call-center employees. The novel's introspective tone and episodic narrative posed challenges for cinematic adaptation.

Translating Workplace Dynamics – The call-center setting, central to the novel, was difficult to translate into visually engaging sequences, leading to limited character development on screen.

Narrative Limitations – The film condensed internal monologues and character reflections, which weakened the depth and relatability of the characters.

Critical Reception and Insights

The film's commercial failure led to limited scholarly engagement. Nonetheless, it serves as a valuable example of the difficulties in adapting introspective, workplace-centered narratives into mainstream cinema, particularly in terms of pacing, visual interest and audience engagement.

2.14.3 *Kai Po Che!* (2013) – Adaptation of *The Three Mistakes of My Life*

Blending Personal and Socio-Political Narratives- Directed by Abhishek Kapoor, *Kai Po Che!* successfully integrates personal friendship stories with major socio-political events, including the 2001 Gujarat earthquake and communal riots.

Character Depth – The film enhances the psychological complexity of characters such as Ishaan, Govind and Omi, exploring moral dilemmas and emotional conflicts more intensely than the novel.

Socio-Political Context – By juxtaposing personal ambitions with historical events, the adaptation demonstrates the flexibility of Bhagat's fiction to accommodate political and socially conscious themes.

Cinematic Techniques

The use of authentic locations, cinematography and costume design helps depict both the urban and semi-urban spaces convincingly. Ethical, social and interpersonal conflicts are visually dramatized, highlighting the adaptation's engagement with broader societal issues.

Kai Po Che! exemplifies the potential of Bhagat's narratives to address political and social realities without losing the appeal of youth-centric storytelling. Academics often cite this adaptation as a successful balance between fidelity and creative interpretation.

2.14.4 *2 States* (2014) – Adaptation of *2 States*

Directed by Abhishek Varman, *2 States* explores the challenges of North-South intercultural romance in India. The film negotiates caste, language and regional identity through cinematic storytelling.

Depiction of Family Dynamics – The adaptation emphasizes parental expectations, cultural prejudices and social negotiation, which are central themes in Bhagat's novel.

Cinematic Modifications – Comedic sequences, visual spectacles and songs were incorporated to enhance mass appeal without altering the central romance narrative.

Reception and Impact-The film was widely appreciated for its humor, romance and cultural commentary and it is commercially successful. Scholars highlight academic insight in the film. There is a negotiation between literary fidelity and cinematic creativity, demonstrating how Indian English fiction can be effectively localized for visual storytelling.

2.14.5 *Half Girlfriend* (2017) – Adaptation of *Half Girlfriend*

Directed by Mohit Suri, *Half Girlfriend* focuses on romantic and social dynamics across linguistic and socio-economic divides.

Romantic and Melodramatic Emphasis – The film emphasizes heightened emotions, song sequences and visual spectacle to appeal to mass audiences.

Critiques on Gender Portrayal – Scholars and critics have noted gaps between Bhagat's narrative intent and the cinematic treatment, particularly in the representation of female agency and relational dynamics.

Balancing Narrative Fidelity with Commercial Appeal – The filmmakers had to simplify some plot points and heighten emotional drama to engage viewers. **Audience Engagement** – Despite critical critiques, the film achieved commercial success, highlighting Bhagat's sustained influence in youth-oriented cinema.

2.15 Key Scholarly Observations on Bhagat's Cinematic Adaptations

Adaptability of Bhagat's Works-Scholars emphasize several factors that make Bhagat's novels especially suitable for cinematic adaptation:

Simple and Linear Narrative Structures – Straightforward plots allow filmmakers to introduce subplots, cinematic devices and visual symbolism without losing narrative coherence.

Dialogue-Driven Storytelling – Colloquial dialogues facilitate relatability and cinematic dramatization.

Youth-Oriented Themes – Contemporary urban settings, aspirational characters and youth dilemmas resonate with a broad audience.

2.16 Recurring Patterns in Adaptation

Expansion of Plot and Character Depth – Films often introduce additional characters, back stories and subplots to create more engaging narratives.

Integration of Mainstream Cinema Conventions – Songs, humor and melodrama are incorporated to align with popular expectations.

Balancing Fidelity and Creativity – Adaptations negotiate between remaining faithful to Bhagat's novels and enhancing cinematic appeal, reflecting broader dynamics of adaptation theory.

2.17 Critical and Academic Insights

Scholars note that Bhagat's novels exemplify "adaptable popular fiction," where simplicity, dialogue and urban relevance allow films to retain narrative essence while creatively expanding themes for mass appeal. These adaptations provide a lens to study broader issues of cultural translation, audience reception and the commercial dynamics of Indian cinema.

2.18 Thematic Concerns in Scholarship

A detailed examination of literature on Chetan Bhagat's novels and their cinematic adaptations reveals recurring thematic concerns that illuminate not only the nature of Bhagat's narratives but also the processes and implications of translating popular literature into cinema. Scholars and critics have identified a set of core themes—fidelity versus creativity, youth and identity, popular culture and marketability and socio-political undercurrents-that consistently emerge across studies. These themes are central to understanding the reception, adaptation strategies and cultural significance of Bhagat's works.

Fidelity vs. Creativity-The debate over fidelity versus creativity remains a central concern in adaptation studies, particularly in the context of popular fiction like Bhagat's works.

Fidelity to the Source Text-Some adaptations, such as *2 States*, retain the primary plot structure, core character arcs and central conflicts of Bhagat's novels, reflecting a relatively high degree of narrative fidelity. Scholars argue that maintaining fidelity ensures that the thematic essence, character motivations and emotional resonance of the literary text are preserved for audiences familiar with the source material.

Creative Divergences-Films like *3 Idiots* and *Kai Po Che!* demonstrate significant departures from Bhagat's original plotlines, introducing new subplots, additional characters and modified settings to appeal to a wider cinematic audience. Creative liberties are often taken to incorporate visual spectacle, pacing, humor and dramatic tension, which are crucial for sustaining engagement in mainstream cinema.

Academics emphasize that fidelity in adaptations should not be understood solely in terms of literal adherence to plot but also in terms of thematic and emotional integrity. Studies argue that adaptations achieve a balance between faithfulness and creative expansion

by retaining central ideas while using cinematic tools to enhance narrative depth and accessibility. The tension between fidelity and creativity underscores the broader discourse in adaptation theory regarding the interplay between literature and cinema as distinct yet interrelated art forms.

2.19 Youth and Identity

Bhagat's novels consistently foreground the experiences, aspirations and challenges of Indian urban youth. This focus extends into cinematic adaptations, where these themes are visually and narratively amplified.

Academic and Career Pressures

Five Point Someone and its adaptation *3 Idiots* explore the pressures of elite educational institutions, including high academic expectations, rote learning and parental influence. Scholars note that these narratives resonate with real-life student experiences, making both the novels and films highly relatable to young audiences.

Romantic Aspirations and Social Exploration

Works like *2 States* and *Half Girlfriend* center on romantic relationships, intercultural interactions and social mobility, reflecting the intersection of personal identity with societal expectations. Cinematic adaptations often enhance these themes through visual storytelling, music and emotional dramatization, highlighting generational concerns and romantic dilemmas.

Identity Formation and Societal Negotiation

Characters in Bhagat's narratives negotiate between personal aspirations and familial or societal expectations, reflecting broader issues of identity formation among urban youth. Adaptations often emphasize agency, self-discovery and empowerment, using narrative devices such as flashbacks, montages and dialogues to dramatize the psychological and emotional journey of young protagonists. Scholars highlight that youth-centric themes in Bhagat's works serve as both a mirror and a guide for understanding contemporary Indian middle-class values, aspirations and dilemmas.

2.20 Popular Culture and Marketability

Commercial Success and Accessibility-Bhagat's novels and their adaptations thrive on accessibility and marketability, emphasizing entertainment without compromising engagement with social themes.

Language and Narrative Style-The colloquial style and simple prose in Bhagat's novels facilitate adaptation into dialogues suitable for cinematic narration. This accessible language ensures that both literate and general audiences can engage with the material, expanding the readership and viewership base.

Cinematic Conventions-Films incorporate mainstream cinematic elements such as song sequences, humor, melodrama and visual spectacle to enhance entertainment value. These additions, while sometimes criticized for diluting narrative depth, are essential for engaging diverse audiences and ensuring commercial viability.

Critical Debates-Critics often question whether market-driven adaptations prioritize entertainment over literary sophistication, potentially reducing the interpretive depth of Bhagat's original works. Conversely, scholars acknowledge that popular literature serves a democratizing function, bridging the gap between highbrow literary criticism and mass cultural consumption. Adaptations thus become a space for negotiating the boundaries between "art" and "commerce," reflecting the dual role of literature as both a cultural product and a source of entertainment.

2.21 Socio-Political Undercurrents

Integration of Societal Issues-Many of Bhagat's adaptations embed broader social and political concerns alongside personal narratives, offering both entertainment and subtle critique.

Education System and Social Pressure- *3 Idiots* critiques the rote learning system, parental pressure and the competitive educational environment, highlighting structural issues in Indian society.

Regional and Communal Politics

Kai Po Che! situates personal stories within events like the Gujarat earthquake and communal riots, blending fiction with historical socio-political contexts. Such narratives explore moral dilemmas, ethical conflicts and inter-community relations, reflecting on how political and social upheavals affect individual lives. Academics argue that socio-political undercurrents in Bhagat's adaptations enrich the narrative by situating personal dilemmas within broader societal frameworks. Adaptations demonstrate the potential of popular fiction to engage with critical social issues while remaining accessible to a mainstream audience. These layers of socio-political commentary exemplify how cinema can extend the interpretive possibilities of literature, transforming individual stories into cultural critiques of contemporary Indian society.

2.22 Combined Effects on Adaptation

Fidelity, youth identity, commercial considerations and socio-political commentary are not isolated, they interact dynamically in the adaptation process. For instance, *3 Idiots* balances fidelity to the novel's themes of friendship and academic stress with creative cinematic elements, youth-centered narratives and socio-educational critique.

2.23 Scholarly Implications

The recurring thematic concerns indicate that Bhagat's works are particularly amenable to adaptation because of their layered yet accessible content. They allow filmmakers to negotiate the tension between artistic fidelity, audience engagement, commercial success and social relevance. Scholars observe that these thematic consistencies make Bhagat's novels a significant case study in the larger discourse of Indian literary adaptations, popular culture and youth representation.

2.24 Identified Research Gap

Chetan Bhagat's novels and their cinematic adaptations have attracted considerable attention in both popular media and academic discourse. However, a close examination of existing literature reveals a significant gap in systematic, structured comparative studies that integrate literary analysis with film studies. While journalistic commentary, film reviews and scattered academic articles discuss individual novels or their adaptations, these contributions are often fragmented

and fail to offer a holistic understanding of the processes, challenges and outcomes of literary-to-film adaptation in the Indian context.

2.25 Limitations of Existing Research

Fragmented Academic Engagement-Most scholarly work on Bhagat's novels focuses on individual texts, often neglecting the broader corpus and recurring narrative patterns. Reviews of the cinematic adaptations are typically confined to box-office performance, star cast, or superficial plot summaries, with minimal critical engagement regarding the fidelity of adaptation, thematic transformation, or cultural nuances. Consequently, the discourse remains disjointed, lacking comprehensive insights into the narrative and cinematic dimensions of Bhagat's works as a collective body of adaptation material.

Narrow Analytical Scope- Existing studies rarely examine both the literary text and its film adaptation together, resulting in a one-dimensional understanding of the adaptation process. Critical examinations often focus either on narrative fidelity or commercial success but do not explore the interplay between narrative techniques, character development, thematic reinterpretation and cultural reception. This narrow focus prevents a nuanced understanding of how Bhagat's novels are transformed into films and how such transformations affect audience perception and cultural meaning.

Limited Application of Theoretical Frameworks- Adaptation theory, as articulated by scholars like Linda Hutcheon, Dudley Andrew and George Bluestone, provides robust conceptual tools for analyzing literary-to-film transformation. Yet, its systematic application to Bhagat's works in the Indian cinematic context remains scarce. Few studies have contextualized Bhagat's adaptations within the Indian cultural, linguistic and socio-political milieu, which is crucial for understanding how filmmakers negotiate fidelity, creative liberties and audience expectations. The absence of a theoretically grounded comparative framework limits scholarly insight into the dynamics of adaptation specific to Indian English fiction and its mass-market cinematic interpretations.

2.26 Specific Areas Requiring Systematic Investigation

Narrative Strategies-There is a lack of detailed analysis on how plot structures, pacing and narrative devices are retained, altered, or enhanced in adaptations. Questions remain regarding

the cinematic translation of literary techniques such as internal monologue, episodic storytelling, or non-linear chronology, which are prominent in Bhagat's novels.

Character Construction-Comprehensive studies comparing the construction of characters in text and film are rare. Issues such as changes in personality, agency, relationships, social positioning and moral dilemmas require careful comparative evaluation.

Thematic Reinterpretation-While films often preserve the overarching themes of friendship, youth dilemmas and romance, they frequently reinterpret subthemes, socio-political concerns and moral conflicts. Systematic scholarly exploration of these thematic shifts—how cinema amplifies, diminishes, or reshapes literary themes—is largely absent.

Cultural Reception-Few studies examine audience reception of both the novels and their film adaptations, including cultural translation, linguistic adjustments and regional or class-based accessibility. The impact of cinematic adaptations on perceptions of Indian urban youth, middle-class aspirations and socio-cultural norms remains underexplored.

2.27 Implications for Scholarly Research

Academic Contribution-A structured comparative analysis bridging literary and cinematic criticism can provide a deeper understanding of how Bhagat's narratives are transformed across media. This approach contributes to adaptation studies, Indian English literature, film studies and popular culture scholarship, offering a comprehensive methodology for evaluating literary adaptations in India.

Practical Significance- Understanding adaptation processes inform filmmakers, screenwriters and literary critics about strategies to balance fidelity, creativity and audience engagement. It also highlights how popular fiction can be translated into culturally resonant cinema without losing its thematic essence or mass appeal.

2.28 Objectives in Addressing the Gap

This thesis seeks to fill the identified research gap through a systematic comparative study of Bhagat's novels and their film adaptations, focusing on:

Narrative Strategies-Examining structural modifications, pacing, storytelling devices and narrative sequencing in adaptations.

Character Construction-Investigating changes in character development, interpersonal dynamics, motivations and portrayal of youth identities.

Thematic Reinterpretation-Analyzing shifts in central and secondary themes, including friendship, romance, societal norms and moral dilemmas.

Cultural Reception-Evaluating audience response, accessibility and the translation of culturally specific contexts into mainstream cinema.

By situating this analysis within the broader discourse of adaptation theory and Indian popular culture, the study aims to provide a cohesive framework that connects literature, cinema and socio-cultural interpretation, thereby addressing a significant gap in existing scholarship.

The literature reviewed in this chapter highlights the multifaceted nature of Chetan Bhagat's novels and their cinematic adaptations. Through a detailed exploration of adaptation theory, critical reception and thematic concerns, it becomes evident that Bhagat's works are not merely popular fiction, but cultural texts that engage with contemporary social, educational and youth-centric issues in India. The chapter underscores the significance of adaptation studies as a theoretical and methodological lens for examining the complex interplay between literary narratives and their filmic representations.

2.29 Adaptation Studies as a Framework

Theoretical Contributions-Adaptation theory, as articulated by George Bluestone, André Bazin, Linda Hutcheon and Dudley Andrew, provides critical tools for understanding the transformation of literary texts into films. Concepts such as fidelity, creative reinterpretation and "repetition without replication" help frame an understanding of how filmmakers negotiate the balance between source material and cinematic demands. The application of these theoretical models to Indian English fiction, particularly Bhagat's works, reveals how literature and cinema interact as distinct yet complementary art forms.

Methodological Significance-The review demonstrates that analyzing both novels and films within a comparative framework enables a deeper understanding of narrative strategies,

character construction, thematic reinterpretation and cultural reception. This approach highlights the need to move beyond superficial commentary or box-office-centered analysis toward a scholarly evaluation that situates popular narratives within a broader socio-cultural and theoretical context.

Divergent Reception of Bhagat's Novels-While some critics dismiss Bhagat's works as "mass-market fiction" with limited literary value, other scholars recognize their importance in democratizing Indian English literature, capturing urban youth experiences and reflecting middle-class aspirations. This divergence emphasizes the dual identity of Bhagat's novels as both popular entertainment and objects of academic inquiry.

Divergent Reception of Film Adaptations-The cinematic adaptations of Bhagat's novels, such as *3 Idiots*, *Kai Po Che!, 2 States* and *Half Girlfriend*, have elicited mixed responses. Some films have been lauded for their narrative innovation, social commentary and emotional depth, while others faced criticism for melodramatic elements, oversimplification, or deviation from the source text. These polarized receptions underscore the challenges inherent in translating popular literary narratives into mainstream cinema, highlighting the tension between fidelity and creative liberty.

2.30 Bridging Literary and Cinematic Criticism

Integration of Text and Film-A systematic comparative study enables the identification of similarities and differences in narrative strategies, character arcs and thematic emphasis between Bhagat's novels and their film adaptations. Such analysis reveals how filmmakers reinterpret literary elements, negotiate cultural specificity and enhance storytelling through visual, auditory and performative techniques.

Cultural and Societal Insights-Cinematic adaptations amplify socio-cultural concerns present in the novels, such as youth aspirations, educational pressures, romantic dilemmas and socio-political awareness. By translating literary narratives into a visual medium, films extend the cultural reach of Bhagat's works, engaging audiences beyond the readers of the novels and reflecting contemporary Indian society.

2.31 Implications for Research and Practice

Scholarly Contribution-This chapter establishes a foundation for the thesis by demonstrating the relevance of adaptation theory and comparative analysis in studying Bhagat's novels and films. It contributes to the understanding of how popular Indian English fiction interacts with mainstream cinema, highlighting adaptation as both a creative and cultural process.

Practical Relevance-The insights gained from this analysis inform filmmakers, literary critics and scholars regarding effective strategies for adapting literature to film. The study emphasizes the importance of balancing fidelity, creativity, cultural context and audience engagement in successful adaptations.

2.32 Conclusion

- The literature reviewed confirms that Chetan Bhagat's novels, while primarily categorized as popular fiction, contain rich narrative structures, relatable characters and socially relevant themes that make them suitable for cinematic adaptation.
- Adaptation studies offer a lens to examine the transformations involved in translating these texts into film, including narrative restructuring, character development, thematic reinterpretation and cultural mediation.
- This chapter establishes that Bhagat's novels and their adaptations function as cultural artifacts, providing insight into contemporary Indian society, middle-class aspirations, youth identity and the dynamics of popular media consumption.
- Ultimately, the chapter underscores that a systematic comparative approach bridges literary and cinematic criticism, offering a nuanced understanding of how popular literature gains new dimensions and social relevance through its cinematic reincarnations.

CHAPTER-3

Comparative Study of *Five Point Someone* and *3 Idiots*

3.1 Introduction

Five Point Someone is a novel that Chronicles lies of three friends Hari, Ryan and Alok as they navigate the rigorous academic and social preference of the IIT. The book is a first-person narrative offering a raw and often cynical perspective on the Indian education system. *3 Idiots* directed by Rajkumar Hirani is a highly acclaimed Bollywood film. This analysis will compare the two works based on their use of verbal and visual description highlighting how each medium shaped story and its message.

Five Point Someone is adapted to a movie called *3 Idiots* directed by Rajkumar Hirani. Dudley Andrew in his book *Concepts in Film Theory* talks about three modes of relation between the film and text: borrowing, intersection and Fidelity of transformation. Among them, borrowing is the most frequent mode of adaptation. Film makers borrow the core essence or idea of the source material often in a loose or abstract way.

3 Idiots is an example of borrowing mode of adaptation. It borrows only the central theme of IIT life and academic pressure. In borrowing many alterations and additions take place. There are major deviations from the plot, characters and themes. Only the core idea of engineering college life is retained. It takes a more dramatic and humorous approach introducing new characters and plot points to suit the cinematic medium. The film features the character Rancho who combines elements of Hari and Ryan, Alok. Characters, plot events and tools are dramatically altered. Raju's character is not there in the novel. The film focuses more on philosophical themes like learning versus role of education. It can be called a classic case of borrowing where the film uses the setting and core concern of the novel but creates a largely independent cinematic narrative.

3.2 Verbal and Visual Description

In a comparative study of Chetan Bhagat's *Five Point Someone* and Rajkumar Hirani's *3 Idiots*, the criterion of verbal and visual description becomes essential for understanding how the two works communicate meaning through different expressive systems.

Five Point Someone mainly relies on verbal description through first person narration by Hari.

The first chapter starts with narrative voice of Hari.'

"Before I really begin this book, let me tell you what this book is not. It is not a guide on how to live through college. On the contrary, it is probably an example of how crude up your college here can get if you don't think straight" (Bhagat 1).

There are 27 chapters in novel which rely heavily on verbal description.

Further it was explained by professor Dubey what actually machine is in a simple language the narration goes like this,

"So from huge steel mills, to simple brooms, man has invented so much to reduce human effort." The professor continued as he notices the class was mesmerized by his simple clarification" (Bhagat 10).

His descriptions are straight forward. His narrative style is simple. The straight forward tone is expressed in many ways. One of them is as below where professor Dubey says, "My course is very important. I am sure many professors will tell you about their courses. But I care about Man. Pro. So, don't miss my class, finish your assignments and be prepared, a surprise quiz can drop from the sky at any time" (Bhagat 11).

The title itself is a simple narrative style statement it is taken from GPA system used in IIT in the ranking system. In IIT 5 points are considered average rank. In the novel professor Sen explains the customary summary of course (GPA system) and according to him Average: 11 by 20, High: 17/20, Low: 3 by 20.

In chapter 1 Bare Beginnings, ragging episode and what is a machine, Bhagat is more dramatic in the ragging episode describing with all minute details.

"No talking! Baku said, one scrawny Hand up", no talking, just remove those damn clothes."

"Another demon ginned at us, slapping his bare stomach every few seconds. There seemed to be no choice so we surrendered every item of our clothing, shivering at the unholy Glee in Baku's face as he was by each of us, checking us out and greening" (Bhagat 3).

Machine episode is described in a simple and lucid manner by Bhagat. Visual description of the same episode by Hirani is very interesting by making the professor sound like an unreasonable lunatic by insisting on technical jargon and finally scolding Rancho saying pant zip is also a machine where the professor zip and unzip his pant making the whole class laugh.

In Chapter 2 named as Terminator, Chetan Bhagat has used the straight forward and conversational prose to describe IIT Campus like hostel rooms, classrooms, mess and workshops. Descriptions are minimal and greatly depends on the readers' imagination.

"This is high standard? working away like moronic drones until midnight. Man Pro yesterday, Ap Mech day before, Quanto today….it never ends," Ryan grumbled. "I need a break, man anyone for a movie?" (Bhagat 14).

And what about the assignment?" Alok blinked.

All three protagonists jump hostel to catch a movie and we realize the differences in their Outlooks. It is observed that Chetan Bhagat has a good knowledge about human psychology which is reflected in his simple narrative style. His writing is synonym of simplicity with faithful description and straight forward narratives. It is further observed that the verbal description is profound and he has shown simplicity in his writings but the film *3 Idiots* misses it.

His deep understanding of human nature makes him able to write in such a realistic way where he compares one of his seniors with a demon from cheap mythological TV shows.

There are some other examples from the novel.

"There is a reason why they say men should not cry, they just look so, like ugly. Alok's spectacles were sad enough to depress you into suicide" (Bhagat 6-7).

Furthermore, the tone and focus of the narrative shifts because of this change. Hari's confessional tone in the novel often portrays failure, guilt and frustration. He represents the mediocrity of the Indian education system from a participant's perspective. In contrast, the film's narrator, Farhan, presents the story retrospectively with humor, nostalgia and philosophical insight. The camera eye supports this transformation by presenting vibrant

visuals, optimistic lighting and comic timing that balance the film's critique of the education system with entertainment. The shift from verbal irony to visual irony-for example, when the strict discipline of the college is juxtaposed with Rancho's playful rebellion-demonstrates how the camera constructs meaning differently from the literary narrator.

Literature and cinema, as adaptation theorists note do not describe reality in the same way, while novels rely on verbal narration and linguistic imagery, films depend on visual representation and audiovisual techniques. As George Bluestone famously argues, "the novel tells… the film shows," underscoring the fundamental difference between the two media" (Bluestone 48). In *Five Point Someone*, Bhagat constructs the narrative world entirely through verbal description filtered through Hari's first-person point of view, which lends the novel its subjective tone. Every aspect of IIT life-the pressure-filled environment, the friendships, the anxieties, the romance-is articulated through language that reveals both external actions and internal psychological states. For example, Hari describes IIT as "a pressure cooker… always hissing with assignments and grades" (Bhagat 14), a metaphor that not only paints a picture of the academic environment but also expresses the emotional strain experienced by the characters. Similarly, Alok's fear and hesitation come to the reader through broken sentences, descriptive tags and internalized reflections, all of which belong uniquely to the verbal mode of storytelling. Verbal description in the novel unfolds gradually, giving readers time to imagine the spaces, moods and tensions of the narrative through textual cues rather than sensory immediacy.

In contrast, *3 Idiots* translates these verbal descriptions into visual and audiovisual forms, creating an immediate sensory experience that condenses and intensifies what the novel takes longer to narrate. The film communicates academic pressure not through extended exposition but through carefully crafted visual sequences, such as the chaotic exam halls, the somber atmosphere surrounding Joy Lobo's suicide and the disciplined monotony of Virus's office filled with clocks and neatly arranged files. These images work as visual metaphors, symbolizing the rigidity and emotional burden of the institutional system. Rancho's character, inspired by Ryan from the novel, is not introduced through descriptive prose but through his actions, expressions and the camera's framing of his inventive, energetic presence. His brilliance is established visually when he repairs machines, questions rote learning during lectures or teaches creatively using real-life demonstrations-gestures that the viewer

comprehends instantly without the need for verbal explanation. According to Linda Hutcheon, adaptation is "repetition without replication" (Hutcheon 7) and this becomes clear in how the film externalizes internal conflicts through performance, mise-en-scène and cinematography. The novel's detailed, often introspective descriptions of student life transform in the film into dynamic scenes where lighting, color palettes, camera angles and sound design jointly express moods and meanings.

This shift from verbal to visual description also affects how relationships and emotions are portrayed. In the novel, the romance between Hari and Neha is described verbally with humor, nervousness and adolescent awkwardness, allowing readers to experience Hari's internal states. In the film, however, Rancho and Pia's relationship is conveyed through expressive performances, costume choices, close-up shots, humorous scenes and even musical sequences such as "Zoobi Doobi," which encapsulate emotion through audiovisual synchrony rather than language alone. Furthermore, the depiction of space in *3 Idiots* is instant and multisensory: Raju's modest home is shown through dim lighting and minimal furnishings, creating a visual economy that conveys socio-economic struggle without explanatory dialogue. Filmic description is therefore compressed, efficient and emotionally direct, whereas the novel encourages reflective participation by unfolding descriptions slowly and verbally.

The verbal and visual description shows the important transition that occurs when Chetan Bhagat's *Five Point Someone* crosses from the creative realm of writing to the sensory immediacy of film depiction in *3 Idiots*. While the novel relies on Ryan's introspective narration and Bhagat's conversational prose to construct the atmosphere of IIT life, the film translates these verbal cues into vivid visual tableaux-dynamic campus spaces, emotionally charged close-ups and symbolically rich sequences that externalize what the text keeps internal. This change from "telling" to "showing" not only alters how viewers understand character motivations and institutional forces but also expands the emotional and narrative impact through performance, mise-en-scène, visual metaphors. Thus, comparing verbal and visual description allows the study to underscore how adaptation is not a matter of replication

TABLE: 3.1 COMPARATIVE OBSERVATION OF NOVEL AND ITS CINEMATIC ADAPTATION

Aspect	*Five Point Someone*	*3 Idiots*
Verbal Description	Dominant, introspective narration, realistic dialogues	Concise, dramatic dialogues, limited narration
Visual Description	Imaginative, dependent on text	Strong cinematography, colors, props, expressions
Character Building	Through thoughts and conversations	Through performance, visuals, costumes
Theme Expression	Subtle, indirect	Explicit, motivational, cinematic
Emotional Impact	Slow, reflective	Immediate, visual-emotional

but reinterpretation-revealing the creative processes through which literature becomes cinema and contributing directly to the thesis objective of understanding the narrative and aesthetic transformations between the novel and its filmic counterpart.

3.3 The Theory of Camera Eye and Fictional Narrator

The theory of the camera eye in cinematic studies refers to the objective of visual perspective that the camera adopts to narrate a story. In literature, narration depends on the fictional narrator's voice, his subjective interpretation and his linguistic style. However, in cinema the camera replaces the narrator using visual composition, framing and movement to convey meaning, emotion and perspective. Therefore, when a literary text like *Five Point Someone* is adapted into a visual medium like *3 Idiots*, the narrative control shifts from a first-person subjective narrator to a visual, mechanical observer- the camera. The transition from verbal to visual narration inherently alters how the story is told and how the audience perceives it.

In Chetan Bhagat's *Five Point Someone*, the narrative voice is distinctly personal and limited. The novel is narrated in first person by one of the three engineering students at IIT Delhi. His narration is introspective, confessional and emotionally colored offering reader's

access to his thoughts, insecurities and interpretations of events. Through his eyes, we perceive the world of IIT as oppressive, competitive and emotionally draining. The fictional narrator's role is thus crucial- he filters every experience through his own biases and limitations. As he admits in the opening lines:

"This is not a book about IIT. It is a story about three friends who messed up." This statement immediately establishes his tone- informal, self- deprecating and subjective. The reader's emotional engagement stems from this narrative intimacy.

However, in Raj Kumar Hirani's *3 Idiots*, the role of the fictional narrator is significantly transformed. The film uses a dual narrative frame, oscillating between Farhan's voice-over narration and the camera's visual storytelling. Farhan, played by R. Madhavan serves as a partial analogue to Hari, but his voice is supplemented and often superseded by the camera eye that visually constructs the story. The cinematic narration, unlike, the novel, is multi-layered and non-linear, intercutting between the past (college life) and the present (the friend's reunion journey). This cinematic structure allows the director to present multiple perspectives, emotional cues and spatial-temporal shifts that go beyond what Hari's limited narration could offer in the novel.

While the fictional narrator in *Five Point Someone* provides subjective commentary, the camera eye in *3 Idiots* provides objective visualization. The novel's scenes of stress, failure and friendship are narrated through Hari's inner turmoil but the film transforms them into visual spectacles- classroom pranks, campus shots and emotionally charged montages accompanied by background music and dialogues. The audience no longer depends on a single narrator's interpretation, instead, they experience events directly through visual storytelling. The camera acts as an omniscient narrator capturing facial expressions, physical settings and symbolic details such as the recurring image of the "Rancho Smile" or the vast architectural frames of the Imperial College of Engineering- that communicate sub text beyond words.

Furthermore, the tone and focus of the narrative shifts because of this change. Hari's confessional tone in the novel portrays failure, guilt and frustration. He represents the mediocrity of the Indian education system from a participant's perspective. In contrast, the

film's narrator, Farhan presents the story retrospectively with humor, nostalgia and philosophical insight. The camera eye supports this transformation by presenting vibrant visuals, optimistic lighting and comic timing that balance the film's critique of the education system with entertainment. The shift from verbal irony to visual irony for example when the strict discipline of the college is juxtaposed with Rancho's playful rebellion demonstrates how the camera constructs meaning differently from the literary narrator.

The fictional narrator in *Five Point Someone* is unreliable and limited by his emotional immaturity. His version of events focuses primarily on friendship, love and academic struggle. The camera eye in*3 Idiots*, on the other hand creates a collective narrative incorporating perspectives of all three friends and even authority figures like Virus (The Principal). Thus the film replaces individual subjectivity with social commentary using visual metaphors such as the "All is well" motif and the mechanical baby delivery scene to express ideas of innovation, freedom and humanism.

In adaptation terms, this change signifies the shift from internal monologue to external representation. The novel invites readers into Hari's mind, the film invites viewers into a world of images. Sounds and emotions orchestrated by the camera. The camera eye democratizes the narrative allowing viewers to interpret multiple meanings instead of being confined to one narrator's viewpoint. This transition from linguistic narration to visual narration exemplifies the essence of adaptation where fidelity to the source text is less important than creative transformation through a new medium.

TABLE: 3.2 COMPARATIVE OBSERVATION OF NOVEL AND ITS CINEMATIC ADAPTATION

Aspect	***Five Point Someone***	***3 Idiots***
Narrator	First-person (Hari)	Voice-over (Farhan), Camera narration
Narrative Type	Subjective, confessional	Visual, multi-perspective
Narrative Medium	Verbal (words, thoughts)	Visual (camera, sound, editing)
Tone	Introspective, self-critical	Optimistic, philosophical
Narrative Focus	Personal failure and friendship	Social critique, innovation, self-discovery
Representation	Mental and emotional states	Externalized through visuals and montage

Narrative Reliability	Limited by Hari's perception	Broader, omniscient through the camera eye

The theory of the camera eye and the fictional narrator reveal how *Five Point Someone* and *3 Idiots* differ in their modes of storytelling. The novel depends on the intimacy of the first-person narrator to build emotional connection, while the film employs the objectivity and versatility of the camera to create a dynamic, multi-dimensional narrative. The adaptation thus moves from subjectivity to universality, using cinematic language to amplify Bhagat's themes of friendship, education and individuality.

3.4 Montage: Multiple Points of View

In film, a montage is a technique where a series of short shots edited into a sequence to compress time, convey a character's emotional journey or show a series of related events. In literature, a similar effect can be created through a rapid succession of descriptions or scenes to create a larger impression or idea.

The novel uses a form of Verbal montage through Hari's narration. The narrative remains dominantly single-voiced, with events filtered through Hari's perceptions. Bhagat repeatedly foregrounds the limitations of this viewpoint- "I am not saying this is what happened exactly, I am saying this is how I saw it" (Bhagat 12). The chapters are episodic and within one chapter, Hari presents a series of related moments or experiences to build a larger picture. For example, he might describe a series of frustrating study sessions, each one as a short shot of their academic pressure.

Meaning is generated by interaction of voices-Ryan's provocative statements "Rules are for fools," (Bhagat 46) juxtaposed with Alok's anxiety, creating an internal montage of conflicting ideologies.

Five Point Someone is narrated primarily by Hari, whose first-person account shapes the reader's cognitive and emotional entry into the IIT world. Yet, the novel contains embedded multiple perspectives, expressed through various dialogues of Ryan, Alok and Neha that offer alternate viewpoints. Occasional shifts to the collective "we," particularly in moments of group decision-making. Distinct speech patterns such as Ryan's assertive pragmatism, Neha's moral clarity and Alok's emotional vulnerability.

These voices do not restructure narrative authority but enrich Hari's monologue by creating a subtle and literary version of montage where in multiple perspectives are arranged within a single narrative frame.

The montage in the novel is more psychological. It is not about visual cuts but about the rapid succession of thoughts, feelings and memories in Hari's mind. The reader experiences a montage of his anxieties, his rebellious thoughts and his moments of despair and small victories. This technique gives the reader a deep, internal understanding of the characters' state of mind, which is a key strength of a first-person narrative.

Hari characterizes Ryan as a visionary: "Ryan thought beyond the system" (Bhagat 54). These insights come directly from the narrator's verbal description.

3 Idiots retains a verbal narrator Farhan yet his narration functions differently. The film opens with voice-over: "This is a story of Rancho, the friend who changed our lives." Farhan frames the narrative, but the film repeatedly shifts away from his perspective using cinematic montage, dissolving linear storytelling into Flashbacks, Parallel action sequences and cross-cutting timelines (present-day road trip / past college life). Thus, Farhan introduces the narrative but does not monopolize viewpoint.

In the film the meaning is produced by visual arrangement, such as the competition montage after Virus challenges the boys. Fast-paced editing represents multiple perspectives such as Rancho's confidence, Farhan's confusion, Raju's desperation and Virus's authoritarian gaze. Thus, the film externalizes conflict through montage, while the novel internalizes it through verbal interplay.

The film uses traditional cinematic montage to great effect. The famous song "All is well" is a montage of short shots showing the three friends overcoming various obstacles and spreading their optimistic philosophy. The sequence where they are shown preparing for exams with quick cuts between their study habits and their struggle is another classic montage used to compress a long period of time.

The film uses a montage not just to compress time but to drive home its themes. The montage of Rancho fixing things around the campus from a malfunctioning fan to a broken-down car is a visual montage that establishes his character as a practical genius and a problem –solver.

Similarly, the montage of Virus' students chanting "All is well" in the delivery room is a powerful sequence that shows how Rancho's philosophy has spread. The film's use of montage is designed for visual impact and to convey a clear message quickly and emotionally.

Hirani uses montage to express the collective experience of engineering education. Montage sequences of classroom routines, ragging scenes and examination stress present a shared institutional viewpoint not tied to a single narrator. It also expresses subjective emotional states of characters in a film, for example, Raju's interview scene uses quick cuts between his anxious face, the rigid Interviewers and flashes of his impoverished home.

This creates a visual point of view that would be narrated verbally in the novel. It is also in the forms of Ideological critique like the "rote-learning" montage-students memorizing definitions mechanically-visualizes systemic shortcomings, functioning as a critical points of view distinct from any character. These montages serve as alternative narrators, expanding the film's multi-voiced quality.

Rancho's brilliance is established through montage-quick sequences of him answering questions, tinkering with machines and challenging convention. These shots fuse into a non-verbal portrait of genius. Raju's fears are shown through montage of family hardships rather than narrated explanation. Farhan's passion for photography appears through a montage of wildlife images and his inner voice reading a camera manual. Each character receives a distinct montage-driven points of view, something impossible in the novel's single-narrator structure.

TABLE: 3.3 COMPARATIVE OBSERVATION OF NOVEL AND ITS CINEMATIC ADAPTATION

Aspect	***Five Point Someone***	***3 Idiots***
Narrative Points of View	Primarily Hari's	Distributed among Farhan, Raju, Rancho, plus impersonal camera points of view
Multiplicity	Implied through dialogues	Realized through montage, cross-cutting and shifting timelines
Mode of Representation	Verbal exposition	Visual and acoustic montage

The comparative analysis demonstrates that while *Five Point Someone* relies on a verbal, internally focalized narrative structured around Hari, *3 Idiots* transforms the story into a visually orchestrated, multi-perspective narrative using montage and shifting points of view merely from dialogue but from the arrangement of images, parallel actions and temporal shifts. Montage thus becomes the cinematic equivalent of the novel's internal dialogues, functioning as an alternative narrator and redefining the story's tone, structure and ideological message.

3.5 Time: Cinematic and Fictional

Time plays a vital role both in fiction and cinema, but the method of representation varies significantly between the two media. In narrative fiction, time is largely psychological and internal, shaped by memory, reflection and narration. In cinema, time becomes visual, controlled by images, editing, montage, flashbacks and continuity. The comparative study of *Five Point Someone* by Chetan Bhagat and its cinematic adaptation *3 Idiots* directed by Rajkumar Hirani reveals how narrative time undergoes transformation during adaptation from novel to film and how this affects meaning, structure and emotional engagement.

In *Five Point Someone*, time unfolds in a linear and realistic way. The novel narrates the life of three engineering students over a period of four years at IIT Delhi. Bhagat structures the story chronologically, with events moving forward as the characters progress through semesters, examinations, failures and friendships. The fictional time closely mirrors real academic life. The narration is retrospective as the narrator, Hari, often reflects on past events, adding emotional depth through memory and confession. Thus, fictional time becomes subjective and reflective, allowing readers access to the inner world of the character.

The novel frequently uses psychological time, where emotional moments appear longer than real time. For instance, moments of stress before examinations, fear of failure and relationship anxieties with Neha tend to stretch in narrative space because they involve introspection and inner conflict. This expanded fictional time enables the author to explore internal battles that may not easily translate on screen.

In contrast, *3 Idiots* treats time as cinematic and dynamic. The film does not follow a simple chronological order. Instead, it uses a frame narrative that begins with Raju and Farhan

searching for Rancho years after college and then moves into a series of flashbacks. This cinematic technique allows the film to shift between present and past rapidly. The editing compresses four years of academic life into a few hours, making time flexible and visually driven.

Cinema represents time through visual rhythm. Quick cuts, montages and song sequences in *3 Idiots* compress long durations and emphasize emotional peaks. For example, the journey scenes, campus life montage and emotional reunions portray years of development in minutes. Cinematic time here becomes symbolic rather than literal. The emphasis moves from realism to emotional effect and storytelling economy.

Moreover, while the novel emphasizes internal duration, the film emphasizes external action and visual cues. Feelings such as pressure, rebellion and friendship that are internally described in the novel are transformed into strong visual moments in the film. Rancho's classroom confrontations, Chatur's speech scene and the suicide attempt are not prolonged psychologically but intensified through camera movement, background music and close-up shots.

Another major difference lies in closure of time. The novel ends realistically with average placements and adult compromises, reflecting the gradual passage into adulthood. On the other hand, the film offers a dramatic time resolution with revelation and reunion. Rancho's identity as Phunsukh Wangdu and the friends meeting him years later adds a layer of cinematic surprise and emotional catharsis that is not present in the novel.

Thus, fictional time in *Five Point Someone* is reflective and linear, while cinematic time in *3 Idiots* is non-linear, symbolic and visually constructed. The adaptation transforms time from a realistic narrative framework into a dramatic storytelling device. This shift highlights how cinema shortens, rearranges and intensifies time in order to achieve heightened emotional and entertainment value. The contrast between fictional and cinematic time reveals how adaptation is not mere reproduction but reinterpretation. The novel allows readers to live through the characters' experiences slowly and intimately, while the film reshapes time to engage viewers emotionally and visually. Through this transformation, *3 Idiots* gains momentum and visual appeal, whereas *Five Point Someone* retains psychological depth and realism. This difference

in treatment of time clarifies the fundamental distinction between literature and cinema as two narrative forms operating through different temporal structures.

Time functions as a significant narrative device in both literature and cinema. While *Five Point Someone* employs fictional time (narrative time shaped by the narrator's memory, retrospection and interiority), *3 Idiots* employs cinematic time (created through montage, editing, flashbacks, cross-cutting and narrative restructuring). This criterion allows us to examine how temporality shapes meaning, pacing, emotional impact and thematic depth in both texts.

The novel uses a first-person retrospective narration through Hari, who recounts their four years at IIT. Time follows a linear chronological progression-from their first year to their final-year viva, with occasional backtracking into memory and reflection. This gives the novel a slow, immersive rhythm**,** enabling readers to understand academic pressure, friendship and personal anxieties from within.

Since the story is filtered through Hari's consciousness, subjective time dominates. Emotional events (like Hari's relationship with Neha or the group's academic failures) occupy more narrative time. Routine activities or semesters pass quickly, showing the elasticity of narrative time in fiction.

Chetan Bhagat compresses years of academic life into selective episodes. Some semesters are summarized in a few paragraphs. Important events (Virus's interference, the burglary plan and the viva) are expanded to create dramatic tension.

The entire novel is framed as a memory, which automatically introduces non-linearity in the psychological sense: Past events receive interpretation and moral commentary. Reflection gives readers insight into the characters' growth -something film cannot fully replicate.

Thus, fictional time in *Five Point Someone* is internal, psychological, reflective and selectively structured.

The film uses a dual-timeline narrative**.** One is present timeline where Farhan and Raju are searching for Rancho and the past timeline is their college life at ICE.

This back-and-forth movement is achieved through cinematic devices such as flashbacks (anchored by Farhan's voiceover) cross-cutting and montage sequences. This non-linearity adds suspense, emotional layering and narrative curiosity.

Cinematic time condenses long stretches of academic life using montage. Quick glimpses of ragging, lectures, hostel life, submissions and pranks. The "All Is Well" song functions as a time-compressing cinematic device, summarizing months of student life emotionally and visually.

Certain sequences unfold in real-time, for example, the baby delivery with a vacuum pump. The confrontation with Virus during the exam. Raju's suicide attempt and hospital scenes. This manipulation of time intensifies emotional engagement in ways literature cannot directly imitate.

Unlike the novel's memory-based narration, the film uses flashbacks for plot revelation, not introspection: Rancho-Chhote identity twist, Virus–Joy Lobo conflict and Pia-Rancho relationship evolution.

Cinematic time restructures the narrative for dramatic appeal and thematic universality. Editing shapes the sense of time in forms of fast -paced sequences reflect pressure and chaos, Slow-motion enhances emotive scenes like Joy Lobo's suicide and final graduation walk. Thus, cinematic time becomes dynamic, emotionally charged and visually constructed**.**

Time in the novel is internal**,** while in the film it is external and experiential**.** Time in fiction unfolds through words through shaping interiority and reflection. Time in cinema unfolds through images**,** shaping pace, suspense and emotional immediacy.

The film restructures the timeline to create greater thematic clarity**,** higher dramatic value and stronger emotional resonance. The novel captures everyday academic monotony**;** the film captures cinematic energy and narrative economy**.**

TABLE: 3.4 COMPARATIVE OBSERVATION OF NOVEL AND ITS CINEMATIC ADAPTATION

Aspect	*Five Point Someone*	*3 Idiots*
Narrative Structure	Linear, Retrospective	Non-linear dual timeline (present–past)
Narrative Voice	First-person (Hari) shapes time	Third-person perspective, Farhan's voiceover
Pacing	Slow, descriptive, reflective	Fast-paced, rhythm created by editing
Representation of Years	Four years described through selective episodes	Four years compressed into montages and flashbacks
Temporal Devices	Memory, reflection, summary, long descriptions	Flashbacks, cross-cutting, montage, slow-motion
Time Expansion	Emotional events expanded, semesters compressed	Dramatic scenes shown in real-time, every day time shortened
Character Growth	Seen through introspection over time	Seen through visual transformation and situational development
Suspense and Revelation	Minimal, time flows predictably	High, time is rearranged to create twists
Emotional Impact	Builds gradually through reflection	Immediate impact through visuals, music, performance
Function of Time	Deepens psychology and interiority	Enhances drama, humor and thematic clarity

So, use of time highlights how the shift from literary to cinematic medium transforms narrative experience. *Five Point Someone* depends on internal, reflective fictional time, while *3 Idiots* employs dynamic cinematic time, reshaping chronology, accelerating action and enhancing emotional impact. The comparative analysis underscores how adaptation is not merely translation but re-creation, where time becomes a fundamental narrative tool shaping audience perception.

3.6 **Time and Space/Spatio-Temporal Problems**

Spatio-temporal analysis examines how time and space operate together in narrative construction. In adaptations, the shift from literary space to cinematic space inevitably transforms the experience of story, character, tension, pacing and thematic emphasis. *Five Point*

Someone and *3 Idiots*-though connected by thematic cores-differ drastically in how they construct time**,** space and the relationship between the two**.**

Where the novel offers an internal, psychologically oriented experience of time and space, the film uses visual, geographical and rhythmic tools to reconstruct the narrative world. These changes produce spatio-temporal problems the ways in which adaptation must restructure time, compress space or create new spaces/scenes to meet cinematic demands. *Five Point Someone* has internal and limited Space. Its spatial world is confined to IIT hostel rooms, mess hall, classrooms, workshop/lab, roof, corridors and Neha's house. These spaces are described in detail and filtered through Hari's consciousness. Space is psychological rather than geographical.

Time is used as memory because the narrative is retrospective where time flows in a linear but reflective manner and spatial details often emerge through memory, not direct experience. Thus, space becomes subjective-an extension of the narrator's emotional state. It is observed that there are minimal shifts in setting. The novel rarely moves beyond IIT. Throughout the novel the space feels closed, claustrophobic, emphasizing academic pressure. Most events occur in repeated spaces, creating a sense of routine and monotony.

There is a slow movement of time in fixed space because the characters remain in predictable spaces, time appears to move slowly like semesters, exams, relationships unfold gradually. Readers feel the weight of repetitive academic life.

There is a use of expanded Geographical Space because cinema demands visual variety. The film expands the campus into the visually striking Imperial College of Engineering (ICE). It also introduces spaces absent in the novel such as Rancho's village (Ladakh), Wildlife safaris, Hospital spaces, High-speed roads, Delhi's wedding sequences, Virus's home environment etc.

The film creates visual dynamism through spatial expansion. The film uses two time-planes present and past. This makes time non-linear and fluid, unlike the novel's linear structure.

Characters constantly move in the film in various scenes such as bikes on the road, rides to Shimla and Ladakh, running through college corridors and dramatic action in labs and exam halls. This spatial mobility shortens the perception of time and adds energy.

Large stretches of time are compressed visually in the film like Song sequences ("All Is Well," "Zoobi Doobi"), quick cuts showing semesters passing, visual metaphors representing academic pressure. Space is often reorganized to support time-compression.

Spatio-Temporal problems solved cinematically in various scenes such as the novel's long interior episodes must be externalized into spatial action.

- Instead of internal guilt, the film shows dramatic events like Joy Lobo's suicide attempt.
- Instead of internal fears, the film shows Raju jumping off the railing.
- Instead of routine academic tension, the film uses excessive spatial dramatization like childbirth scene during a storm.

These shifts solve the challenge of transforming psychological time into cinematic action, but also change the tone and focus of the narrative.

When a novel is adapted into a film, three problems inevitably arise, one is Compression of time where the film must condense years of academic life into a watchable timeframe using montage, dual timelines and spatial expansion. Second is expansion of space where cinema demands visuality, the novel's limited IIT spaces would appear monotonous which are solved by introducing new settings for narrative dynamism. Third is transformation of Internal Time into External Action where the novel's introspection cannot be shown directly but can be resolved by creating dramatic, spatially rich scenes that substitute for psychological depth.

Thus, *3 Idiots* reconstructs the spatio-temporal world of *Five Point Someone* into something visually expressive, emotionally intensified and temporally dynamic.

TABLE: 3.5 COMPARATIVE OBSERVATION OF NOVEL AND ITS CINEMATIC ADAPTATION

Aspect	***Five Point Someone***	***3 Idiots***
Nature of Time	Linear, retrospective, memory-based	Non-linear, dual timeline, dynamic
Nature of Space	Limited (IIT campus, hostel, home)	Expanded (ICE, Ladakh, roads, hospitals, weddings)
Narrative Pace	Slow, immersive, detailed	Fast, energetic, visually driven

Aspect	*Five Point Someone*	*3 Idiots*
Temporal Handling	Reflection, summary, gradual semester progression	Flashbacks, quick cuts, montage sequences
Spatial Experience	Internal, psychological, repetitive spaces	External, geographical mobility, visual diversity
Spatio-Temporal Unity	Fixed spaces - slow time	Changing spaces- compressed time
Representation of Academic Life	Realistic, monotonous, everyday	Dramatic, cinematic, visually stylized
Character Movement	Mostly static, restricted to campus	Highly mobile, long-distance journeys
Handling of Internal Thought	Introspection shapes time and space	External action replaces introspection
Emotional Tone	Subtle, reflective	Intensified, dramatic, humorous
Adaptation Challenges	Turning internal experiences into scenes	Creating new spaces and restructuring time
End Effect	Psychological realism	Cinematic spectacle, emotional universality

Spatio-temporal analysis reveals the profound transformation occurring during the adaptation of *Five Point Someone* into *3 Idiots*. The novel's limited space and reflective time emphasize the internal struggles of IIT students. The film, however, uses expanded space and fragmented cinematic time to deliver a universally engaging narrative full of movement, emotion and visual appeal.

These differences illustrate that adaptation is not mere retelling but reconfiguration-where time and space become tools of reinterpretation, allowing the film to convey broader messages about creativity, academic pressure and individuality.

3.7 Time as a continuous present

The concept of "time as a continuous present" explores how narratives collapse the distance between past and present, allowing memories, emotions and experiences to coexist in an unbroken flow. Both Chetan Bhagat's *Five Point Someone* and Rajkumar Hirani's *3 Idiots* employ this temporal fluidity to depict the college years not merely as past events, but as living, recurring moments shaping the characters' identities.

In Bhagat's novel *Five Point Someone* the story opens in Medias with the three friends-Hari, Ryan and Alok- caught in a scandalous attempt to steal exam papers. From there, Hari narrates retrospectively, but his voice maintains an immediacy that immerses the reader in the "now" of the story. His conversational tone, full of reflection and humor, bridges the gap between then and now. "This is our story. It's about friendship, grades, success, failure and trying to make sense of it all at IIT" (Bhagat 3).

This opening instantly establishes a timeless present where the narrator relives every memory as though it is still happening. The novel's informal and direct language-"It's not easy being at IIT"- anchors the reader in a sense of ongoing experience rather than distant recollection. Hari's narration oscillates between regret, nostalgia and affection, reinforcing how the past continues to define his present consciousness. The IIT years never truly end for the characters, instead, they remain alive in their emotional memory, making time cyclical rather than linear.

In contrast *3 Idiots* visualizes this continuity through its cinematic structure-interweaving past and present seamlessly. The film begins with Farhan (R. Madhavan) and Raju (Sharman Joshi) embarking on a journey to find their lost friend Rancho (Aamir Khan). This present-day search is constantly interrupted by flashbacks of their college life, creating a narrative rhythm where both time frames coexist. The transition between them is fluid, achieved through visual cues, voiceovers and music which is reflecting the continuity of memory.

The film's opening dialogue establishes the philosophy that drives its temporal design: Virus: "Life is a race. If you don't run fast, someone will trample you and move ahead." This idea from the past reverberates in the present, showing how societal pressure remains unchanged over time. Later, Rancho's counterpoint becomes timeless wisdom: Rancho: "Don't run behind success. Strive for excellence and success will be chasing you."

Such dialogues echo across temporal planes-spoken in the past, remembered in the present and relevant forever- thus constructing a "continuous present."

The emotional climax of *3 Idiots*- the friends discovering that Rancho is actually Phunsukh Wangdu- unites both timeframes. The memories of youth merge with present understanding, completing a temporal circle. The final scene, where Rancho meets his friends again, symbolizes

the inseparability of past and present, their friendship and lessons have endured through time. Farhan: “Tum to hamesha ke liye humse aage nikal gaye, Rancho.”

Rancho: “Nahin yaar, main to wahi hoon- sirf soch badly hai.”

This dialogue encapsulates the essence of continuous present- the characters evolve, but their emotional bonds and ideals remain ever-present.

In Bhagat’s novel, verbal immediacy and stream-of-consciousness narration create an inward temporal continuity. In Hirani’s film, flashbacks, montage and parallel editing visualize the same effect externally. While the novel internalizes time within the narrator’s psyche, the film externalizes it through cinematic rhythm and visual storytelling. Both media forms resist linear time, presenting life as a flow where past experiences perpetually inform the present moment.

Thus, in both *Five Point Someone* and *3 Idiots*, time is not measured in years but in memories. It is a continuous present-a bridge between youthful experience and adult reflection, between text and screen, between remembering and living. Bhagat’s narrative voice and Hirani’s cinematic vision together affirm that the essence of human experience lies not in the passage of time, but in the timelessness of emotion, learning and friendship.

The shift from the novel’s interior temporal structure to the film’s externally embodied temporal transitions reflects broader principles of adaptation theory. Linda Hutcheon argues that adaptations necessarily “reformulate narrative time according to the conventions and possibilities of the new medium” (Hutcheon 8). Similarly, Robert Stam contends that cinema “rewrites time through montage, visual rhythm and simultaneous perspectives” (Stam 63). *3 Idiots* exemplifies this transformation by converting the novel’s introspective present into a multi-layered cinematic present that viewers experience visually and aurally. The emotional immediacy that Bhagat achieves through reflective narration is translated into the film’s dynamic interplay of timelines, reinforcing themes of friendship, struggle and self-discovery through temporal fluidity.

Chetan Bhagat’s *Five Point Someone* and Rajkumar Hirani’s *3 Idiots* both construct time as a continuous present**,** though they employ contrasting narrative and cinematic techniques to achieve this effect. In the novel, Hari’s first-person retrospective narration collapses temporal distance and transforms memory into lived immediacy, the events of IIT are narrated not as past

occurrences but as experiences unfolding in an unbroken temporal field, a phenomenon Genette describes as "simultaneous analepsis," where recollection carries the emotional weight of present experience (Genette 37).

TABLE: 3.6 COMPARATIVE OBSERVATION OF NOVEL AND ITS CINEMATIC ADAPTATION

Aspect	*Five Point Someone*	*3 Idiots*
Narrative Structure	Predominantly linear but infused with reflective commentary that makes past events feel present.	Dual timeline (present–past) structure constantly shifts the viewer between two "presents."
Narrative Voice	First-person narration creates intimacy, continuous reflection collapses time.	Voiceover (Farhan) plus visual flashbacks create overlapping present moments.
Experience of Time	Time feels psychological—stress, regret and joy appear simultaneously in narration.	Time feels cinematic—flashbacks feel as vivid and real as present-day scenes.
Temporal Techniques	Memory-based narration, introspective commentary, emotional simultaneity.	Flashbacks, match cuts, sound bridges, montage sequences.
Effect on Audience/Reader	Reader experiences IIT life as a continuous lived moment, emotional immediacy.	Viewer experiences narrative fluidity, suspense builds across the two timelines.
Purpose of Continuous Present	To portray academic pressure and personal confusion as ongoing realities in the narrator's psyche.	To build emotional stakes, reveal character arcs gradually and maintain narrative momentum.
Impact on Character Development	Characters evolve through self-reflection in the present tense of memory.	Characters evolve through discoveries in both timelines simultaneously.

The constant oscillation between reflection and action allows the narrative to compress four years of academic life into a psychological present marked by anxiety, guilt and youthful rebellion (Bhagat 112). The film, however, reconfigures this internal temporality through a dual-timeline structure in which the present-day search for Rancho perpetually triggers flashbacks, enabling the viewer to inhabit two narrative presents simultaneously. Such a strategy reflects what Bordwell and Thompson identify as the cinematic ability of flashbacks to "reframe the present through dynamically activated memory" (Bordwell and Thompson 95). These transitions-achieved through match cuts, sound bridges and voiceover-generate what Deleuze terms the time-image, where

the boundaries between recollection and immediate action dissolve, making memory an active temporal force (Deleuze 41). In adaptation terms, this shift exemplifies Hutcheon's argument that each medium reshapes narrative time according to its unique affordances, with the film transforming the novel's introspective present into a visually embodied, multi-layered temporality (Hutcheon 8). Thus, both texts-though distinct in method- construct time not as a linear progression but as an ever-present continuum that shapes character identity and narrative meaning across media.

3.8 Flashbacks

Flashbacks are one of the principal devices by which narratives reorganize time. They interrupt a story's forward flow to re-present prior events, not merely as information but as an experiential return that reframes motivation, identity and meaning. Gérard Genette's concept of analepsis identifies flashback as a key temporal operation in narrative discourse (Genette30–39). In film studies, Bordwell and Thompson emphasize how cinematic flashbacks are summoned, staged and edited to manipulate viewer knowledge and emotion (Bordwell and Thompson 95–100). In adaptation studies, Hutcheon argues that shifts in how flashbacks are realized illustrate how different media reconfigure temporal effects to suit their affordances (Hutcheon 8). Comparing Bhagat's *Five Point Someone* and Hirani's *3 Idiots* through the criterion of flashbacks reveals how prose and cinema each use re-memory to produce irony, pathos, characterization and critique of institutional education.

Genette differentiates types of analepses (full, partial, embedded) and highlights their rhetorical functions-e.g., explanation, justification, suspense resolution (Genette 30–39). Chatman points out that literary discourse can blur memory and presentness through focalization, creating "internal" flashback effects without explicit formal markers (Chatman 52-56). Bordwell &Thompson treat flashbacks as formal choices-motivated by character memory, narration or the film's need to reveal off-screen events-and stress editing (match cut, dissolve), sound bridges and voiceover as tools that make flashbacks visceral (Bordwell and Thompson 95-100). Deleuze's time-image helps explain how cinematic flashbacks create a non-chronological temporality where memory and present coexist, generating philosophical and affective depth (Deleuze 41).

Bhagat's novel is narrated in first person by Hari as retrospective account-technically a continuous memoir rather than frequent formal "flashback" chapters. Still, functionally the text is built from embedded retrospections: Hari halts the chronological progress of narrative to revisit episodes, feelings and conversations that explain character choices and moral evaluations (Bhagat 45-120). These embedded retrospections perform the work of flashbacks in prose: they re-present past events with commentary, selectively reveal motives and create irony between narrator-knowledge and the younger self's ignorance (Chatman 54).

It is in form of Psychological Re-living rather than neutral report, Hari's returns to earlier incidents are suffused with present judgment-guilt, embarrassment, nostalgia-which turns past events into affect-laden re-experiences (Bhagat 112).

Some of the embedded retrospections function to justify decisions such as cheating episode, friendship betrayals and explain later consequences. The narrator's later vantage gives interpretive authority to the flashback. There is an irony where the narrator comments on his younger self, the prose flashbacks produce situational and dramatic irony: the reader knows both what was done and how it is judged later, which sharpens moral reading of student culture (Bhagat 78–90).

Hirani's film intentionally toggles between two explicit timelines: the present-day search for Rancho and flashback sequences to college life. These flashbacks are cinematic- fully staged, acted and edited scenes- triggered by dialogue, visual cues, or the protagonists' recollections. Bordwell and Thompson's framework helps to see how editing devices (match cuts, dissolves), voiceover and sound bridges are deployed to make flashbacks sudden, vivid and emotionally immediate (Bordwell and Thompson 96–100).

The film withholds certain details in the present and reveals them via flashback at narratively strategic moments, sustaining interest and deepening mystery for example Rancho's identity and actions. Flashbacks serve as pieces of a puzzle that progressively explain the present search.

Flashbacks are used for comedic timing and for satirizing pedagogical cruelty-an earlier cruel classroom scene becomes morally loaded when juxtaposed with present consequences. Some repeated motifs and mirrored scenes between flashback and present create thematic resonance-e.g., the "moral of learning" sequences-so the flashbacks elaborate thematic concerns about

education, conformity and courage. The film uses match dissolves, diegetic sound bridges and Farhan's voiceover to fluidly enter and exit flashbacks, minimizing temporal disorientation and maximizing emotional continuity *(3 Idiots 00:22:30–00:24:10, 3 Idiots 01:05:00–01:07:00).*

The opening present-day sequence that prompts the first major flashback (the stories of their college days) uses a seamless sound bridge-dialogue in present continues under the first moments of the past scene- so that the flashback feels like an immediate psychological movement rather than a mere report *(3 Idiots 00:10:15–00:12:00).*

The novel's interior flashbacks become externalized in the film. Hutcheon's point that adaptation re-shapes narrative time becomes evident as Hirani translates Hari's mediated memories into dramatized flashbacks that can be visually and aurally inhabited (Hutcheon 8, Stam 63).

Bhagat's *Five Point Someone* and Hirani's *3 Idiots* both rely on the mechanism of revisiting the past to create narrative depth, but they instantiate flashbacks differently to suit their media: the novel's retrospective focalization renders memory as an interpretive, affect-laden discourse that explains and judges past actions (Bhagat 112, Chatman 54), whereas the film externally stages those memories as full-bodied scenes that the audience experiences directly, using match cuts, sound bridges and voiceover to ensure temporal fluidity and affective immediacy (Bordwell and Thompson 96, Deleuze41). The result is that prose offers mediated introspection while cinema offers reenacted immersion, both achieve the effect of making the past continuously relevant to the present, but they do so through distinct semiotic and aesthetic strategies that reflect the different narrative grammars of literature and film (Hutcheon 8, Stam 63).

Flashbacks in *Five Point Someone* and *3 Idiots* perform parallel narrative work-revelation, moralization, emotional intensification-but they exploit their media's strengths differently. Bhagat's prose embeds flashbacks within a reflective, judgmental voice that privileges interior interpretation, while Hirani's film dramatizes memory so that viewers viscerally inhabit past events. This comparison illustrates a central tenet of adaptation studies: the transfer of narrative devices across media necessarily transforms their form and effect, thereby illuminating both the source text's psychological strategies and the film's audiovisual rhetoric (Hutcheon 8, Stam 63).

TABLE: 3.7 COMPARATIVE OBSERVATION OF NOVEL AND ITS CINEMATIC ADAPTATION

Aspect	*Five Point Someone*	*3 Idiots*
Primary Mode	Retrospective first-person narration (embedded retrospections).	Cinematic flashback sequences (fully dramatized).
Typical Trigger	Internal narrator's memory, associative thought, confession.	Internal (character memory) or external (present question/visual/auditory cue).
Formal Markers	Changes in paragraphing, reporting clauses, narrator commentary-no cinematic editing.	Match cuts, dissolves, sound bridges, voiceover, montage.
Length & Frequency	Short, frequent retrospections woven into narrative flow.	Longer, less frequent but more elaborated sequences that punctuate the plot.
Function	Explanatory, justificatory, ironic, psychological interiorization (Bhagat 112).	Explanatory, suspense-building, emotional immersion, comic payoff (Bordwell and Thompson 95–100).
Viewer/Reader Experience	Reader receives memory as mediated, judged and interpreted (Chatman 54).	Viewer re-experiences memory visually and aurally-immediate and embodied (Deleuze 41).
Impact on Characterization	Reveals inner motives, remorse, growth through narrator's reflection.	Reveals action and emotional history via performance, catalyzes present decisions.
Adaptation Shift	Interior monologue - externalized scenes in film.	External dramatization allows reconfiguration of pacing and emphasis (Hutcheon 8).
Representative Example	Hari's retrospective account of the cheating episode and its moral aftermath (Bhagat 112).	Present-day search triggers college episodes that reveal Rancho's actions, transitions use sound bridge/match cut (*3 Idiots* 00:10:15–00:12:00).

3.9 Motion versus Stasis

In narrative theory and film studies motion and stasis represent two fundamental modes of storytelling. One of them emphasizes progression, dynamism and kinetic energy and another that foregrounds psychological, emotional or situational stillness. As David Bordwell argues, cinema naturally "privileges motion as its expressive language," while literature often explores "the interior stasis of consciousness" (Bordwell 44). In the comparative study of Chetan Bhagat's *Five Point Someone* and Rajkumar Hirani's *3 Idiots*, this contrast becomes a crucial lens for understanding

how the two media construct character experience and thematic emphasis through different modes of temporal and physical movement.

The novel frequently situates its characters in states of emotional or psychological stasis**,** even when the plot involves physical events. Hari's first-person narration reveals a consciousness trapped in cycles of self-doubt, guilt and indecision, creating what Gérard Genette terms an "interior stasis," where narrative action is overshadowed by reflective or confessional states (Genette 118). The characters often remain stuck-academically, emotionally and morally-despite attempts to rebel against the IIT system. Their academic underperformance becomes a metaphor for stasis itself. For instance, Hari's repeated descriptions of feeling "lost," "stuck," and "unable to move forward" frame IIT life as a paralyzing environment (Bhagat 73). This stillness is emphasized through static settings such as hostel rooms, classrooms and closed offices, where characters discuss problems rather than act on them.

The heist scene at Professor Cherian's office, one of the few kinetic sequences, ironically reinforces this stasis because the characters' motion results in no significant progress-their grades do not improve and their guilt grows. Seymour Chatman notes that novels can portray "motion without progress," where actions merely reinforce a cycle of stagnation (Chatman 61). Thus, *Five Point Someone* depicts motion as largely ineffectual, reinforcing the emotional stasis that dominates the characters' student experience.

In contrast, the film transforms the narrative into one of dynamic motion that is literal, visual and thematic. Hirani employs cinematic motion through travelling shots, campus montages and kinetic sequences that constantly keep characters in movement. According to Gilles Deleuze, cinema creates meaning through "movement-images," where character action, camera motion and narrative progression intersect (Deleuze 23). *3 Idiots* exemplifies this principle that characters run across the campus, ride scooters, burst into classrooms, race to the hospital and travel across India in the present-day timeline. This sustained physical dynamism reflects the film's theme of active learning and continuous self-discovery.

Rancho embodies motion as he moves freely between departments, repairs machines, challenges professors and explores knowledge beyond the syllabus. Farhan and Raju's character arcs also progress through movement-Farhan's decisive exit from the airport and Raju's leap from the

hospital window become symbolic motions that propel their lives forward. The film uses motion to visualize transformation, echoing Linda Hutcheon's argument that cinema can "translate psychological states into visual dynamism" (Hutcheon 37). Even the present-day road trip structure creates literal narrative motion, contrasting sharply with the static dorm-room introspection of the novel.

While the novel's characters are weighed down by institutional pressure, the film shows characters breaking free of it through action. The result is a cinematic reimagining of the story as a motion-driven journey rather than a psychological stagnation.

In adaptation terms, *3 Idiots* reconfigures the emotional stasis of the novel into kinetic cinematic storytelling. Robert Stam argues that films "mobilize narrative through audiovisual motion that literature can only describe" (Stam 77). The film uses physical movement to symbolize intellectual freedom and emotional resilience, whereas the novel uses stasis to represent psychological confinement. By converting the reflective stagnation of Bhagat's narrative into dynamic sequences, Hirani broadens the thematic impact and offers a more optimistic stance: motion becomes both metaphor and method for growth.

Although both texts explore the pressures of the education system, their treatment of motion and stasis differs fundamentally. *Five Point Someone* presents student life as immobilizing, dominated by emotional stillness and institutional confinement. *3 Idiots*, however, transforms the same framework into one of movement, fluidity and transformation. This contrast exemplifies how narrative form and medium shape thematic representation. Through a comparative lens, the two works suggest that while the literary version emphasizes the paralysis caused by academic pressure, the cinematic adaptation proposes action, innovation and movement as pathways to liberation.

Motion versus Stasis demonstrates how *Five Point Someone* and *3 Idiots* diverge fundamentally in their narrative and thematic articulations despite originating from the same core story. This contrast strengthens one of the central objectives of the study: to show how adaptations reinterpret, rather than merely transfer, the source text's narrative strategies. The novel's emphasis on emotional and psychological stasis reflects a literary mode that foregrounds interiority, confinement and the paralyzing weight of academic pressure.

TABLE: 3.8 COMPARATIVE OBSERVATION OF NOVEL AND ITS CINEMATIC ADAPTATION

Aspect	*Five Point Someone*	*3 Idiots*
Dominant Mode	Psychological and emotional stasis.	Continuous physical and cinematic motion.
Narrative Expression	Reflective introspection, internal monologues, static settings.	Travelling shots, montages, dynamic sequences, road-trip structure.
Character Movement	Minimal, characters often remain confined to hostel rooms or exam halls.	Extensive movement across campus, city and India.
Symbolic Motion	Motion occurs but reinforces stagnation (heist scene leads nowhere).	Motion propels growth (airport decision, hospital scenes, final reunion).
Representation of Pressure	Depicted through stagnation, paralysis and emotional immobility (Bhagat 73).	Depicted through active confrontation, creative problem-solving.
Theoretical Alignment	Genette's "interior stasis", Chatman's idea of motion without progress (Genette 118, Chatman 61).	Deleuze's "movement-image" and Hutcheon's notion of visualized psychology (Deleuze 23, Hutcheon 37).
Role of Setting	Static indoor spaces dominate: hostels, classrooms, offices.	Dynamic spaces: labs, workshops, outdoors, roads, Ladakh.
Adaptation Transformation	Stasis reflects emotional burden and stagnation.	Motion reflects self-discovery, rebellion and liberation.
Effect on Reader/Viewer	Experience of constraint, confinement and cyclical struggles.	Experience of energy, progression and transformation.
Overall Temporal-Spatial Effect	Time feels heavy and immobilizing.	Time feels fluid, progressive and kinetic.

Conversely, the film's kinetic energy-realized through movement, montage and spatial dynamism-transforms the narrative into one of action, agency and transformative learning. By juxtaposing the static introspection of Bhagat's text with the vibrant mobility of Hirani's cinematic vision, this analysis illustrates how medium-specific techniques reshape narrative tone, character development and thematic impact. Ultimately, the motion–stasis comparison confirms the thesis's broader argument that adaptation is an act of creative translation, in which the filmmaker re-imagines the temporal, spatial and emotional rhythms of the source material to suit the expressive capacities of cinema.

3.10 Language and Style

Language and style serve as crucial markers of narrative identity in both literature and cinema, shaping not only the tone of the work but also the ideological orientation of its storytelling. While Chetan Bhagat's *Five Point Someone* deploys a conversational, youth-centric linguistic style to capture the anxieties of IIT students, Rajkumar Hirani's *3 Idiots* adapts and expands this linguistic world to suit the demands of a mass-audience Hindi film. Mikhail Bakhtin's theory of dialogism suggests that language in any narrative is "a site of social interaction" where voices, contexts and ideologies meet (Bakhtin 84). Applying this lens to the novel and the film reveals how each medium uses language differently to construct identities, express critique and engage audiences.

Bhagat's prose is marked by informal, colloquial language, often indistinguishable from everyday student conversation. The first-person narration by Hari relies on simple vocabulary, short sentences and self-deprecating humor, producing an accessible and unpretentious style that resonates with young readers. This aligns with Roland Barthes's claim that authorial style can serve as a "trace of lived experience" that shapes narrative authenticity (Barthes 74). Hari's confessional tone reinforces this authenticity, as the language reproduces the rhythms and uncertainties of a struggling student's mind. For example, Hari's admission-"I don't know how things got so messed up" (Bhagat 21) - reflects both stylistic simplicity and psychological vulnerability. The novel's use of Hinglish expressions further grounds it in contemporary Indian youth culture, creating what Meenakshi Mukherjee calls a "localized idiom of English" merging Indian sensibilities with global linguistic forms (Mukherjee 53). Overall, Bhagat's style is intimate and unpolished, reinforcing the cultural and emotional specificity of the IIT experience.

In contrast, *3 Idiots* employs a multilayered cinematic style that integrates dialogues, songs, voiceovers, visual humor and symbolic imagery. Since cinema communicates through both verbal and audiovisual language, its stylistic range naturally exceeds that of the novel. According to Christian Metz, filmic language uses "a system of associated images, gestures, sounds and speech to create meaning in composite form" (Metz 62). Hirani's film exemplifies this by blending witty dialogues with expressive visuals, such as the recurring "All is well" motif, which functions as both verbal reassurance and a performative ritual that embodies hope. The film's dialogues are sharper, more theatrical and crafted for emotional punch and comedic timing, as seen when

Rancho says, “Success ke peeche mat bhaago, excellence ka peecha karo” (“Don’t chase success, chase excellence”), a line designed for cultural resonance rather than narrative intimacy.

The film also uses cinematic techniques- montage sequences, reaction shots, background music and symbolic props-to supplement verbal language. This multimodal style creates emotional impact without depending solely on words, demonstrating what Linda Hutcheon calls the “inter-semiotic complexity” of film adaptations (Hutcheon 39). Thus, while the novel relies on linguistic simplicity to convey interiority, the film uses stylistic plurality to enhance accessibility, dramatic appeal and thematic clarity.

Adaptation theory positions style as a deeply transformative element, Robert Stam argues that adaptations “operate through shifts in discourse, tone and language that are intrinsic to the change of medium” (Stam 24). This is particularly evident here: the understated, confessional style of Bhagat’s novel is transformed into the expressive, performative and culturally amplified style typical of mainstream Hindi cinema. Through this stylistic shift, *3 Idiots* reaches a wider audience while reshaping the emotional register and ideological tone of the narrative.

Together, the linguistic and stylistic differences between *Five Point Someone* and *3 Idiots* illuminate the ways in which medium shapes narrative expression. Bhagat’s novel cultivates an intimate, confessional closeness with the reader through colloquial language, internal monologue and simplicity of expression. Hirani’s film, by contrast, uses cinematic language-visual symbolism, performance-based humor, songs and dramatic dialogues-to broaden emotional range and appeal. These differences demonstrate a core claim of the thesis: adaptation is not replication but re-articulation, where style becomes a key site of creative reinterpretation.

TABLE: 3.9 COMPARATIVE OBSERVATION OF NOVEL AND ITS CINEMATIC ADAPTATION

Aspect	***Five Point Someone***	***3 Idiots***
Primary Mode of Expression	Written language, colloquial narrative prose.	Verbal visual musical cinematic language.
Narrative Voice/Style	First-person, informal, conversational, introspective.	Ensemble dialogue, performance-driven, dramatic, humorous.

Aspect	*Five Point Someone*	*3 Idiots*
Complexity of Language	Simple vocabulary, Hinglish, youth slang (Bhagat 21).	Dense with punch lines, emotional speeches and cultural maxims.
Medium Influence	Literature emphasizes interiority and linguistic authenticity.	Cinema combines speech with visuals, gestures, sound and editing.
Humor Style	Self-deprecating, situational, subtle.	Visual comedy, timing-based humor, exaggerated reactions.
Symbolic Language	Metaphors through narration (stuck, lost).	Symbolic imagery like "All is well," machines, inventions.
Audience Engagement	Intimate connection through direct narration.	Mass appeal through expressive delivery and cinematic spectacle.
Theoretical Alignment	Barthes on style as personal imprint (Barthes 74).	Metz on cinematic language (Metz 62).
Adaptation Transformation	Confessional tone, raw youth idiom.	Polished, performative, culturally resonant dialogues.
Overall Stylistic Impact	Creates psychological closeness and authenticity.	Creates emotional amplification and thematic universality.

The comparative examination of language and style in *Five Point Someone* and *3 Idiots* reinforces one of the central objectives of this thesis: to demonstrate how adaptations transform narrative discourse according to the expressive affordances of their medium. Bhagat's informal, confessional prose reflects the interior worlds of young students navigating emotional and academic pressures, while Hirani's film amplifies this linguistic intimacy through the multimodal possibilities of cinema-dialogue, visuals, music, gesture and symbolic motifs. By shifting from a localized youth idiom to a performative, culturally resonant cinematic language, the film not only broadens its audience but also reframes the thematic concerns of the source text. This stylistic rearticulating exemplifies the adaptive process as defined by theorists like Hutcheon and Stam, who emphasize that adaptation is inherently transformative rather than imitative. Ultimately, the contrast in language and style between the novel and the film supports the thesis's broader claim that adaptations serve as creative reinterpretations that reshape narrative tone, emotional depth and ideological resonance according to the demands and possibilities of a new medium.

3.11 Sound versus Silence

Sound and silence function as crucial expressive tools in both literature and cinema, shaping emotional atmosphere, narrative rhythm and thematic resonance. While Chetan Bhagat's *Five Point Someone* relies primarily on the "silent language" of interior narration, Rajkumar Hirani's *3 Idiots* uses the full auditory spectrum of cinema-dialogue, music, ambient sound and silence- to construct meaning. Michel Chion emphasizes that sound in film operates as "added value," enhancing the emotional and symbolic weight of images (Chion 5). Conversely, literary silence aligns with Gérard Genette's notion of "narrative gaps," where the absence of sound becomes a space for introspection and psychological depth (Genette 192). By comparing these modes, the analysis reveals how each medium uses auditory or silent cues to represent student life, emotional tension and the pressures of the education system.

As a novel, *Five Point Someone* communicates through the "silent" medium of text, relying on narrative tone and interior monologue to produce emotional resonance. Silence here is metaphorical, functioning as a reflection of Hari's self-doubt, guilt and inability to express himself. Seymour Chatman argues that literature often uses "psychological silences"- unspoken thoughts and ellipses- to portray interior conflict (Chatman 87). Hari frequently withholds his feelings, creating narrative pauses and reflective silences that convey his insecurity. For instance, after failing exams, he describes his state as "not knowing what to say or think" (Bhagat64), a linguistic representation of inner silence.

In addition, the novel's depiction of hostel life lacks the sensory richness of sound, arguments, celebrations and campus noises are described minimally, reflecting the characters' emotional withdrawal. Much of the action unfolds in quiet spaces-hostel rooms, libraries, exam halls- emphasizing stasis and internal struggle. The lack of sonic detail reinforces the psychological heaviness of the academic environment. Silence becomes a narrative device that reveals emotional paralysis, a theme central to the novel.

In contrast, *3 Idiots* uses sound as a dynamic expressive tool. As Rick Altman notes, film sound creates "narrative moods and emotional cues" that shape viewer perception (Altman 37). Hirani uses background music, songs, ambient noise and dramatic silence to structure emotional movement. Sound reflects joy, chaos, camaraderie and tension- from the raucous ragging scenes

to the rhythmic energy of the song "Aal Izz Well," which becomes a sonic symbol of hope and defiance.

Dialogue delivery also plays a key role in shaping character identity. Rancho's calm, clear speeches contrast with Virus's sharp, clipped tone, sonically representing their ideological differences. Moreover, the film uses strategic silence in high-stakes moments. During Raju's suicide attempt, the background score fades into near-silence, heightening emotional intensity and viewer anxiety. Chion describes such uses of silence as "meaningful voids" that amplify dramatic effect (Chion 33).

Similarly, the moment of Joy Lobo's suicide employs a haunting absence of sound after his guitar music stops, underlining the tragedy of academic pressure. Thus, the film's auditory design not only enhances emotion but also reinforces the themes of stress, inequality and resilience.

The shift from the novel's narrative silence to the film's sonic richness illustrates Linda Hutcheon's principle that adaptations must "translate narrative effects into medium-specific equivalents" (Hutcheon 29). Because literature communicates through internal silence and reflection, *Five Point Someone* portrays emotional turmoil through absence- unspoken thoughts, unfinished sentences and quiet settings. The film, however, externalizes this turmoil through sound cues, musical motifs and dramatic pauses. Robert Stam emphasizes that cinema reinterprets narrative elements through new "semiotic registers," allowing sound to convey what text can only imply (Stam 45).

Thus, the adaptation transforms the quiet psychological atmosphere of the novel into a vibrant and emotionally expressive soundscape, broadening the story's emotional reach. The opposition of sound and silence in the two works highlights their different narrative strategies and thematic priorities. The novel's silence reflects internal conflict, emotional paralysis and the heavy psychological burden faced by IIT students. The film's soundscape- alternating between energetic music and strategic quietude- creates dramatic effect, accessibility and broader emotional appeal. Together, these differences support the thesis's central argument that medium fundamentally shapes narrative expression and adaptations reconfigure storytelling tools to suit their expressive possibilities.

TABLE: 3.10 COMPARATIVE OBSERVATION OF NOVEL AND ITS CINEMATIC ADAPTATION

Aspect	*Five Point Someone*	*3 Idiots*
Mode of Expression	Silent medium relying on text and interiority.	Multisensory medium using dialogue, music, ambient sound.
Role of Silence	Represents anxiety, emotional paralysis, narrative pauses (Bhagat 64).	Used strategically during dramatic scenes (Chion 33).
Role of Sound	Minimal-described rather than experienced.	Central narrative tool-songs, score, dialogue, effects.
Emotional Tone	Quiet, introspective, psychologically heavy.	Energetic, dramatic, emotionally dynamic.
Character Development	Achieved through silent reflection and internal monologue.	Achieved through dialogue delivery, music cues, sonic contrasts.
Theoretical Framework	Chatman's "psychological silence", Genette's narrative gaps (Chatman 87, Genette 192).	Chion's "added value" and Altman's sound mood theory (Chion 5, Altman 37).
Representation of Pressure	Silence reflects suppressed emotions and fear.	Sound shifts-from chaos to silence-highlight stress and breakthroughs.
Adaptation Shift	Quiet introspective tone.	Sonic richness creates emotional immediacy.
Overall Effect	Emphasizes internal struggle and confinement.	Creates a dynamic emotional journey for viewers.

The contrast between sound and silence in *Five Point Someone* and *3 Idiots* ultimately reinforces this thesis's central argument that adaptation is an interpretive, medium-specific process that reshapes narrative meaning through sensory modulation. While Bhagat's novel relies on verbalized thought, introspection and written confession to express emotional tension, Hirani's film transforms these moments into rich acoustic experiences-using silence to intensify vulnerability and sound to evoke humor, anxiety or catharsis. This shift exemplifies Hutcheon's view that adaptations "recast stories through new modes of engagement" (Hutcheon 21). The film's strategic alternation between quietude and sonic saturation not only heightens dramatic impact but also reconstructs the audience's emotional relationship with the characters, creating an experience unavailable in the print medium. Thus, the manipulation of sound and silence in *3 Idiots* demonstrates the cinematic capacity to externalize what the novel renders internally, thereby supporting the thesis's broader claim that filmic adaptations function as creative re-

narrations that exploit audiovisual techniques to convey themes, conflicts and character psychology in distinctly powerful ways.

3.12 Light

Light functions as a central expressive device in film, but in literature it must be described verbally rather than perceived visually. This distinction makes light a powerful criterion for comparing *Five Point Someone* and *3 Idiots*, as it reveals how each medium constructs mood, tone and thematic emphasis through different representational strategies. In *Five Point Someone*, Bhagat's narrative relies on descriptive language-rather than visual illumination-to create atmospheric cues. For example, the protagonists' hostel rooms are described as "dim," "messy," and "cluttered," mirroring the characters' sense of academic pressure and personal disarray (Bhagat 43). The "dim hostel corridor" becomes a metaphor for their uncertain future, expressing internal conflict through verbal imagery (Bhagat 51). The novel therefore uses figurative descriptions of light and shadow to articulate psychological states rather than to produce sensory visuality.

By contrast, *3 Idiots* transforms these textual descriptions into cinematic lighting patterns that guide emotional interpretation more directly. Hirani employs bright, warm lighting to underscore Rancho's optimism and pedagogical philosophy-most notably in scenes where he encourages hands-on learning against the backdrop of sunlit classrooms and open terraces. Conversely, the film uses low-key or harsh lighting in moments of academic distress, such as Raju's interview sequence or Joy Lobo's breakdown, where shadows intensify internal turmoil. This aligns with Bordwell and Thompson's assertion that cinematographic lighting shapes viewers' emotional responses by "sculpting" the image (Bordwell and Thompson 132). Silence in the novel is replaced by darkness in the film: where Bhagat describes emotional heaviness, Hirani visualizes it through dim frames, desaturated tones and sharp contrasts. This shift demonstrates the film's capacity to make internal states visible through light, a capacity unavailable to the literary medium.

Thus, light becomes not only a visual or descriptive tool but a medium-specific expressive system. In the novel, it operates metaphorically, in the film, it becomes a dynamic compositional element that controls viewer attention, mood and thematic resonance. This demonstrates Linda Hutcheon's argument that adaptations inevitably "re-mediate stories into new modes of sensory

engagement" (Hutcheon 23). What is figurative in the novel becomes literal in the film and this transformation highlights how adaptation reinterprets-not simply reproduces-narrative meaning.

Light functions not only as a literal phenomenon in visual media but also as a symbolic and thematic tool that conveys mood, psychological states and narrative emphasis. In literature, light must be described, in film, it can be perceived directly, giving the filmmaker tools to manipulate viewer attention, emotional tone and thematic resonance. Examining light in *Five Point Someone* and *3 Idiots* reveals how each medium leverages this element differently to communicate the pressures, hopes and transformations of student life.

Bhagat's novel uses figurative and descriptive light to reflect the characters' psychological states and the environment of the IIT campus. Dark or dimly lit spaces are frequently associated with anxiety, confusion or emotional stagnation. For example, Hari narrates the hostel as "a dimly lit corridor with peeling paint and flickering bulbs" (Bhagat 43). This literal darkness mirrors the characters' uncertainty, academic stress and sense of entrapment. Similarly, scenes of night-time study or exam preparation are described as "the only light coming from the desk lamp, casting long shadows on the walls" (Bhagat 51), emphasizing isolation, introspection and the mental toll of rigid academic expectations.

The novel also uses light metaphorically: brightness is often linked with clarity, revelation or hope. Moments of insight or realization, such as understanding the importance of friendship or learning from mistakes, are framed through "sunlight spilling into the room" or "light breaking through the clouds of doubt" (Bhagat 112). Thus, in the novel, light functions as a symbolic cue rather than a sensory experience, requiring readers to imagine and interpret emotional tone and narrative significance.

Hirani's film, by contrast, can show light directly, making it a powerful tool for visual storytelling. The cinematography, guided by Bordwell and Thompson's principles, uses high-key lighting to signify optimism, warmth and creativity- most notably in scenes where Rancho encourages hands-on learning outdoors or in sunlit classrooms (Bordwell and Thompson 132). Low-key or chiaroscuro lighting is employed in tense or tragic sequences, such as Raju's hospital scene or Joy Lobo's suicide attempt, where shadows and dim environments externalize internal despair.

The film also uses color temperature and contrast to differentiate emotional states. Warm, golden light conveys joy, camaraderie and freedom, while cooler, desaturated tones signal stress, fear, or institutional oppression. Strategic use of light guides focus- for instance, spotlighting Rancho while the rest of the classroom remains in shadow emphasizes his role as a catalyst for change and his ideological clarity.

Furthermore, silence and light interplay to heighten impact. In sequences where dialogue is minimal, light alone communicates mood: dim corridors, shadowed frames, or sudden illumination dramatize emotional states, replicating the narrative function of descriptive light in the novel but in a directly perceptible form (Chion 33).

The novel uses light metaphorically to indicate hope, clarity or anxiety. The film translates these metaphors into literal visual cues that viewers perceive immediately. Textual light relies on descriptive language, requiring reader imagination. Cinematic light can shape audience emotion instantly through composition, contrast and movement. The novel subtly evokes psychological tension and relief through figurative lighting, the film uses visual contrasts and dynamic lighting to intensify emotional engagement, creating immediacy.

In both mediums, light functions to underscore central themes-pressure vs. freedom, despair vs. hope, confinement vs. creativity-but the film externalizes these ideas visually, while the novel internalizes them symbolically. Hutcheon notes that adaptation requires the translation of narrative effects into medium-specific modes (Hutcheon 23). Here, Bhagat's descriptive light is transformed into cinematographic light, turning symbolic cues into experiential visual phenomena**.**

TABLE: 3.11 COMPARATIVE OBSERVATION OF NOVEL AND ITS CINEMATIC ADAPTATION

Aspect	***Five Point Someone***	***3 Idiots***
Mode of Representation	Light described through language, metaphorical and atmospheric ("dim hostel corridor," "shadowed room").	Light shown visually, immediate emotional impact through cinematography.
Function	Reflects internal states such as confusion, anxiety, academic burden.	Constructs mood visually-warm for optimism, dark for distress.

Aspect	*Five Point Someone*	*3 Idiots*
Symbolism	Dimness symbolizes lack of direction or clarity in students' lives.	Bright lighting represents creativity and hope, shadows signify pressure or fear.
Impact on Narrative Tone	Creates a subdued, introspective tone relying on reader imagination.	Generates dynamic tonal shifts through lighting contrasts and color palettes.
Emotional Expression	Indirect—readers infer emotion through descriptive cues.	Direct—viewers feel emotion through visual intensity and lighting design.
Adaptation Transformation	Light remains figurative or descriptive.	Textual descriptions transformed into cinematic lighting patterns (key light, low-key, high-key).
Audience Involvement	Imagination required to visualize scenes.	Sensory immediacy enhances emotional engagement.

The comparative analysis of light in *Five Point Someone* and *3 Idiots* underscores the thesis's central claim that adaptation involves medium-specific reinterpretation of narrative elements. In Bhagat's novel, light functions metaphorically, shaping psychological states, mood and thematic reflection through descriptive language. Hirani's film transforms these literary cues into visual experiences, using key lighting, shadows, color temperature and framing to convey emotion, highlight character focus and reinforce thematic contrasts. This shift from metaphorical to literal expression exemplifies Hutcheon's argument that adaptations "recast stories through new modes of sensory engagement" (Hutcheon 23). By examining how light is employed differently in the two mediums, the study demonstrates how cinematic techniques externalize internal literary elements, enhancing emotional immediacy and audience engagement. Ultimately, the treatment of light in the adaptation illustrates the broader thesis objective: to show that film not only narrativizes a story visually but also reimagines its emotional and thematic essence, producing a distinct yet faithful reinterpretation of the source material.

3.13 Thematic Comparison of *Five Point Someone* and *3 Idiots*

Critique of the Indian Education System-Both *Five Point Someone* and *3 Idiots* present a strong critique of the Indian education system that emphasizes grades over real learning.

In *Five Point Someone*, Chetan Bhagat exposes how institutions like IIT function as competitive spaces where students are reduced to numbers rather than thinkers. The narrator compares IIT to a "rat race," highlighting the mechanical and dehumanizing nature of the system.

Similarly, *3 Idiots* intensifies this criticism by showing how excessive pressure suppresses creativity and curiosity. Rancho openly challenges this system, calling the classroom a place for learning, not mental torture. For example, Joy Lobo's suicide in *3 Idiots* demonstrates the tragic consequences of rigid deadlines and academic obsession, while *Five Point Someone* portrays the same pressure through constant academic fear and low self-esteem.

Pressure of Grades and Fear of Failure-Academic pressure and fear of failure dominate student life in both texts.

In *Five Point Someone*, a low CGPA becomes a permanent label, symbolizing social and academic failure. The protagonists constantly fear being judged by their grades rather than their abilities.

In *3 Idiots*, grades are portrayed as life-defining, reinforced by the idea that "life is a race," where those who slow down are crushed. For example, Alok's anxiety about supporting his family reflects silent psychological pressure in the novel, while Raju's suicide attempt in the film represents the extreme emotional impact of academic failure.

Friendship as Emotional Support-Friendship serves as a crucial support system in both narratives.

In *Five Point Someone*, the bond between Hari, Ryan and Alok is built on shared struggles and failures, providing emotional security in a harsh academic environment.

In *3 Idiots*, friendship becomes transformative. Rancho's optimism and unconventional thinking inspire Farhan and Raju to overcome fear and rediscover confidence. For example, the trio in both works stand together during academic crises, proving that friendship helps students survive institutional pressure.

Individuality vs. Conformity-Both works emphasize the importance of individuality over blind conformity.

Ryan in *Five Point Someone* questions rote learning and encourages innovation, criticizing the system for producing obedient workers instead of thinker.

Rancho in *3 Idiots* strongly opposes memorization and promotes understanding, famously advising students to chase excellence rather than success. For example, Ryan's innovative lubrication project and Rancho's simple explanations of machines both symbolize meaningful learning beyond textbooks.

Mental Health and Emotional Well-Being-Mental health is a significant theme, handled differently in both texts.

In *Five Point Someone*, emotional stress is subtly portrayed through insecurity, anxiety and feelings of inadequacy.

In contrast, *3 Idiots* addresses mental health directly, highlighting alarming student suicide rates and emotional breakdowns caused by academic pressure. For example, Alok's constant guilt and fear contrast with Joy Lobo's suicide, making the film's message more explicit and socially impactful.

Authority and Rigid Discipline- Authority figures represent the inflexible education system.

In *Five Point Someone*, professors are depicted as unapproachable figures whose authority cannot be questioned.

In *3 Idiots*, the character of Virus symbolizes authoritarian education, where discipline and ranks matter more than creativity or compassion. For example, Strict grading and humiliation in both works discourage students from questioning authority or thinking independently.

Redefining Success-Both texts ultimately redefine success beyond grades and degrees.

In *Five Point Someone*, success is linked to self-realization and balance rather than academic rank.

In *3 Idiots*, success is connected to passion and happiness, reinforcing the idea that excellence naturally leads to achievement. For example, Hari becomes a writer, Farhan follows photography and Rancho becomes an innovator-proving that true success lies in pursuing one's passion.

Five Point Someone and *3 Idiots* explore similar themes such as academic pressure, flawed education systems, friendship, individuality and mental health. While Bhagat's novel presents these themes in a realistic and understated manner, Hirani's film dramatizes them with emotional intensity and strong social messaging. Together, they advocate for an education system that values creativity, understanding and human well-being over mere grades.

3.14 Adaptation Theory Integration in *Five Point Someone* and *3 Idiots*

Adaptation Theory examines how a text changes when it is adapted from one medium to another, especially from literature to film.

3 Idiots (2009), directed by Rajkumar Hirani, is a cinematic adaptation inspired by Chetan Bhagat's novel *Five Point Someone* (2004). Rather than being a direct translation, the film represents a creative adaptation that reinterprets the novel's themes, characters and narrative structure to suit cinematic storytelling and broader social impact.

Adaptation as Transformation, Not Imitation-According to Adaptation Theory, an adaptation is not meant to be a faithful copy but a reinterpretation shaped by medium, audience and cultural context.

3 Idiots does not replicate the novel scene-by-scene, instead, it transforms the core narrative into a more emotionally engaging and socially powerful cinematic experience.

While *Five Point Someone* presents a realistic and personal account of IIT life, *3 Idiots* expands the story to address national concerns such as student suicide, creativity and mental health. For example, the novel's subtle academic struggles are intensified in the film through Joy Lobo's suicide, which is not present in the novel but added to heighten emotional impact and social critique.

Narrative Restructuring in Adaptation-Adaptation Theory highlights how narrative structure often changes during adaptation.

- *Five Point Someone* follows a linear, first-person narrative narrated by Hari, focusing on daily student life and academic failure.

- *3 Idiots* adopts a non-linear narrative, moving between past and present, using flashbacks and a mystery surrounding Rancho's disappearance to sustain audience engagement

This restructuring reflects the cinematic need for suspense and emotional depth, which differs from the introspective nature of the novel.

Character Transformation Through Adaptation- Characters are often modified to communicate themes more effectively in film.

- Hari in the novel is an average, confused student representing realistic academic struggle.
- Rancho in the film is idealized as a genius and reformer who openly challenges the education system.

Similarly, Ryan's rebellious intellect in the novel is absorbed into Rancho's character, making Rancho a symbolic FIGURE of resistance rather than a realistic student.

This change aligns with Adaptation Theory's idea that films often simplify or amplify characters to create stronger ideological impact.

Thematic Amplification in Film Adaptation- Adaptations often amplify themes visually and emotionally.

In *Five Point Someone*, criticism of the education system remains subtle and personal.

In *3 Idiots*, the same criticism becomes explicit and universal, using dialogue, visuals and dramatic events to reach a wider audience. For example, the novel hints at stress and anxiety, whereas the film directly addresses student suicide rates and mental health issues, turning individual struggles into a social message.

Fidelity vs. Creative Freedom- Modern Adaptation Theory rejects the idea that fidelity to the source text is the primary measure of success. *3 Idiots* demonstrates that creative freedom can enhance the original message rather than distort it.

Although Chetan Bhagat publicly noted differences between the novel and the film, the adaptation succeeds in preserving the spirit of the source while reshaping its form and focus.

3.15 Conclusion

From an Adaptation Theory perspective, *3 Idiots* is not a mere reproduction of *Five Point Someone* but a creative reinterpretation that transforms a campus novel into a socially impactful film. Through narrative restructuring, character modification, thematic amplification and medium-specific storytelling, the adaptation demonstrates how literature can be reshaped to suit cinematic demands and reach a wider audience. Thus, *3 Idiots* exemplifies Adaptation Theory's central principle: adaptation is an act of interpretation, not duplication.

CHAPTER-4

Comparative Study of Two Novels and Their Cinematic Adaptations

4.1 Introduction

This chapter presents an extensive comparative analysis of two major narrative sets drawn from the works of Chetan Bhagat along with their film adaptations. The first set consists of the novel *One Night @ the Call Center* by Chetan Bhagat and its adaptation *Hello* directed by Atul Agnihotri. The second set consists of the novel *The 3 Mistakes of My Life* and its adaptation *Kai Po Che!*. directed by Abhishek Kapoor. Bringing both of these comparative studies together within a single chapter creates a broad conceptual framework for examining how adaptation operates within contemporary Indian storytelling. It also allows for a deeper investigation into how the movement from literary text to cinematic expression alters narrative tone, emotional structure, cultural representation and thematic emphasis.

Both novels emerge from the popular fiction tradition that characterizes Bhagat's writing. They employ accessible language, youth-oriented themes and conversational narrative styles. However, their subject matter diverges sharply, which leads to two very different adaptation strategies in their respective films. *One Night @ the Call Center* revolves around the lives of six call centre employees who experience severe emotional fatigue, professional monotony, strained relationships and a sense of personal stagnation. The story includes an unconventional narrative device in the form of a divine phone call which serves as a moment of introspection, awakening and collective courage. The adaptation *Hello* translates this literary framework into a confined visual environment. It relies on interior shots, close framing, controlled lighting and humorous exchanges to portray the suffocating nature of night shift labor. Scenes are dominated by artificial brightness, reflective surfaces, low movement and heightened emotional dialogues.

This transformation demonstrates how cinema compresses and intensifies the psychological atmosphere of the novel through visual and auditory techniques.

In contrast, *The 3 Mistakes of My Life* occupies a broader socio cultural and political canvas. The narrative follows three friends in Ahmedabad as they pursue entrepreneurial dreams, develop a mentorship relationship with a young cricket prodigy and become entangled in political tensions and communal unrest. The novel integrates themes of ambition, guilt, moral conflict, regional identity and the fragile balance between personal aspirations and societal pressures. Its film adaptation *Kai Po Che!* deepens these themes using a more expansive visual palette. The film employs outdoor locations, festival settings, cricket grounds, religious spaces and riot affected streets to create a dynamic portrayal of Gujarat. The adaptation privileges realism through natural lighting, symbolic color schemes, emotionally charged performances and carefully choreographed sequences that depict both natural disaster and communal violence. Scenes involving the earthquake and riots are constructed with cinematic urgency and emotional intensity, representing lived experience rather than narrated memory.

By analyzing both sets of texts and films within the same chapter, this study aims to illuminate the core principles of adaptation theory in the Indian context. Scholars such as Linda Hutcheon emphasize that adaptation is not a secondary form but a creative activity that generates new interpretations. This concept becomes evident when examining how *Hello* simplifies the philosophical dimension of Bhagat's novel. Similarly, Robert Stam's argument regarding the transformation of narratives across semiotic systems becomes visible when images, music, performance and spatial composition replace the role of literary description. Each adaptation negotiates the constraints and possibilities of cinema, revealing how different expressive tools reshape the meaning and emotional power of the original story.

This chapter therefore examines a wide range of comparative parameters, including narrative structure, characterization, emotional pacing, temporal design, spatial representation, symbolic imagery, sound and silence, cultural authenticity, ideological framing and thematic depth. By studying both novel film pairs together, this chapter reveals how the adaptation process varies depending on the nature of the source material. *One Night @ the Call Center* and *Hello* illustrate adaptation within a restricted and inward-looking world shaped by corporate monotony and emotional fatigue.

Ultimately, this chapter highlights that adaptation is not a process of simple translation but a complex act of cultural negotiation and creative reinterpretation. Each transformation reveals how literature and cinema engage with contemporary Indian realities, reshape emotional experience and produce new layers of meaning for diverse audiences. The combined comparative study lays the foundation for evaluating how narrative media interact with each other and how stories evolve when transferred from textual imagination to visual performance.

4.2 Comparative study of *One Night @ the Call Center* and *Hello*

4.2.1 Verbal and Visual Description

The comparison of verbal and visual description between literary texts and their cinematic adaptations is fundamental to adaptation studies because it highlights how two distinct mediums construct narrative meaning using different semiotic resources. Verbal description in literature relies on language, narrative voice, internal perspective and imaginative stimulation, whereas visual description in cinema depends on images, cinematography, lighting, color, spatial organization, performance and sound. In the case of *One Night @ the Call Center* by Chetan Bhagat and its adaptation *Hello* these differences become especially pronounced because the novel portrays markedly different thematic environments and psychological landscapes and the film interprets these environments through divergent cinematic strategies. The following section offers a detailed comparative examination of how descriptive methods function in both mediums and how they influence narrative tone, emotional depth and thematic resonance.

Verbal description in novel creates meaning through language, rhythm, tone, metaphor and sensory suggestion. It unfolds gradually and allows readers to build mental images through imagination and memory. In Bhagat's novels, verbal description is not poetic or flowery, but accessible, contemporary and highly functional. It reflects the everyday experiences of young urban Indians and therefore the descriptive style is grounded in realism rather than literary embellishment. However, within this simplicity, Bhagat uses subtle narrative strategies to create emotional impact.

In *One Night @ the Call Center*, the descriptive method is shaped by the setting and the psychological atmosphere of corporate labor. The narrative focuses on a night shift environment where characters are isolated from natural time cycles. The description of artificial lighting, the

glow of computer screens and the uniformity of cubicles symbolizes the mechanical and emotionally draining nature of call center work. The narrative voice emphasizes the sensory deprivation of working at night. The absence of natural light, the constant hum of machines, the monotony of repeated customer queries and the heaviness of fatigue create a world suspended between wakefulness and sleep.

Chetan Bhagat uses informal language to describe emotional states, capturing the anxieties, insecurities and frustrations of young professionals. The verbal description of tired eyes, slumped shoulders and forced politeness while speaking to customers reveals the physical and emotional burden of the job. The descriptions are inward looking, focusing primarily on how the characters feel rather than how the environment objectively looks. Through this focus on psychological interiority, the narrative creates a form of verbal claustrophobia, in which the reader becomes aware of the characters' stifled aspirations, broken relationships and suppressed emotions.

The descriptive technique also highlights India's socio-economic transformation. The call center becomes a symbol of globalization, a space where Indian workers adopt foreign names, accents and emotional scripts to serve American customers. Verbal description reflects the cultural dissonance created by this economic structure. Moments where workers mock customers, misinterpret instructions or quietly rebel through sarcasm create an image of tension between the global corporate structure and the individual employee's identity. Thus, verbal description functions both as environmental depiction and socio-cultural commentary.

In *Hello*, the visual world is intentionally restricted. Most of the film takes place inside the call center, which appears as a modern but emotionally bleak environment. The spatial layout of the call center, with rows of identical workstations and controlled lighting, visually communicates monotony and lack of individuality. Blue, grey and black tones dominate the palette, symbolizing emotional numbness and the absence of warmth in the characters' lived experiences. Artificial lighting creates sharp contrasts and highlights the unnatural environment in which employees work.

Camera movement in the film remains minimal. The framing is tight and often focuses on close-ups of characters' faces, emphasizing emotional exhaustion. The lack of wide angles or open

spaces reinforces the feeling of entrapment. This visual design aligns with theories of cinematic space, which argue that restricted environments enhance psychological realism in narratives focused on emotional stagnation. In moments where the characters feel overwhelmed, the camera moves closer, heightening the intensity of their expressions. Even the supernatural moment of the divine phone call occurs within this confined space, visually indicating that spiritual awakening must occur within the constraints of their lived realities.

The film uses visual repetition to mirror the repetitive nature of corporate work. Similar shots of employees answering calls, staring at screens or walking through identical corridors create a rhythm that mimics monotony. This convergence of visual design and narrative theme demonstrates how cinema can convert verbal descriptions of emotional exhaustion into vivid sensory experience

TABLE: 4.1 COMPARATIVE OBSERVATION OF NOVEL AND ITS CINEMATIC ADAPTATION

Aspect	***One Night @ the Call Center***	***Hello***
Medium of Storytelling	Uses words, narration and internal monologues to describe thoughts, emotions and settings.	Uses visual imagery, cinematography and sound to portray characters and scenes.
Narrative Style	First-person narration by a writer character, deep psychological and emotional insights into each call center employee.	Primarily visual narrative with dialogue and performance, fewer internal thoughts shown explicitly.
Character Development	Characters are developed through detailed descriptions of their inner conflicts, fears and motivations.	Development relies on actors' expressions, body language, voice tone and visual cues.
Representation of the Call Center Environment	Described through prose, highlighting noise, fatigue, chaos and monotony with imaginative detail.	Shown through set design, lighting, costumes and camera angles to create a corporate ambiance.
Presentation of Themes (e.g., love, self-worth, globalization, workplace pressure)	Themes are explored using dialogue, narrative commentary, metaphors and introspection.	Themes become implicit, conveyed through situations, scenes, background music and visual symbolism.
Pacing	Slower pace: allows readers time to reflect, imagine and interpret.	Faster pace, transitions through editing, scene cuts and time compression.
Role of Imagination	High readers imagine characters, settings and emotions from textual description.	Low viewers see a ready-made visual world shaped by the director.

Portrayal of the 'God Phone Call'	Described through intense internal feelings, detailed dialogue and suspense via text.	Visually dramatized with lighting effects, sound design and actor reactions.
Tone and Mood	Created using descriptive language, metaphors and narrative voice.	Achieved using lighting, color palettes, background score and camera movement.
Emotional Impact	Emotional depth depends on the reader's interpretation and imagination.	Emotional impact is shaped by performance, music and direct visual cues.
Symbolism	Expressed through language, allegories and narrative commentary.	Expressed through visual metaphors, props, costumes, gestures and imagery.
Dialogue	More nuanced and lengthy, helps reveal character thoughts.	Shorter, cinematic dialogues, relies on visual storytelling to fill gaps.
Experience of Story	Personal, introspective and imaginative.	Immediate, sensory and immersive.

The comparative study of *One Night @ the Call Center* and its cinematic adaptation *Hello* demonstrates how the shift from a verbal to a visual medium transform both the narrative texture and the audience's experience. While the novel relies on introspective narration, detailed psychological insights and linguistic symbolism to communicate the characters' inner struggles and the socio-cultural tensions of the call-center world, the film translates these elements into visual cues, performance dynamics and cinematic techniques that externalize emotions and accelerate the storytelling pace. By examining the two texts through the lens of narration, characterization, thematic representation and sensory impact, the study reaffirms that neither medium diminishes the other, rather, each constructs a distinct interpretive space shaped by its inherent strengths. Ultimately, this comparison fulfills the thesis objectives by highlighting how verbal and visual storytelling not only adapt the same narrative differently but also reshape the viewer's or reader's understanding of identity, empowerment and contemporary work culture.

4.2.2 The theory of camera eye and fictional narrator

Adaptation studies frequently examine how a narrative transforms when it travels from one medium to another. Chetan Bhagat's *One Night @ the Call Center* (2005) and its film adaptation *Hello* (2008) offer a rich field for such an inquiry, particularly when analyzed through the dual frameworks of the camera-eye theory and the concept of the fictional narrator. While the novel emerges from a literary mode grounded in psychological interiority, mediated narration and

subjective commentary, the film shifts toward a visually determined, camera-eye-centric storytelling style that restructures how the audience perceives characters, events and emotions. This compares these two works by exploring how each uses perspective, narration and visuality to shape meaning.

The camera-eye theory describes a narrative technique in which events are presented as if seen through a camera lens-objective, sensory and externally focused. In cinema, this technique is inherent, the camera becomes the narrator. In literature, however, a camera-eye style is a deliberate stylistic choice, often used to create realistic, scene-by-scene imagery without accessing a character's inner consciousness.

In *One Night @ the Call Center*, Bhagat alternates between subjective internal narration and camera-eye-like descriptive passages. Shyam, the protagonist and narrator, frequently describes the call center environment-the cubicles, monitors, ringing phones and fluorescent lights-in a way that mimics cinematic observation. Yet this objectivity is repeatedly broken by his psychological reflections, doubts and insecurities. Thus, the novel is not purely camera-eye, it mixes external observations with deep internal commentary. Readers not only see what happens but also understand why it matters, as Shyam's inner turmoil shapes the narrative.

Hello, as a cinematic adaptation, naturally relies on the camera-eye perspective. Internal monologues are replaced by visual cues, such as facial expressions, dramatic lighting, slow-motion shots and montage sequences. The film compresses psychological depth and instead foregrounds visual drama, especially during critical scenes such as the car accident or the climactic phone call from God. The viewer experiences events directly through what the camera chooses to reveal. Emotions are conveyed through mise-en-scène rather than introspection. Consequently, the film emphasizes spectacle, immediacy and pace over interiority.

While the novel blends subjective and objective modes, the film reinforces the camera-eye approach, limiting access to characters' inner emotional landscapes. Thus, the difference in media shifts the tone of the story—from contemplative and self-critical in the novel to visually dramatic and fast-paced in the film.

The concept of the fictional narrator is crucial in narrative theory. It refers to the voice created to tell the story-whether first-person, third-person or frame narrator. The narrator shapes reliability, interpretative depth and the reader's engagement with the text.

Bhagat employs a complex, layered narrative structure where Chetan Bhagat appears as a character-narrator, a mysterious woman tells him the story about the call center and within this narrative, Shyam becomes the primary first-person narrator.

This multi-tiered structure raises important academic questions about reliability, narrative distance and mediated storytelling. Each layer adds subjectivity to the novel, the girl's version may be framed or selective, Shyam's narration is biased by emotion and self-doubt whereas Bhagat's frame introduces an authorial presence that blurs fact and fiction.

This narrative complexity mirrors the characters' personal and professional struggles, creating an intimate and emotionally nuanced reading experience.

Hello simplifies this structure significantly. The film retains a frame narrative, but replaces the novel's female narrator with a single external narrator, played by Salman Khan. This shift reduces narrative layering like fewer perspectives, linear chronologies and limited psychological insight.

The film relies heavily on visual cues rather than narrative commentary, which reduces ambiguity but also diminishes the thematic depth found in the novel. The fictional narrator in the film ultimately becomes a tool for plot framing rather than psychological exploration.

The novel uses narration to explore themes of self-worth, failure and identity. The film, however, simplifies narration to enhance accessibility and cinematic clarity. As a result, the novel's complexity is replaced by a straightforward storytelling voice in the film.

Because narration and camera-eye techniques affect how readers or viewers access characters' minds, these differences directly shape characterization and thematic expression.

In the novel we feel characters' insecurities, fears and dreams are revealed through internal monologue, the supernatural phone call from God carries symbolic meaning, often interpreted as the characters' inner voices, or suppressed courage.

While in the film characters become more stereotypical and externally defined, the divine phone call becomes a dramatic spectacle rather than a psychological allegory.

Themes such as workplace stress, globalization, identity crisis and emotional alienation therefore appear more nuanced in the novel but more straightforward in the film.

The comparative study of *One Night @ the Call Center* and *Hello* through the frameworks of camera-eye theory and fictional narration reveals how medium shapes meaning. The novel offers a rich interplay of subjective narration and objective description, constructing a psychologically layered account of modern Indian youth. The film, constrained and empowered by the visual medium, prioritizes camera-eye perspectives, compressing narrative complexity into visual drama. While both works tell the same story, they create profoundly different experiences. The novel invites introspection, the film offers immediacy. The shift from multi-layered fictional narrators to a simplified external narrator and from mixed narrative modes to pure camera-eye visualization marks the transformation of Bhagat's text into its cinematic counterpart. Thus, these two narrative theories serve as powerful comparative criteria for understanding how literature and cinema differently articulate the same human experience.

The camera in both adaptations performs functions such as expanding or limiting narrative scale, shifting between individual and collective viewpoints, transforming internal emotion into visual representation, creating spatial awareness, shaping audience interpretation through visual cues.

Thus, while the narrator in the novel shapes perception verbally, the camera shapes perception visually. The comparison between narrator and camera reveals fundamental differences in how literature and cinema construct narrative perspective: the novels use subjective narration. Perception is filtered through a single consciousness. Emotions, insecurities, moral dilemmas and biases shape the telling of the story. Readers gain psychological intimacy but lack broader context.

The film uses objective or multi-perspective visual storytelling. The camera captures external reality, cultural environments and collective experiences. Multiple characters receive narrative attention through framing and spatial placement. Viewers gain broader understanding but less internal monologue. The novels privilege interiority, while the films privilege visual and spatial expansiveness. The shift from narrator to camera represents the shift from internal psychological

experience to external visual experience. Adaptation transforms personal subjectivity into shared cinematic perception. Cinema replaces verbal reflection with visual interpretation.

In essence, the novels present the world through the eyes of the narrator, whereas the films present the world through the eyes of the camera, resulting in fundamentally different modes of storytelling and audience engagement.

TABLE: 4.2 COMPARATIVE OBSERVATION OF NOVEL AND ITS CINEMATIC ADAPTATION

Aspect	***One Night @ the Call Center***	***Hello***
Mode of Narration	Narrated by a writer-character who provides a subjective, internalized account of events.	Narration happens through the camera's perspective, creating an objective, external visual account.
Access to Thoughts	Offers direct access to characters' inner thoughts, emotions and motivations through verbal description.	Thoughts are shown indirectly through facial expressions, acting, visuals and music-not explicitly stated.
Narrative Reliability	Narrator may be biased, reflective, or selective, influencing the reader's interpretation.	Camera eye is comparatively neutral, though shot choices can still direct viewer perception.
Point of View	Primarily first-person with occasional shifts to omniscient-like insights.	Primarily third-person visual POV, sometimes using close-ups or subjective shots to mimic internal views.
Representation of the Call Center World	Built through imaginative verbal detail, metaphors and sensory descriptions.	Constructed through set design, lighting, cinematography and sound.
Depiction of Key Themes (identity, self-worth, modern work culture)	Themes are woven through narrative voice, commentary, internal dialogue and symbolic language.	Themes emerge through visual symbolism, body language, scene composition and cinematic transitions.
Emotional Engagement	Readers feel emotions through linguistic depth, introspection and narrative pace.	Viewers engage emotionally through actors' performances, background score and expressive visuals.
Portrayal of the 'God Phone Call'	Deeply introspective and symbolic, described through inner fear, tension and narrative reflection.	Presented with dramatic visuals, sound effects and lighting, creating external tension.
Subjectivity vs Objectivity	Highly subjective events are filtered through a narrator's consciousness.	More objective, presenting events as they unfold visually, though editing shapes interpretation.

Role of Imagination	High reliance on reader imagination to visualize scenes and emotions.	Limited need for imagination since visuals is directly presented.
Role of Language vs Imagery	Meaning created through language, tone, metaphors and narrative voice.	Meaning created through visual imagery, shot composition, angles and cinematic rhythm.
Pacing and Time Handling	Flexible pacing-can pause for introspection or emotional commentary.	Faster pacing-controlled by editing, scene lengths and visual flow.
Character Complexity	Detailed psychological depth due to internal monologues and reflective narration.	Character depth shown through action, gesture, expression not inner monologue.

The comparative study of *One Night @ the Call Center* and its film adaptation *Hello* illustrates how the fictional narrator and the camera eye construct two distinct yet complementary narrative experiences. While the novel relies on the subjective voice of its narrator to reveal psychological depth, emotional complexity and intimate commentary, the film reinterprets the same narrative through an external, visualized camera eye that conveys meaning through performance, imagery, mise-en-scene and cinematic rhythm. By analyzing how each medium shapes character portrayal, thematic expression and audience engagement, the study fulfils its objectives of demonstrating that narrative perspective fundamentally alters the interpretation of the same story. Ultimately, the transition from verbal to visual narration transforms internal reflection into external representation, revealing how both the fictional narrator and the camera eye guide, influence and sometimes limit the viewer's or reader's understanding of contemporary identity, work culture and personal empowerment.

4.2.3 Montage: Multiple points of view

Cinematic montage, especially when understood as the orchestration of multiple points of view, becomes a pivotal tool in analyzing the transformation of Chetan Bhagat's *One Night @ the Call Centre* into Atul Agnihotri's *Hello* (2008). Literature and cinema each rely on different narrative technologies to construct perspective, interiority and simultaneity, therefore, examining how the novel and film negotiate multiple viewpoints reveals how adaptation restructures narrative emphasis, character hierarchy and thematic resonance. In the novel, Bhagat designs the narrative as a framed, multi-perspectival confession told to him by a

mysterious woman on a train, which then shifts to an ensemble narrative set within the call centre. This textual strategy creates a literary montage, where readers are taken through the emotional and psychological landscapes of Shyam, Priyanka, Vroom, Radhika, Esha and Military Uncle. The success of this strategy lies in the fluidity with which the narrative jumps between the characters' interior states, enabling readers to understand not only what they do but why they do it. Bhagat relies heavily on alternating first-person and third-person insights, constructing what theorists like Seymour Chatman call "slanted discourse," where perspective is filtered through selected consciousnesses (Chatman 143). Thus, the novel achieves montage not through visual cutting but through rapid perspectival shifts embedded in narration and dialogue.

In *Hello*, the montage of multiple points of view undergoes a distinctly cinematic reconfiguration. Film cannot represent interior monologue with the same immediacy as prose, therefore, it relies on visual juxtaposition, cross-cutting and performance to externalize characters' inner conflicts. Agnihotri uses an episodic structure, allocating nearly self-contained segments to each character, thereby transforming the ensemble novel into a sequence of overlapping narrative vignettes. This approach mirrors Eisenstein's conception of "intellectual montage," wherein meaning arises from the collision of shots rather than from a single continuous flow (Eisenstein 34). For example, the film frequently cuts between Shyam's professional humiliation and Priyanka's pressured engagement to Ganesh, visually aligning their struggles and merging their viewpoints to emphasize thematic unity, whereas the novel treats their chapters separately and introspectively. The film also introduces musical cues and parallel editing to represent emotional states that the novel conveys through direct thought reporting. When Vroom expresses frustration at the corporate culture, the film juxtaposes his aggressive bike-riding shots with the sterile call-centre environment, creating a visual montage of rebellion versus constraint that conveys his perspective without verbal explanation.

Another key difference is the redistribution of narrative authority. In the novel, point-of-view privilege is relatively democratic-each major character receives space for personal reflection, dialogue-heavy episodes and subjective interpretation. The call from God, the novel's surreal narrative pivot, is experienced communally yet interpreted individually by each character, the prose structure allows Bhagat to explore the unique impact of this moment on all six

protagonists. *Hello*, however, centralizes Shyam and Priyanka more strongly, reducing the internal complexity of other characters. Military Uncle's emotional arc, for instance, receives substantial interior focus in the novel but is truncated in the film, which reduces his subjective position within the montage of viewpoints. Film theorist André Bazin argues that cinema often "creates hierarchy by framing and duration," privileging some characters over others depending on camera attention (Bazin 78). This principle is visible in *Hello*, where screen time functions as the operative version of literary interiority.

Moreover, while the novel uses sequential narration to build a cumulative multi-perspective understanding, the film constructs simultaneity-several viewpoints collide within the same temporal frame. Cross-cutting between characters during the night of the crisis creates a networked montage that highlights the collective rather than the individual experience. This shift also aligns with cinema's capacity for what David Bordwell identifies as "network narratives," where multiple characters are bound by spatial and temporal interrelations rather than introspective narration (Bordwell 189). *Hello* capitalizes on this by visually binding the characters through shared workplace spaces, synchronized time lines and parallel montages of distress, thereby creating a cinematic unity that contrasts with the novel's more segmented literary montage.

Thus, montage as a criterion exposes both the losses and gains of the adaptation. The novel's strength lies in its internal multiplicity, allowing readers to inhabit six distinct psychological spaces through narrative voice. The film, constrained by cinematic form but endowed with visual tools, shifts toward externalized montage, using editing, framing and performance to express multiple viewpoints. This transition reveals how adaptation is not merely translation but transformation: *Hello* reframes the novel's multi-perspective storytelling into a more synchronized, visually driven ensemble narrative. Both versions explore the shared anxieties of urban call-centre life, but they do so through different architectures of perspective, demonstrating how montage-whether literary or cinematic-shapes narrative identity and thematic depth.

TABLE: 4.3 COMPARATIVE OBSERVATION OF NOVEL AND ITS CINEMATIC ADAPTATION

Aspect	*One Night @ the Call Centre*	*Hello*
Narrative Structure	Uses a framed narrative and shifts between first-person and third-person perspectives, each character receives adequate narrative space.	Episodic structure with overlapping vignettes, montage created through camera cuts, parallel editing and sequencing.
Representation of Inner Thoughts	Interior monologues, psychological insights and reflective passages provide direct access to characters' minds.	Inner thoughts are externalized through visual cues, acting, mise-en-scene, musical motifs and parallel editing.
Distribution of Viewpoint	Democratic distribution: Shyam, Priyanka, Vroom, Radhika, Esha and Military Uncle receive nearly balanced psychological representation.	Uneven distribution: Shyam and Priyanka receive greater emphasis, supporting characters' internal worlds are reduced or simplified.
Handling of Key Events (e.g., God's Call)	Each character's subjective interpretation is narrated, offering individualized layers of meaning.	Shared collective experience is highlighted visually, emphasis on group reaction rather than individual interiority.
Narrative Tempo	Gradual movement between perspectives creates a literary montage through sequential shifts.	Fast-paced montage created through quick cuts, simultaneous actions and temporal compression.
Character Connectivity	Characters are connected through shared narration and thematic parallels.	Characters are connected through visual simultaneity, workplace spaces and intercut scenes.
Overall Effect of Montage	Produces a multi-voiced, introspective exploration of personal and professional anxieties.	Produces an externalized, visually cohesive ensemble narrative emphasizing collective struggle.

In sum, applying montage as a comparative criterion reveals how *One Night @ the Call Centre* and *Hello* employ markedly different modes of constructing multiple points of view. The novel develops a layered, introspective montage through narrative voice, enabling readers to enter the subjective worlds of six characters with psychological depth and narrative equality. In contrast, *Hello* translates this multiplicity into a visual and temporal montage, relying on editing, framing and performance to bind the ensemble within a shared cinematic space. While this results in a more streamlined hierarchy of viewpoints-particularly favoring Shyam and Priyanka-it also amplifies the sense of simultaneity and collective experience that cinema can uniquely achieve. Ultimately, the adaptation demonstrates how montage shifts from an internal, language-driven strategy in literature to an external, image-driven one in film, reinforcing the essential differences between narrative forms and highlighting the adaptive choices that shape audience perception.

4.2.4 Time: cinematic and fictional

Time operates as one of the most decisive factors when comparing the narrative structure of a novel and its film adaptation, because literature and cinema conceptualize, organize and represent time through fundamentally different narrative mechanisms. In Chetan Bhagat's *One Night @ the Call Centre*, fictional time is structured through a detailed, reflective unfolding of a single night, yet the prose format stretches and deepens this temporality through interior monologues, memories, backstories and psychological digressions. Fictional time in the novel moves fluidly between present events at the call centre and the characters' retrospective accounts of past relationships, failures and anxieties. This elastic manipulation corresponds to Gérard Genette's notions of durée and anachrony, where narrative time expands or contracts depending on the textual focus (Genette 35). Bhagat uses this elasticity to create a layered temporal experience: the night feels prolonged, emotionally dense and psychologically charged, even though chronologically it spans only a few hours.

The film *Hello*, however, must condense and visually reconfigure this temporal flow into cinematic time-a structured, regulated duration shaped by editing, running time and audiovisual pacing. Cinema cannot linger indefinitely on introspection; therefore, *Hello* transforms psychological time into externalized moments conveyed through mise-en-scene, montage, dialogue delivery and background score. According to film theorist David Bordwell, cinematic time is governed by "narration through images, which compresses and exteriorizes what novels interiorize" (Bordwell 112). In *Hello*, the night passes with much swifter momentum because the film foregrounds chronological time: scene transitions, quick cuts and spatial continuity make the narrative feel more immediate and less contemplative. The psychological depth that slows fictional time in the novel is thus translated into brief visual cues and performative gestures in the film, accelerating the rhythm of the narrative.

Another difference lies in the way both mediums handle temporal layering**.** In the novel, each major character's past—Shyam's lost confidence, Priyanka's strained relationship with her mother, Vroom's rebellious youth, Radhika's unhappy marriage, Esha's modelling aspirations and Military Uncle's estranged family is woven into the present through reflective memories. These analepses interrupt the present timeline, producing a narrative oscillation between past

and present that stretches fictional time. Bhagat allows these backstories to unfold slowly, often through internal monologues that occupy several pages, creating what Mikhail Bakhtin describes as the "thickened present," where past events saturate the current moment (Bakhtin 84). Such temporal density enriches the novel's emotional world but also slows narrative progression.

In contrast, *Hello* compresses these temporal layers through brief flashbacks, quick montages, or sometimes simple verbal exchanges. Flashbacks in film are necessarily selective and visually symbolic, a two-second shot of Esha on a runway replaces an entire chapter detailing her modelling dreams in the novel. This selective condensation reflects what Christian Metz calls the "economy of cinematic time," where only the most visually communicable fragments of the past are retained (Metz 49). As a result, the characters' histories appear more streamlined but less emotionally expansive than in the novel. The film's temporal logic prioritizes narrative speed and visual efficiency over psychological duration.

The representation of the climactic moment-God's phone call-also reveals crucial differences in temporal construction**.** In the novel, time almost "freezes" emotionally as each character receives internal clarity. Bhagat slows down the sequence with introspective narration, creating a suspension of fictional time in which characters confront their deepest fears and desires. The event feels stretched, symbolic and transformative because the narrative lingers within the characters' internal realizations.

The film, however, treats this moment as an audiovisual spectacle. The call arrives synchronously for the group and time remains chronologically consistent. The scene is edited with heightened drama-lighting shifts, sound effects, close-ups-making the moment visually intense but temporally brief. The spiritual and psychological lingering that characterizes the novel is reduced in cinematic time to a concise, dramatized turning point.

Furthermore, the novel's overall temporal structure is shaped by its frame narrative-the story Bhagat hears from the mysterious woman on a train. This frame creates a temporal duality: the time of narration and the time of the narrated events. This structure complicates fictional time and adds metafictional distance. The film eliminates most of this framing device, choosing

instead a more linear temporal flow. Cinema's preference for temporal clarity and continuity thus results in a narrative that feels more immediate but less reflexive.

Ultimately, the comparison of fictional and cinematic time demonstrates how adaptation transforms a psychologically expansive, temporally elastic literary narrative into a compressed, visually oriented cinematic experience. *One Night @ the Call Centre* uses fictional time to deepen emotional understanding and provide interior complexity, while *Hello* employs cinematic time to maintain pace, clarity and visual engagement. Each medium produces a distinct temporal rhythm-one reflective and layered, the other concise and synchronous-revealing the adaptive shifts necessary when translating narrative time across literary and cinematic forms.

In conclusion, the comparison of cinematic and fictional time reveals how *One Night @ the Call Centre* and *Hello* construct fundamentally different temporal experiences despite narrating the same sequence of events. The novel's fictional time is expansive, introspective and psychologically layered, allowing readers to inhabit the protagonists' emotional histories and inner conflicts through extended narration and reflective pauses.

In contrast, the film's cinematic time condenses these layers into a visually driven, fast-moving chronology shaped by editing, pacing and audiovisual cues. Whereas the novel stretches a single night into a rich emotional landscape, the film compresses it into a streamlined narrative that prioritizes immediacy and spectacle. This shift underscores the adaptive transformation required when translating temporal representation from the reflective domain of literature to the kinetic medium of cinema and highlights the essential differences in how each form shapes audience engagement with time, character and narrative meaning.

TABLE: 4.4 COMPARATIVE OBSERVATION OF NOVEL AND ITS CINEMATIC ADAPTATION

Aspect	***One Night @ the Call Centre***	***Hello***
Overall Temporal Structure	Events unfold across a single night but are expanded through reflective narration, memories and digressions.	The same single night is presented with tighter pacing and visually compressed chronological flow.

Pace and Rhythm	Slow, introspective and emotionally stretched, fictional time expands during psychological moments.	Fast-paced, cinematic time compresses internal experiences through quick cuts and scene transitions.
Handling of Back stories	Detailed analepses with long passages of reflection, multiple pages explore each character's past.	Short flashbacks or symbolic visual cues, back stories are streamlined to fit runtime limitations.
Interior Time / Psychological Duration	Internal monologues extend time, present events slow down as characters think, evaluate and reinterpret.	Internal states are externalized through acting, music, lighting and montage rather than temporal expansion.
Depiction of the Climactic God's Call	Time "freezes" emotionally, introspective narration heightens the moment and stretches its psychological duration.	Treated as a dramatic but brief audiovisual event, chronological flow remains unbroken.
Framing of the Narrative	Dual time frame through the frame narrative (the mysterious woman on the train and the story she tells).	Frame narrative minimized or removed, resulting in a more linear, continuous temporal arc.
Sense of Temporal Depth	Strong temporal density due to extensive back stories and inner conflicts interwoven with present time.	Shallower temporal layers, emphasis on present actions and visual simultaneity rather than reflection.
Representation of Simultaneity	Characters' mental worlds unfold sequentially in separate narrative segments.	Cross-cutting creates real-time simultaneity, visually linking the characters' shared experiences.
Effect on Audience / Reader	Encourages contemplation, empathy and slow immersion into each character's life.	Creates immediacy, tension and momentum, audience perceives events as unfolding more quickly.

4.2.5 Time and space/ spatio-temporal problems

Time operates differently in the novel, reflecting the thematic concerns and narrative goals. The film adaptation reshapes these temporal structures to create cinematic coherence and emotional immediacy.

One Night @ the Call Center employs an extremely compressed temporal framework in which the entire narrative unfolds within the span of a single night. This temporal compression heightens the sense of emotional urgency and psychological stagnation. The limited time period creates a feeling of cyclic repetition, as though the characters are trapped within an endless night of mechanical work, personal crisis and unresolved tension. The novel uses this compressed

time not only as a structural feature but as a metaphor for the characters' stalled progress in life. Their hopes, relationships and careers appear suspended, reflecting the existential monotony that many young professionals experience within the globalized call center industry.

The narrative pace is slowed by reflective moments in which characters dwell on past failures or future uncertainties. Although the story occupies only one night, the reflective passages create an internal expansion of time, revealing how the characters feel the weight of past mistakes within the narrow temporal window. The single-night frame therefore becomes a container for emotional complexity, psychological introspection and interpersonal conflict.

The film *Hello* retains the compressed timeframe of the novel and presents the story in a near real-time format. This decision reinforces the atmosphere of confinement, monotony and emotional stagnation. The temporal continuity is emphasized by fewer temporal jumps and minimal back-and-forth transitions. The film uses this continuous timeline to maintain narrative tension, making the audience feel enclosed within the characters' lived experience.

Editing rhythm becomes the primary tool for expressing temporal stasis. Long takes, limited spatial variation and slow pacing contribute to the sense of a prolonged, almost suffocating night. The film's adherence to the compressed timeline ensures that the emotional crises of the characters unfold without dilution, giving the narrative unity and intensity. Cinematic time in *Hello* becomes a visualization of psychological paralysis.

Editing creates temporal fluidity. Moments of joy, conflict or despair move quickly, while scenes with emotional significance slow down to allow viewers to absorb the impact. This manipulation of time enhances emotional engagement and highlights narrative turning points.

Space in narrative functions as both a physical setting and a symbolic framework for emotional and thematic expression. The novels construct space through verbal imagery, while the films bring space to life through visual and auditory cues.

The novel presents a restricted corporate space dominated by cubicles, screens, telephones and uniformed workstations. This confined setting reflects the emotional limits within which the characters operate. Their physical movement is minimal, symbolizing their psychological

constraints. The space is artificially illuminated and disconnected from natural cycles, reinforcing a sense of alienation from the outside world.

The enclosed corporate space becomes a metaphor for personal entrapment. Characters feel limited by their jobs, relationships, ambitions and emotional capacities. The singular setting intensifies the emotional claustrophobia present throughout the narrative.

The spatial environment in this novel is expansive, multidimensional and culturally vibrant. It includes cricket grounds, educational spaces, temples, markets, business areas, residential neighborhoods and riot-affected locations. Space reflects cultural diversity, social mobility and the energetic life of Ahmedabad.

The novel uses space symbolically. Cricket grounds represent hope and ambition. Markets symbolize economic opportunity. Riot zones reflect fear, instability and societal fragmentation. Space is therefore emotional, cultural and political.

The transformation of time and space during adaptation highlights the interplay between literary imagination and cinematic embodiment.

Ultimately, the film adapts temporal and spatial scales not merely for narrative convenience but to align with thematic essence. Compressed time conveys emotional stagnation. Expanded space conveys social complexity and emotional movement. These transformations reveal the expressive possibilities of cinema and demonstrate how adaptation reshapes narrative perception.

TABLE: 4.5 COMPARATIVE OBSERVATION OF NOVEL AND ITS CINEMATIC ADAPTATION

Aspect	***One Night @ the Call Centre***	***Hello***
Overall Spatio-Temporal Structure	Predominantly set within the call centre during one night, but space expands through memories, emotional landscapes and internal reflections.	Space is visually fixed and more limited, cinematic representation restricts most events to the call centre and adjacent filmic locations.
Spatial Representation	Psychological space dominates, characters move across mental, emotional and remembered spaces that enrich the narrative world.	Physical space is primary, spatial transitions occur through sets, camera movement and visual montage rather than psychological expansion.

Manipulation of Time and Space	Time expands through interior monologues, space expands through narrated backstories and imagined scenarios.	Time and space are condensed, the film compresses internal journeys into brief visual cues or symbolic images.
Shifts Between Past and Present	Frequent shifts through detailed analepses and internal narration blur spatial boundaries between call centre and remembered places.	Flashbacks quickly transition between spaces, minimal detail reduces depth of past spatial experiences.
Representation of the Call Centre Space	Richly described through characters' perceptions-monotonous, oppressive, symbolic of entrapment.	Shown through lighting, color palette and framing, visual cues emphasize the corporate, mechanical atmosphere but with less symbolic layering.
Depiction of Crisis (Car Accident and God's Call)	Time "stretches" during crisis, space becomes metaphorical, symbolic, even spiritual as characters reflect inward.	Time remains linear, space becomes dramatic through cinematography, but lacks the novel's metaphoric depth.
Mobility of Characters	Characters frequently move across mental spaces-memories, aspirations, fears-creating multi-layered spatio-temporal complexity.	Physical mobility is limited, movements are mainly within tangible locations, reducing the multi-dimensional spatio-temporal effect.
Narrative Anchoring	The frame narrative adds an additional spatial layer (train setting) and temporal framing, complicating the narrative geography.	Frame narrative minimized or omitted, spatial and temporal unity becomes more rigid and linear.
Effect on Audience / Reader	Readers experience a psychologically expansive world where time and space blur into emotional continuity.	Viewers experience a visually coherent, unified space where events unfold with chronological clarity and spatial containment.

In conclusion, examining time and space as spatio-temporal criterion reveals the distinct narrative identities of *One Night @ the Call Centre* and *Hello*. The novel constructs a fluid, psychologically expansive spatio-temporal world in which characters navigate emotional memories, imagined futures and inner conflicts that stretch beyond the physical boundaries of the call centre. Time becomes elastic and space becomes symbolic, allowing Bhagat to blur the limits between interior and exterior realities. In contrast, the film compresses these complexities into tangible, visually fixed spaces governed by cinematic pacing, leading to a more linear, unified and physically grounded temporal experience. The adaptation thus transforms a layered, introspective spatio-temporal narrative into a streamlined visual sequence, demonstrating how cinema reshapes literary expansiveness into spatial clarity and temporal immediacy. This

comparison highlights not only the medium-specific handling of time and space but also the interpretative shifts that occur when literary introspection becomes cinematic representation.

4.2.6 Time as a continuous present

Time as a continuous present is a significant lens through which the narrative differences between Chetan Bhagat's *One Night @ the Call Centre* and its cinematic adaptation *Hello* can be examined. Both the novel and the film unfold over the span of a single night, yet each medium constructs this temporality differently, shaping how readers and viewers experience urgency, crisis and transformation. In the novel, Bhagat crafts a narrative that moves steadily through the events of one work shift, creating the illusion of an ongoing present. Although the prose includes frequent recollections and explanatory backstories, the dominant temporal effect remains that of "present continuous time," where past reflections are woven gently into the current moment rather than functioning as distinct temporal breaks. This aligns with Paul Ricoeur's notion of "narrative present," where the act of narration keeps the story anchored in an experiential now despite temporal oscillation. The characters-Shyam, Vroom, Priyanka, Esha, Radhika and Military Uncle-speak, reflect and interpret events as though everything were happening in real time, giving the reader a sense of immediacy and immersion.

In contrast, *Hello* maintains chronological unity but intensifies the effect of continuous present through cinematic compression. Cinema, by its nature, depicts the present moment visually and instantaneously, therefore, the film operates almost entirely in the now. Scene transitions, uninterrupted spatial continuity and the real-time unfolding of events contribute to a stronger perception of continuous present than in the novel. The camera's focus on immediate action-characters answering calls, confronting conflicts, surviving the car accident and receiving the phone call from God-creates a visual present tense. The film's editing avoids long digressions or psychological expansions, allowing time to advance smoothly and without the narrative elasticity seen in the novel.

Another central difference lies in how each medium handles backstories within this continuous present. In the novel, although the story is anchored in a single night, characters frequently recall earlier life events. These analepses enrich the narrative and deepen psychological understanding

but are seamlessly integrated so that they do not disrupt the flow of the present. The recollections feel like thoughts arising naturally in the moment, thus, they coexist with the continuous present rather than interrupting it. Fictional time becomes layered but not fractured, creating a rhythm where the present absorbs the past rather than stepping outside it.

In the film, backstories are addressed through quick flashbacks, brief scenes or short dialogues. These insertions do not slow down the narrative because they are short, visually concentrated and immediately followed by a return to the present. Cinematic technique ensures that even when the characters momentarily move to memories, the film quickly re-establishes the current timeline, reinforcing continuity. The present in the film thus appears uninterrupted, precise and visually anchored.

A vivid example of continuous present in both mediums is the climactic car accident and the call from God. In the novel, time seems to pause emotionally, but the narrative remains inside the unfolding moment, maintaining continuity. Bhagat stretches the psychological experience while keeping the story rooted in the present tense of crisis. In the film, the same sequence is fast-paced, visually dramatic and temporally direct. The entire scene unfolds in what feels like real time, without the emotional elongation seen in the novel. This difference underscores the essential divergence between literary and cinematic time: while the novel enlarges the moment internally, the film heightens it externally without slowing temporal momentum.

Ultimately, *One Night @ the Call Centre* offers a literary version of continuous present-elastic, introspective and psychologically immersive-whereas *Hello* delivers a cinematic continuous present-compressed, immediate and visually grounded. Both texts strive to maintain a unified temporal flow, yet the novel's present is richly layered with thought and memory, while the film's present is sharper, faster and more tightly bounded by real-time action. This comparison illuminates how each medium constructs a sense of "now," revealing the distinct narrative strategies required to sustain continuous present time in literature and cinema.

TABLE: 4.6 COMPARATIVE OBSERVATION OF NOVEL AND ITS CINEMATIC ADAPTATION

Aspect	*One Night @ the Call Centre*	*Hello*
Temporal Focus	Anchored in one night, narrative stays close to the present moment through steady unfolding of events.	Entirely confined to a single night, cinematic pacing heightens the sense of real-time progression.
Narrative Flow	Continuous present is created through immediate narration, dialogue and in-the-moment reflections.	Real-time continuity created through editing, scene sequencing and uninterrupted visual action.
Use of Backstories	Characters recall past experiences through integrated interior monologues that do not break the present moment.	Past events shown through brief flashbacks or short dialogues, quickly returning to the present timeline.
Psychological Present	Present is expanded through introspection, time "feels slower" because of detailed thoughts and emotions.	Present is visually compressed, emotional states shown externally through performance rather than temporal dilation.
Pace of Events	Moderately paced, internal reflections prolong the experience of the present.	Faster pacing, time moves uniformly forward with minimal internal slowing.
Climactic Moments (Accident, God's Call)	Time seems to pause emotionally but narrative remains rooted in the same present moment.	Moments unfold in rapid visual succession, reinforcing real-time immediacy.
Sense of Continuity	Achieved through a blend of dialogue-driven scenes and narrative commentary that keeps events temporally connected.	Achieved through continuous shots, spatial continuity and synchronized actions.
Role of the Frame Narrative	The storyteller's frame adds a slight temporal distance but the main narrative still unfolds as a continuous present.	Frame narrative minimized or removed, creating a stricter real-time linearity.
Overall Temporal Experience	A psychologically rich continuous present that blends past and present fluidly.	A visually grounded continuous present marked by speed, immediacy and temporal cohesion.

In conclusion, the criterion of time as a continuous present highlights the contrasting temporal strategies employed in *One Night @ the Call Centre* and *Hello*. The novel constructs a layered, psychologically immersive present in which the events of a single night are enriched through reflection, memory and internal dialogue. This creates a fluid sense of "now" that stretches to accommodate emotional depth without breaking continuity. Conversely, the film's continuous present is sharper and more immediate, shaped by real-time visuals, rapid pacing and minimal temporal deviation. The cinematic medium reinforces the unfolding moment through direct

action and uninterrupted sequencing, producing a tightly bound temporality. Together, these differences reveal how literature and cinema manipulate the same timeframe—one night—to generate distinct narrative experiences and underscore the adaptive shifts required when transforming a reflective literary present into a dynamic cinematic one.

4.2.7 Flashbacks

Flashbacks are a crucial narrative device in both literature and cinema because they interrupt the linear flow of the story to reveal important past events, suppressed memories and emotional scars are hidden motivations. They provide depth to character psychology and serve as a structural tool for linking past actions with present consequences. In the novels and their film adaptations, flashbacks appear in different forms, reflecting the distinct expressive capacities of textual and visual media. While the novels rely on introspective memory, the films transform memory into vivid audiovisual reenactments.

One Night @ the Call Centre employs flashbacks primarily as psychological recollections narrated in the first person. The characters revisit memories that explain their emotional instability, fears and unresolved conflicts. These memories are narrated through reflective language and internal monologue rather than direct dramatization.

In the novel, *One Night @ the Call Center*, flashbacks appear whenever Shyam's mind returns to his past disappointments. He recalls failed professional attempts, moments of emotional vulnerability and especially the breakdown of his relationship with Priyanka. These recollections are conveyed in a quiet, introspective tone that reflects his low self-esteem and internal confusion. The narrative voice does not attempt to recreate past events visually but instead focuses on the emotional residue they left behind. Shyam's memories therefore function as psychological explanations for his present stagnation, revealing how cumulative disappointments have led him to a state of hopelessness.

TABLE: 4.7 COMPARATIVE OBSERVATION OF NOVEL AND ITS CINEMATIC ADAPTATION

Aspect	*One Night @ the Call Centre*	*Hello*
Purpose of Flashbacks	Used to deepen psychological insight, reveal motivations and explain emotional conflicts.	Used to provide quick background context and visual clarity with minimal psychological depth.
Frequency	Frequent and often extended, characters engage in long reflective passages.	Infrequent, flashbacks are brief, selective and visually condensed.
Narrative Integration	Seamlessly woven into interior monologue, past and present blend fluidly.	Inserted as short cutaways or symbolic visual sequences that clearly mark temporal shifts.
Depth of Character Exploration	Highly detailed—relationships, traumas, regrets and ambitions are explored extensively.	Limited depth—only key moments are shown to support the main plot.
Emotional Impact	Strong emotional resonance because readers access inner thoughts and detailed memories.	Emotional impact relies on visuals, background music and performance rather than depth of narrative detail.
Temporal Effect	Slows down fictional time, creating layered temporal texture and reflective pauses.	Maintains faster pacing, flashbacks minimally interrupt the present timeline.
Spatial Representation of the Past	Past events unfold in richly imagined mental and emotional spaces.	Past shown through concrete visual settings, less symbolic or metaphorical.
Character-Specific Flashbacks	All main characters receive substantial backstory (e.g., Priyanka's mother, Esha's modelling dreams, Radhika's marriage).	Only selected characters receive visual backstories, several are simplified or omitted.
Narrative Function in Crisis Moments	Flashbacks intensify stakes by showing how past failures shape reactions to the night's events.	Flashbacks clarify motivations quickly before returning to real-time narrative.
Overall Role in Narrative Structure	Integral to understanding character psychology and the thematic arc.	Supportive but secondary, used mainly for narrative economy and audience comprehension.

In conclusion, the use of flashbacks in *One Night @ the Call Centre* and *Hello* highlights the contrasting ways literature and cinema negotiate, narrative memory. Bhagat's novel relies heavily on interiorized and expansive flashbacks that enrich the psychological and emotional dimensions of each character. These reflective passages slow down fictional time, creating layered temporal movement and inviting readers into the characters' inner worlds. In contrast,

Hello employs flashbacks sparingly and with cinematic economy, using short visual sequences to deliver only essential information while preserving the film's real-time momentum. This shift from introspective, memory-driven storytelling in the novel to compressed, image-driven recollection in the film demonstrates the adaptive transformation required when translating literary interiority into cinematic form. Ultimately, comparing flashbacks across the two mediums underscores how adaptation restructures memory, emotion and narrative pace to suit the demands of visual storytelling.

4.2.8 Motion versus stasis

The concepts of motion and stasis are central to narrative analysis because they reveal how characters experience emotional, psychological or physical progression within a story. In literature, motion and stasis often manifest through internal monologues, reflective passages and emotional transformations. In cinema, they appear through camera movement, spatial dynamics, physical action, body gestures and the rhythm of visual sequences. When Chetan Bhagat's novel *One Night @ the Call Center* is compared with its cinematic adaptation *Hello*, the differences in the depiction of motion and stasis shed light on how narrative meaning is reshaped during adaptation.

Stasis refers to moments where characters remain emotionally, psychologically or physically stagnant. In this novel, stasis is portrayed through internal conflict and emotional paralysis rather than through external immobility. However, the causes and manifestations of stasis differ significantly across the two narratives.

In *One Night @ the Call Center*, stasis emerges from the repetitive and monotonous rhythm of corporate labor in a globalized work environment. The call center functions as a symbol of emotional stagnation. Characters sit at their desks for hours, performing identical tasks, listening to similar complaints and repeating scripted responses. This lack of variation reinforces feelings of entrapment and hopelessness.

Psychological stasis is expressed through the characters' sense of being stuck in unfulfilling jobs, unresolved relationships and stagnant personal aspirations. The novel describes moments where characters feel drained, worn out or emotionally numb, all of which signal internal

immobility. Their lives appear to be suspended in a mechanical cycle without meaningful progress.

The narrative voice further emphasizes stasis through reflective commentary. Characters reflect on their failures, insecurities and dissatisfaction, but often hesitate to take decisive action. This tension between desire for change and inability to initiate movement creates a strong emotional stasis. Even the divine phone call in the narrative acts as a catalyst only because the characters have been motionless for so long.

Thus, in this novel, stasis is both environmental and psychological. The setting creates emotional paralysis and emotional paralysis reinforces the setting.

Cinema expresses motion through physical activity, camera movement, editing pace, spatial shifts and kinetic energy within scenes. In *Hello* the depiction of motion is shaped by the thematic frameworks of the narratives, resulting in very different cinematic experience.

In the film *Hello*, motion is intentionally restricted. The camera seldom moves beyond the enclosed call center floor and character movement is limited to short walks between cubicles, brief confrontations or moments of minor physical expression. The lack of motion is a deliberate stylistic choice that reflects the characters' emotional immobility.

The confined environment creates a visual stasis that matches the psychological inertia of the characters. Slow camera pans, static shots and repetitive framing echo the monotony of their work lives. Even exterior scenes are rare, reinforcing the impression that the characters are trapped physically and emotionally.

The only significant movement occurs during moments of emotional intensity, but even these are visually contained within the office space. As a result, motion in *Hello* is more symbolic than literal. Its absence becomes a cinematic device that mirrors the stagnation described in the novel.

TABLE: 4.8 COMPARATIVE OBSERVATION OF NOVEL AND ITS CINEMATIC ADAPTATION

Criteria	*One Night @ the Call Centre*	*Hello*
Nature of Motion and Stasis	Motion and stasis are conveyed through descriptive narration, internal thoughts and dialogue.	Motion and stasis are expressed through camera movement, editing, body movement and visual pacing.
Physical Motion	Limited description of physical movement, characters mostly remain in fixed spaces like cubicles or meeting rooms.	Visually dynamic-tracking shots, moving camera, characters walking across the floor, elevators and location shifts.
Emotional or Psychological Motion	Strong emphasis on internal emotional movement-characters think, reflect, worry, doubt or hope.	Emotional movement shown through facial expressions, close-ups, silence, background score and dramatic framing.
Narrative Rhythm	The narrative oscillates between slow, reflective passages (stasis) and quick dialogues (motion).	Film rhythm shifts through fast cuts (motion) and paused frames or slow-motion shots (stasis).
Movement of Time	Psychological rather than physical-time feels slow or heavy during stress or conflict.	Cinematically visualized-time accelerates through quick edits or slows through visual effects.
Workplace Depiction	Workplace appears static, cubicles, sitting positions, computer screens dominate the setting.	Workplace is more active-employees walking, phones ringing, machines blinking, creating sensory motion.
Handling of Crisis Moments	Stasis during emotional tension, characters freeze or reflect deeply (e.g., before God's call).	Rapid motion during panic or suspense, camera cuts quickly between characters and events.
Use of Dialogue	Dialogue creates narrative "motion", conversations propel the story more than physical activity.	Physical and visual action often replaces or enhances dialogue to maintain pace.
Spatial Motion	Imagination-driven-readers visualize characters shifting spaces based on textual descriptions.	Explicit visual spatial transitions-hallways, cafeteria, call-floor, outdoor scenes.
Symbolic Motion	Emotional journeys represent "movement": identity crisis, love, dissatisfaction, ambitions.	Visual metaphors-walking alone, slow zoom-ins, or still frames to symbolize psychological states.
Stasis as a Narrative Device	Used to highlight monotony, routine and emotional stagnation of call centre life.	Used through static shots, stillness, or silence to intensify dramatic moments.
Overall Effect	Motion - psychological & verbal, Stasis - emotional pause and reflection.	Motion - visual & dynamic, Stasis - dramatic emphasis through cinematic stillness.

The comparative study of motion and stasis in *One Night @ the Call Centre* and *Hello* directly supports the broader objectives of this thesis by revealing how cinematic adaptation transforms the narrative's rhythm, emotional tone and expressive possibilities. In the novel, motion is primarily psychological and verbal, unfolding through dialogue, reflection and interior monologue, while stasis often marks moments of emotional weight or narrative pause. The film, however, translates these dynamics into visual terms, using camera movement, editing patterns, spatial transitions and stillness to convey both action and contemplation. This contrast illustrates how the shift from textual narration to visual representation reinterprets the story's pulse-turning internal movement into physical expression and transforming reflective stasis into cinematic tension. Ultimately, this analysis affirms the thesis's central argument that adaptation is a creative act that reconfigures narrative techniques to suit the conventions of film, thereby offering new ways of experiencing the same fictional world.

4.2.9 Language and Style

Language and style are fundamental components of narrative construction in both literature and cinema. They influence how readers and viewers interpret characters, emotions, themes and socio-cultural contexts. In literary texts, language functions through verbal narration, descriptive imagery, narrative voice and lexical choices. In films, language expands beyond spoken dialogue to include visual cues, gestures, performance, camera movement, sound effects, music and silence. Adaptation studies emphasize that when a narrative shifts from one medium to another, the core storyline may remain similar, yet the expressive modalities inevitably change. This section offers an extensively detailed comparative analysis of language and style in the novel *One Night @ the Call Center* and its adaptation *Hello.*

The linguistic landscape of novel reflects Chetan Bhagat's signature writing style, which is built upon accessibility, simplicity and emotional transparency. Each novel exhibits its own distinct linguistic personality shaped by thematic concerns, cultural environment, psychological focus and narrative purpose.

In *One Night @ the Call Center*, language is defined by informality, contemporary urban vocabulary and a conversational tone that closely mirrors the spoken language of young call center employees. The linguistic register blends Indian English with colloquial expressions that

are widely used among metropolitan youth. This linguistic choice reduces the distance between narrator and reader, creating immediacy and relatability.

The use of sarcasm is a central stylistic element. Characters use sarcasm as a coping mechanism to deal with emotional pressure, workplace monotony and personal frustration. Sarcasm reveals their inner conflicts even when they attempt to maintain an outwardly casual demeanor. The humorous and ironic tone creates a linguistic contrast between surface level lightness and underlying dissatisfaction.

The call center environment produces a hybrid linguistic space. Employees adopt Americanized accents, foreign names and scripted greetings that reflect the demands of global outsourcing. This linguistic adaptation becomes symbolic of cultural displacement and loss of personal identity. The contrast between their natural speech and forced call scripts demonstrates the tension between authenticity and professional performance. Through these linguistic shifts, Bhagat subtly critiques the impact of globalization on local identity formation.

The narrative includes informal address, conversational fillers, rhetorical questions and direct emotional statements. These linguistic elements create intimacy and psychological transparency. Readers gain insight into characters' insecurities, fears and suppressed emotions. The first-person narration strengthens this emotional access, making language a direct window into the narrator's inner world.

The novel therefore uses language not only as a communication tool but also as a psychological mirror that reflects the complexities of modern work culture, emotional fatigue and interpersonal relationships.

The cinematic adaptations reinterpret linguistic expression by shifting from written narration to performed dialogue supported by visual, auditory and spatial cues. Language in films becomes multi-layered because meaning emerges not only from what is spoken but from how it is spoken, how it is framed and how it is accompanied by sound and visuals.

In *Hello*, language takes the form of spoken Hinglish, which is a blend of Hindi and English commonly used in urban Indian workplaces. This linguistic mix accurately reflects the cultural

identity of call center employees who navigate between global corporate culture and local social realities.

The elimination of the narrator's internal monologue forces the film to communicate psychological states through performance elements such as voice modulation, pauses, facial expressions, body posture and the rhythm of conversation. Characters express frustration, embarrassment, affection or anger through tone rather than explicit verbal description.

The soundscape of the film plays an important linguistic role. The constant ringing of telephones, clicking of keyboards, buzzing of fluorescent lights and background chatter of employees creates an auditory environment that conveys emotional fatigue. These sounds replace the novel's verbal descriptions of noise and monotony.

Silence is also used strategically. Moments of emotional tension or personal reflection are often marked by subdued background sound or complete silence. These silent moments carry expressive weight, functioning like unspoken sentences in a linguistic structure. Sound design therefore becomes a parallel language in the film.

Thus, in *Hello*, linguistic communication is not merely verbal. It is performative, auditory and spatial.

To sum up comparative study of *One Night @ the Call Centre* and its cinematic adaptation *Hello* demonstrates how shifts in language and style shape narrative reception, thematic emphasis and audience engagement, thereby fulfilling the core objectives of this thesis. Bhagat's novel relies on colloquial prose, conversational narration and introspective commentary to reveal the psychological states and socio-cultural anxieties of its characters, whereas the film translates these elements into a more streamlined, performance-driven idiom that prioritizes immediacy, dramatic impact and visual rhythm.

TABLE: 4.9 COMPARATIVE OBSERVATION OF NOVEL AND ITS CINEMATIC ADAPTATION

Aspect	*One Night @ the Call Centre*	*Hello*
Primary Mode of Expression	Verbal and descriptive language, narrative voice shapes tone and meaning.	Visual and auditory expression, meaning created through images, sound, performance and dialogue delivery.
Narrative Voice / Style	Conversational, informal, youth-centric, uses humour sarcasm and emotional introspection.	Visual storytelling dominates, dialogues are concise, performative and supported by cinematic cues like lighting and music.
Dialogue Style	Long, detailed, often reflective, reveals inner thoughts and social commentary.	Shorter, sharper and more dramatic, relies on actors' expressions, pauses and tone rather than long explanations.
Use of Slang / Colloquialism	Frequent modern slang, Hinglish, workplace jargon, tech-related language.	Reduced slang, language moderated for mass appeal, with more visual emphasis on setting and character identity.
Humour	Created through witty narration, inner thoughts and ironic descriptions.	Created through comic timing, physical gestures, visual exaggeration and situational presentation.
Emotional Tone	Built through detailed narration, metaphors and characters' introspections.	Conveyed through background score, facial expressions, camera angles and pacing.
Stylistic Devices	Uses metaphors, similes, anecdotes, descriptive imagery and reflective passages.	Uses montage, close-ups, music cues, lighting contrasts, slow-motion and visual symbolism.
Character Presentation	Built through words-thoughts, backstories, self-analysis and narrated details.	Built through performance-body language, costumes, facial expressions and gestures.
Representation of Workplace Culture	Described verbally through routines, conversations, pressures and office dynamics.	Shown visually through movement, light, sound and real-time office activity.
Narrative Flow	Driven by dialogue and internal monologue, slower, more descriptive.	Driven by editing and visuals, faster, more compact and dramatic.
Humour vs. Seriousness	Balanced through clever language and reflective storytelling.	Balanced through visual contrast, timing and sound cues.
Audience Engagement	Readers engage through imagination, empathy with characters' thoughts and narrative humour.	Viewers engage through sensory impact-visual drama, performance, music and pacing.
Overall Effect	Language-driven, introspective, descriptive, youth-oriented.	Style-driven, visual, cinematic, performance-oriented.

While the novel's linguistic texture encourages reflective reading, the film's stylistic modifications aim to widen accessibility and enhance cinematic appeal. The comparison thus highlights how adaptation negotiates between fidelity to the source text and the expressive demands of film language. By examining these stylistic transformations, the study underscores the dynamic relationship between literary narration and cinematic expression, reinforcing the broader thesis objective of understanding how narrative strategies evolve across mediums.

4.2.10 Sound versus silence

Sound and silence serve as narrative, emotional and symbolic devices in both literature and cinema. Their functions differ sharply between the two media because novels rely on verbal representation and reader imagination, while films employ technologically produced auditory environments that directly shape audience perception. This section examines sound and silence in both novels and their film adaptations, emphasizing how adaptation transforms imagined auditory cues into embodied sensory experiences. The analysis also integrates theoretical perspectives from auditory narratology, cinematic sound design and semiotics to explain how sound contributes to mood, atmosphere and thematic emphasis.

In literary text, sound is not heard but described. Its power depends on the narrator's ability to evoke the auditory environment through language and on the reader's interpretative imagination. The novel constructs soundscapes that reflect emotional states, cultural contexts and narrative tensions.

One Night @ the Call Center constructs a soundscape dominated by technological, mechanical and repetitive noises. These include descriptions of constantly ringing telephones, the clicking of keyboards, the humming of desktop computers and the low buzz of employees talking to international customers. Because the novel unfolds within a single night in a confined corporate environment, these repetitive sounds create a sense of monotony and emotional fatigue.

Sound in the novel is also thematically significant. The ringing phone becomes a metaphor for intrusion, urgency and emotional disruption. It symbolizes the constant pressure of customer service work, where employees must respond immediately regardless of mental or emotional exhaustion. The novel also uses silence metaphorically. Moments when characters do not speak,

hesitate or withdraw from conversation signal emotional discomfort, suppressed frustration or unresolved conflict.

Cinema transforms described sound into a sensory experience by combining dialogue, ambient noise, music, silence and sound design. The films do not merely reproduce the soundscape of the novels but enhance it through technological layering, artistic choices and emotional modulation.

The film *Hello* uses sound to intensify the feeling of corporate confinement. The mechanical repetition of ringing telephones, the constant hum of electronic equipment, overlapping voices of customer service representatives and the dull background noise of machines create an immersive auditory environment. These mechanical sounds symbolize monotony, emotional exhaustion and the impersonality of globalized labour.

The background score further shapes emotional tone. Soft music accompanies moments of vulnerability, while sharper musical cues underline moments of tension or conflict. The film uses silence as a deliberate auditory strategy. When characters face moments of crisis, realization or emotional revelation, the background noise fades, creating a contrast between the external corporate world and inner emotional truth. Silence becomes symbolic of personal awakening, conflict or reflection.

In conclusion, the analysis of sound and silence in *One Night @ the Call Centre* and *Hello* highlights how the shift from literary narration to cinematic expression transforms the audience's sensory and emotional experience, thereby reinforcing the core objectives of this thesis. In the novel, sound is imagined and mediated through descriptive language, while silence serves as a narrative device to indicate tension, introspection or emotional pause. The film, by contrast, utilizes actual auditory cues, background score and carefully timed silences to heighten suspense, dramatize crisis moments and convey emotional nuance. This comparison demonstrates that while the novel relies on readers' imaginative engagement to interpret sound and stillness, the film actively orchestrates these elements to produce immediacy and visceral impact.

TABLE: 4.10 COMPARATIVE OBSERVATION OF NOVEL AND ITS CINEMATIC ADAPTATION

Aspect	*One Night @ the Call Centre*	*Hello*
Primary Mode of Sound	Described verbally, readers imagine phone rings, ambient office noise and character voices.	Auditory: real sounds of phones, typing, conversations, footsteps and background score.
Silence	Narratively described, pauses, hesitation and reflective silence conveyed through text.	Cinematically executed through absence of sound, muted ambient noise, or slowed pacing.
Dialogue	Drives both action and emotional tone, pauses or gaps signify tension or reflection.	Dialogues supported by sound design and editing, silence heightens emotional or suspenseful moments.
Representation of Workplace Noise	Imagined via detailed description: ringing phones, typing, murmurs and office chaos.	Realistically conveyed with diegetic sound: ringing phones, chatter, computer sounds, alarms.
Emotional Emphasis	Silence used in narration to highlight character introspection, tension, or anxiety.	Silence, combined with close-ups and lighting, emphasizes suspense, shock, or grief.
Use of Sound Effects	Indirectly suggested through onomatopoeia or narrative commentary (e.g., “the phones rang incessantly”).	Explicit: phones, alarms, footsteps, background score, manipulated for rhythm and dramatic effect.
Music / Background Score	Nonexistent, mood conveyed through descriptive tone and character perception.	Background score establishes mood, heightens tension and signals emotional shifts.
Suspense / Dramatic Effect	Achieved through textual pauses, descriptive silence and delayed revelation.	Achieved through sound editing, sudden silence, overlapping diegetic sounds and score modulation.
Flashback / Memory Scenes	Sounds recalled or described via character reflection, imagination fills gaps.	Sounds recreated or highlighted to differentiate past from present, silence contrasts with active sequences.
Interaction of Sound and Silence	Alternating narrative description and reflective pauses create rhythm in storytelling.	Alternating audio cues and silence manipulate viewer perception of time, tension and emotion.
Overall Effect	Verbal and imagined, silence conveys introspection and tension.	Auditory and cinematic, silence and sound orchestrate drama, pace and emotional impact.

By examining this interplay, the study underscores how adaptation reconfigures sensory and narrative strategies, emphasizing the broader thesis argument that cinematic interpretation is a creative reimagining rather than a direct translation of the text.

4.2.11 Light

Light and colour constitute essential semiotic tools in both literature and cinema, contributing to the construction of mood, symbolism, thematic depth and psychological nuance. In novels, light tends to function symbolically or metaphorically because its representation depends entirely on linguistic description and the imagination of the reader. In films, light and colour become immediate visual phenomena shaped by cinematography, colour grading, production design and aesthetic composition. This section examines how light and colour function differently across the literary and cinematic versions of *One Night @ the Call Center and Hello and* how adaptation transforms symbolic suggestion into visual expression.

In the novel, light operates mainly through metaphorical description rather than detailed visual imagery. The narrators associate different degrees of light or darkness with emotional transitions, psychological clarity or moral crisis.

In *One Night @ the Call Center*, the entire narrative unfolds within the temporal bracket of one night, making darkness an omnipresent atmosphere surrounding the characters. The night itself symbolizes emotional suffocation, monotony and existential stagnation. Through verbal description of computer screen glow, flickering fluorescent tubes and dimly lit corners of the office space, the novel represents light as a fragile and artificial presence. This artificiality mirrors the forced politeness, scripted emotional responses and adoption of fake identities demanded by the global call center system.

Light also symbolizes internal awakening. References to morning light at the end of the novel suggest the possibility of renewal, change and the beginning of a more authentic life. Thus, light serves as both a metaphor for hope and a counterforce to the emotional darkness dominating the characters' lives.

The cinematic adaptations translate these symbolic suggestions into visually rich compositions. Filmmakers use lighting technology, colour grading and mise-en-scene to create emotional and psychological landscapes that the novels evoke only through language.

In the film *Hello*, light is used to accentuate the artificiality and emotional sterility of the call center environment. The dominant use of cold fluorescent illumination creates a sterile,

mechanical atmosphere. This lighting conveys fatigue, detachment and a sense of entrapment. The limited colour palette relies heavily on monotonous greys, pale blues and dull metallic hues that strip the environment of warmth, mirroring the depersonalizing nature of corporate labour.

Moments of emotional vulnerability or conflict sometimes shift into slightly softer lighting, but the overall palette remains minimal. The film intentionally avoids warm tones to maintain a mood of emotional stagnation. Even during critical moments of introspection or divine intervention, the lighting remains controlled, suggesting that enlightenment must occur within restrictive conditions.

In conclusion, the analysis of light in One Night @ the Call Centre and Hello underscores the transformative effect of cinematic adaptation on narrative expression, reinforcing the central objectives of this thesis. In the novel, light is conveyed through descriptive narration and serves as a symbolic device to reflect mood, emotion and psychological states, leaving much to the reader's imagination. The film, however, exploits visual and technical possibilities of lighting-through intensity, color, contrast and shadow-to create immediate atmosphere, highlight emotion and direct viewer attention. This comparison demonstrates that while the novel relies on textual description to suggest ambiance and thematic resonance, the film materializes these qualities visually, enhancing dramatic impact. Examining light in both mediums thus illuminates how adaptation reinterprets literary imagery into cinematic language, supporting the thesis's broader argument that film adaptations are creative, interpretative reconstructions rather than mere translations of the original text.

TABLE: 4.11 COMPARATIVE OBSERVATION OF NOVEL AND ITS CINEMATIC ADAPTATION

Aspect	*One Night @ the Call Centre*	*Hello*
Primary Mode of Light	Described through narration, light is symbolic, used to set mood, indicate time, or reflect emotions.	Cinematic lighting: natural, artificial and manipulated lighting to convey mood, focus, or symbolism.
Representation of Workplace Lighting	Narrative description highlights fluorescent lighting, dim cubicles and the monotony of office space.	Shown visually, bright overhead lights, flickering screens and shadowed corners convey realism and emotional tone.
Symbolic Use of Light	Light often symbolizes hope, clarity, or emotional insight (e.g., moments of revelation or reflection).	Cinematic lighting emphasizes symbolism through color tones, intensity and direction-e.g., warm light for hope, dim light for tension.
Mood and Atmosphere	Built through descriptive passages about lighting conditions, shadows and characters' perception of space.	Achieved through cinematography—spotlight, diffused light, low-key/high-key lighting and shadow play to create suspense or intimacy.
Emotional Emphasis	Characters' feelings and reflections are linked with light in the narration (e.g., feeling trapped in dim cubicles).	Visual cues of light intensify emotional states—highlighting faces, isolating characters, or dramatizing key moments.
Temporal Indication	Light conveys time of day—night, dusk, or early morning—through descriptive cues.	Time is signaled through visual lighting—day/night cycles, artificial office lights, or street lighting outside windows.
Contrast and tension	Narrative contrasts between well-lit and dim spaces convey tension or relief.	Cinematic contrast through chiaroscuro, shadows and lighting shifts heightens drama and suspense.
Flashback or Memory Scenes	Light described narratively to distinguish past from present, reader imagines contrast.	Visual cues (color grading, brightness adjustments) differentiate flashbacks from present sequences.
Crisis / Climax (God's Call)	Light is described to reflect tension, fear and uncertainty -often symbolic.	Dramatic lighting changes (dim, flickering, focused spotlights) enhance suspense and emotional impact.
Overall Effect	Light is textual, symbolic and reflective, dependent on reader imagination.	Light is visual, cinematic and emotionally immediate, directs viewer attention and mood.

4.3 Comparative study of *The 3 Mistakes of My Life* and *Kai Po Che!*

Kai Po Che! movie which is directed by Abhishek Kapoor is an adaptation of novel named *The 3 Mistakes of My Life* by Chetan Bhagat. *Kai Po Che!* illustrates adaptation within an outward looking world shaped by social upheaval, friendship, ambition, violence and regional identity. This enriches the understanding of how cinema reimagines literary narratives in ways that may soften, intensify, reinterpret or reconstruct key elements.

The 3 Mistakes of My Life and *Kai Po Che!* illustrate adaptation within an outward looking world shaped by social upheaval, friendship, ambition, violence and regional identity. The contrast enriches the understanding of how cinema reimagines literary narratives in ways that may soften, intensify, reinterpret or reconstruct key elements.

Ultimately, this chapter highlights that adaptation is not a process of simple translation but a complex act of cultural negotiation and creative reinterpretation. Each transformation reveals how literature and cinema engage with contemporary Indian realities, reshape emotional experience and produce new layers of meaning for diverse audiences. The comparative study lays the foundation for evaluating how narrative media interact with each other and how stories evolve when transferred from textual imagination to visual performance.

4.3.1 Verbal and Visual Description

The comparison of visual and verbal description between literary texts and their cinematic adaptations is fundamental to adaptation studies because it highlights how two distinct mediums construct narrative meaning using different semiotic resources. Verbal description in literature relies on language, narrative voice, internal perspective and imaginative stimulation, whereas visual description in cinema depends on images, cinematography, lighting, color, spatial organization, performance and sound. In the case of novel by Chetan Bhagat and its adaptation *Kai Po Che!* these differences become especially pronounced because the novel portrays markedly different thematic environments and psychological land scapes and the films interpret these environments through divergent cinematic strategies. The following section offers a detailed comparative examination of how descriptive methods function in both mediums and how they influence narrative tone, emotional depth and thematic resonance.

The descriptive method in *The 3 Mistakes of My Life* differs substantially. The city of Ahmedabad is described through sensory imagery that evokes its cultural, emotional and political vibrancy. The novel constructs Ahmedabad as a living character with its own identity and rhythm. Detailed descriptions of Temples, markets, bustling streets, cricket grounds and festival celebrations capture the cultural richness of Gujarat. The narrative voice often pauses to reflect on the colors of festivals, the sounds of devotional songs, the aromas of street food and the energy of cricket matches. These descriptions immerse the reader in a world shaped by passion, ambition and community ties.

When the narrative shifts to traumatic events such as the earthquake or the communal riots, the descriptive tone becomes grave, reflective and morally charged. The depiction of collapsed infrastructure, grieving families, fires in residential areas, vandalized shops and violent mobs creates a powerful emotional landscape. The language used to describe the riots conveys fear, anger, confusion and vulnerability. The detailed portrayal of destruction and chaos makes the reader confront the brutality of communal violence. The verbal description thus evolves from celebratory cultural imagery to somber tragedy, offering a multifaceted representation of Ahmedabad's socio-political reality.

In this novel, verbal description performs multiple roles. It constructs cultural identity, builds emotional tension, documents social dynamics and raises moral questions. It shows how personal lives are intertwined with larger political and societal events. While the novel is not overtly philosophical, its descriptive passages highlight ethical dilemmas, responsibilities and failures. This makes verbal description not merely a tool for visualization but a medium for emotional and moral engagement.

In Kai Po Che! the visual description adopts a radically different approach. The film opens up the world of the novel through expansive outdoor cinematography. It includes cricket grounds, rooftops, riverbanks, marketplaces and residential neighborhoods. The viewer encounters a vibrant and multi layered Gujarat through images filled with color, movement and cultural energy.

The visual composition uses natural lighting to create authenticity. Scenes filmed during festivals are bathed in warm light, representing celebration, harmony and cultural pride. Cricket

training sequences are bright, open and full of motion, symbolizing aspiration and potential. The camera frequently moves with the characters, creating a sense of dynamism and freedom.

During political upheaval, the visual atmosphere changes dramatically. The color palette shifts to darker tones and the cinematography becomes more chaotic. Handheld camera work during riot scenes creates a sense of immediacy, panic and instability. Fire, smoke, debris and crowded streets become central visual motifs. The earthquake sequence uses unstable camera movement, distorted framing and slow motion to reflect destruction and fear. These visually intense scenes convert narrated trauma from the novel into lived experience for the viewer.

The film also uses symbolic imagery. Kites flying against the sky represent friendship, ambition and youthful spirit. Cricket becomes a visual metaphor for discipline, mentorship and hope. Religious spaces appear throughout the film to highlight the connection between community life and spiritual identity. The camera often lingers on small details such as a child's expression, the flickering flame of a lamp or a fallen cricket stump, revealing emotional subtext without relying on dialogue.

Thus, *Kai Po Che!* builds a visual world that is culturally rich, emotionally layered and politically charged.

The novel uses language to build cultural complexity and moral conflict. The film uses visual landscape and dynamic movement to portray vibrancy and tension.

Thus, the novels rely on internal imagination while the films rely on sensory immediacy. The films do not simply replicate verbal descriptions but reinterpret them through visual expression. This transformation reveals the power of cinema to intensify emotional experiences and to render cultural and political contexts more palpable.

In conclusion, the comparison of *The 3 Mistakes of My Life* and its cinematic adaptation *Kai Po Che*! demonstrates how narrative description shifts from verbal to visual modes in the process of adaptation. In the novel, verbal description dominates, allowing readers to imagine Ahmedabad, cricket matches and the socio-political context through detailed narration, character thoughts and dialogue

TABLE: 4.12 COMPARATIVE OBSERVATION OF NOVEL AND ITS CINEMATIC ADAPTATION

Aspect	***The 3 Mistakes of My Life***	***Kai Po Che!***
Primary Mode of Description	Detailed verbal descriptions of settings, cricket matches, Gujarat culture and political tensions.	Visual representation of the cricket ground, streets of Ahmedabad, religious tensions and character appearances.
Character Presentation	Characters' thoughts, motivations and emotions are conveyed through internal monologues and dialogue.	Characters shown through performance, facial expressions, costumes and cinematography.
Setting	Descriptions rely on narrative and figurative language to evoke Ahmedabad cityscapes and local atmosphere.	Real locations, lighting, framing and camera movement visualize the city, workplaces and cricket grounds.
Emotional Tone	Built through reflections, dialogues and internal conflict.	Conveyed visually through actors' expressions, background score, lighting and mise-en-scène.
Cultural Context	Explained through narrative exposition of religion, politics and social dynamics.	Shown visually through festivals, clothing, banners and spatial arrangements.
Action Scenes (Cricket, Riots)	Narrated with detailed verbal depiction, sequential description guides reader's imagination.	Shown dynamically with camera movement, montage and editing to enhance intensity and pace.
Symbolism	Verbal imagery conveys metaphorical meanings (e.g., cricket as hope and unity).	Visual cues, camera angles and mise-en-scène convey symbolic meaning.
Audience Engagement	Reader imagines spaces and actions through descriptive language.	Viewer experiences spaces and actions directly through visuals and cinematic techniques.
Overall Effect	Verbal description dominates, imagination-driven, reflective.	Visual description dominates, immediate, sensory, dramatic.

In contrast, the film translates these verbal elements into cinematic visuals, showing real locations, performances and mise-en-scène to convey the same cultural and emotional nuances. This transformation illustrates that while the novel engages readers' imagination and reflective interpretation, the film externalizes the narrative world, emphasizing immediacy, dramatic tension and sensory engagement, thereby highlighting adaptation as a creative reimagining of literary space and experience.

4.3.2 The theory of camera eye and fictional narrator

The transition from literary narration to cinematic representation significantly alters the way stories are perceived and interpreted. In literature, the narrator functions as the central mediator of experience, shaping the reader's understanding through emotional tone, linguistic cues, subjective filtering and internal reflection. In cinema, the camera becomes the primary narrative instrument, constructing meaning through visual framing, spatial orientation, movement, lighting and editing. This section examines how the novel relies on first-person narration and how their film adaptations reinterpret perspective through cinematic techniques. The comparison reveals how adaptation reshapes subjectivity into a visually orchestrated form of storytelling.

Govind, the narrator of *The 3 Mistakes of My Life*, shapes the entire novel through a reflective, guilt-ridden and morally evaluative voice. His narration is introspective, often revisiting memories with emotional hesitation, regret or fear. Govind views himself as responsible for a series of mistakes that caused harm to the people he loves and this shapes how he interprets events, friendships and socio-political developments.

His narrative tone is cautious and self-critical. He continually questions his motivations, evaluates his behavior and reflects on moral consequences. This introspective narration gives psychological depth to the story but also restricts interpretative space, because the reader does not receive a neutral description of events. Govind's guilt colors his memory of the earthquake, his fear colors his memory of the riots and his moral anxiety colors every interaction with Ishaan and Omi.

Thus, the first-person narrator introduces emotional selectivity and subjectivity, making the narrative personally filtered rather than socially panoramic.

This novel employs first-person narrator whose voice dominates the emotional contours of the narrative. The narrator in story is not merely a storyteller but a psychological lens through which all events, characters and conflicts are interpreted. This form of narration results in a highly individualized and subjective experience, where perception is guided by personal fears, desires, insecurities or guilt.

In adaptation studies, the theory of the fictional narrator in literature and the camera eye in cinema becomes a crucial tool for understanding how narrative authority, perspective and emotional engagement are restructured when a novel is translated into film. While the novel relies on a subjective, first-person narrator to shape meaning, the film substitutes this narrative voice with the camera, editing, sound and visual composition. *The 3 Mistakes of My Life* by Chetan Bhagat and its cinematic adaptation *Kai Po Che!* presents a compelling case for examining this shift.

The novel is narrated in the first person by Govind, whose voice dominates the narrative structure. As a fictional narrator, Govind is both a participant and a commentator, guiding readers through personal ambitions, friendships, moral dilemmas and socio-political turmoil. His confessional tone creates an intimate bond with the reader, as the story is framed as an act of self-reflection following a suicide attempt.

Govind's narration is selective and subjective, shaped by memory, guilt and emotional bias. Events such as Ishaan's passion for cricket, Omi's religious conflict and Vidya's intellectual rebellion are filtered through Govind's consciousness. This narrative method allows the reader access to interior states-fear, regret, desire and hesitation—that cannot be directly visualized. The fictional narrator thus controls not only the plot but also the ethical and emotional interpretation of events, particularly in moments of communal violence and personal failure.

In contrast, *Kai Po Che!* replaces the singular narrative voice of Govind with the camera eye, which operates as an impersonal yet expressive narrator. The film minimizes verbal narration and instead depends on visual storytelling, spatial framing and performance to convey meaning. The camera frequently adopts an observational perspective, allowing scenes to unfold through action rather than explanation.

The camera eye distributes narrative attention more evenly among Govind, Ishaan and Omi, transforming the novel's subjective narration into a collective cinematic perspective. Through long shots of cricket grounds, crowded streets of Ahmedabad and tense riot sequences, the camera constructs a social reality that appears objective and immediate. Emotional depth is communicated through close-ups, lighting, silence and background sound rather than internal monologue. As a result, the audience interprets characters' emotions visually rather than through narrated reflection.

One of the most significant differences between the two lies in the shift from internal subjectivity to visual objectivity. In the novel, Govind explains his motivations and mistakes explicitly, guiding the reader's judgment. In the film, the camera refrains from overt moral commentary, allowing meaning to emerge through juxtaposition, pacing and visual symbolism.

For example, scenes of communal tension in *Kai Po Che!* are presented through rapid editing, chaotic crowd movement and handheld camera work, creating a sense of immediacy and instability. This cinematic approach contrasts with the novel's reflective narration, where violence is contextualized through Govind's remorse and retrospective understanding. The camera eye thus transforms personal confession into collective witnessing.

The fictional narrator in the novel holds absolute narrative authority, determining what is revealed and how it is interpreted. The reader's emotional engagement is guided by language and introspection. Conversely, the camera eye in the film decentralizes authority, inviting the audience to actively construct meaning from visual cues.

This shift also alters character alignment. While Govind remains the primary consciousness in the novel, the film elevates Ishaan's idealism and Omi's tragic vulnerability through visual emphasis. The camera lingers on their expressions and actions, creating emotional resonance without verbal explanation. Thus, the film broadens the narrative scope while reducing psychological depth.

In conclusion, the comparison between the fictional narrator in *The 3 Mistakes of My Life* and the camera eye in *Kai Po Che!* reveals a significant narratological transformation from literary subjectivity to cinematic objectivity.

TABLE: 4.13 COMPARATIVE OBSERVATION OF NOVEL AND ITS CINEMATIC ADAPTATION

Aspect	*The 3 Mistakes of My Life*	*Kai Po Che!*
Narrative Medium	Literary text relying on language and introspection	Visual medium relying on images, sound and editing
Narrative Voice	First-person fictional narrator (Govind)	Camera eye as an implicit, non-verbal narrator
Narrative Authority	Centralized and subjective, Govind controls narration	Decentralized, meaning constructed through visuals
Point of View	Internal, psychological and confessional	External, observational and visual
Access to Inner Thoughts	Direct access through monologue and reflection	Indirect access through facial expressions, silence and mise-en-scène
Emotional Engagement	Reader empathizes through narrator's guilt, fear and regret	Viewer empathizes through performance, framing and sound
Representation of Events	Events filtered through personal memory and bias	Events presented as collective and immediate experiences
Character Emphasis	Govind dominates narrative perspective	Balanced focus on Govind, Ishaan and Omi
Moral Interpretation	Explicitly guided by narrator's explanations	Implied through visual sequencing and dramatic context
Role of Audience/Reader	Largely guided by narrator's interpretation	Actively interprets meaning from visual cues
Treatment of Violence and Conflict	Reflective and retrospective	Immediate, chaotic and visually immersive

The novel's first-person narration allows intimate access to Govind's psychological state, shaping the reader's moral and emotional response through confession and reflection. In contrast, the film replaces this verbal authority with the camera eye, which observes rather than explains, compelling the viewer to derive meaning through visual composition, performance and spatial dynamics. This shift not only redistributes narrative focus among characters but also transforms personal memory into a shared visual experience. As an adaptation, *Kai Po Che!* demonstrates how cinema reinterprets the function of narration by substituting the voice of the

fictional narrator with the gaze of the camera, thereby redefining narrative authority, emotional engagement and audience participation.

4.3.3 Montage: Multiple points of view

Montage, as a cinematic technique, plays a vital role in expressing multiple points of view, temporal shifts and emotional contrasts within a narrative. While literature achieves multiplicity through narrative commentary, memory and focalization, cinema relies on editing, juxtaposition of images and rhythmic sequencing. In the comparative study of Chetan Bhagat's *The 3 Mistakes of My Life* and its film adaptation *Kai Po Che!*, montage emerges as a crucial criterion for understanding how narrative perspective expands from a singular voice in the novel to a plural visual discourse in the film.

In *The 3 Mistakes of My Life*, the narrative is primarily controlled by Govind's first-person perspective, which inherently restricts the representation of events to his consciousness. Although the novel introduces multiple characters with distinct ideologies—Govind's pragmatism, Ishaan's idealism and Omi's emotional vulnerability—these viewpoints are mediated through Govind's narration. The novel achieves a limited sense of multiple perspectives through reported speech, memory and retrospective commentary, rather than simultaneous narrative voices.

Montage in the literary sense operates through episodic sequencing of incidents, such as business struggles, cricket training, personal relationships and political unrest. However, these episodes are linearly arranged and retrospectively unified by Govind's confessional voice. As a result, while thematic multiplicity exists, narrative plurality remains constrained, reinforcing a centralized point of view.

In contrast, *Kai Po Che!* employs cinematic montage to foreground multiple points of view, allowing the film to transcend the novel's singular narrative voice. Through editing techniques such as cross-cutting, parallel action and rhythmic pacing, the film juxtaposes different experiences occurring simultaneously within the same socio-political space.

For instance, montage sequences interweave Ishaan's cricketing aspirations, Govind's business anxieties and Omi's religious and political entanglements. These parallel visual strands grant

each character an independent narrative presence, enabling the audience to perceive the story as a convergence of diverse motivations rather than as a singular confession. The camera and editing together function as narrative agents that redistribute focus and emotional weight.

One of the most significant uses of montage in *Kai Po Che!* appears in the depiction of communal tension and violence. Rapid cuts between rioting crowds, personal loss and silent reactions create a polyphonic narrative structure, emphasizing how large-scale political events fragment individual lives. This montage strategy contrasts with the novel's reflective recounting of violence, which is filtered through Govind's guilt and moral reckoning.

Through montage, the film transforms the narrative from a personal story of mistakes into a collective social experience, allowing multiple realities to coexist within the same cinematic moment. The audience is thus positioned to witness not just one character's trauma but the broader societal rupture.

Montage in the film also shapes emotional rhythm, guiding viewers through shifts in mood, tension and empathy. The juxtaposition of hope and despair-such as cricket practice followed by scenes of unrest—creates emotional contrasts that cannot be achieved through literary narration alone. The viewer actively synthesizes these fragments, constructing meaning from visual sequences rather than verbal explanation.

In contrast, the novel's emotional progression is controlled through narrative pacing and introspective pauses. Emotional complexity arises from explanation rather than juxtaposition, reinforcing the dominance of a single interpretative lens.

Through visual juxtaposition and parallel editing, *Kai Po Che!* expands the story's perspective, granting autonomy to individual characters and situating personal experiences within a broader social context.

In conclusion, montage as a comparative criterion highlights the shift from narrative singularity in *The 3 Mistakes of My Life* to narrative plurality in *Kai Po Che!*. While the novel achieves thematic multiplicity within the confines of a first-person narrative, its structure remains unified by Govind's retrospective voice.

TABLE: 4.14 COMPARATIVE OBSERVATION OF NOVEL AND ITS CINEMATIC ADAPTATION

Aspect	***The 3 Mistakes of My Life***	***Kai Po Che!***
Narrative Perspective	Fictional narrator provides internal access to characters' thoughts, motivations and reflections, first-person narration dominates.	Camera eye functions as an external observer, multiple angles, tracking shots and point-of-view sequences show characters' actions without internal commentary.
Emotional Access	Narrator conveys psychological depth, moral dilemmas and inner conflicts directly.	Camera conveys emotion indirectly through framing, close-ups and actors' performance, audience infers internal states visually.
Temporal Control	Narrator can manipulate time, provide foreshadowing and insert reflections at will.	Film uses editing, camera movement and pacing to manage temporal flow, no verbal narrator guides temporal perception.
Spatial Perception	Reader imagines spaces through narrative description, subjective perception.	Camera eye defines visual space, positioning and movement, objective or selective point-of-view frames the narrative world.
Point-of-View Shifts	Limited to narrator's perspective, sometimes switching between first-person reflections.	Film allows dynamic camera POV shifts: wide shots, over-the-shoulder and subjective angles provide multiple perspectives simultaneously.
Handling of Action	Action filtered through narrator's perception, emphasis on thought and motivation.	Action presented visually in real time, camera captures simultaneous events, interactions and spatial relationships.
Audience Engagement	Relies on readers' interpretation of narrator's subjectivity.	Relies on viewers' perception of cinematic framing, composition and performance.
Overall Effect	Internal, reflective, subjective, mediated by narrator.	External, observational, multi-perspective, mediated by camera.

In contrast, the film employs montage to create a multi-perspectival narrative, juxtaposing parallel actions and emotional states to present a broader social reality. Through visual fragmentation and rhythmic editing, *Kai Po Che!* enables multiple points of view to coexist simultaneously, thereby enhancing narrative complexity and audience engagement. This adaptational transformation demonstrates how cinematic montage not only replaces verbal narration but also reconfigures storytelling by allowing diverse experiences to intersect within a single visual framework. As an adaptation, the film demonstrates how cinematic montage not

only replaces verbal narration but also enhances narrative complexity by enabling multiple viewpoints to coexist simultaneously.

4.3.4 Time: cinematic and fictional

Time functions as a fundamental narrative element in both literature and cinema, shaping plot progression, character development and thematic resonance. However, the treatment of time differs significantly between fictional and cinematic narratives. In *The 3 Mistakes of My Life*, Chetan Bhagat employs fictional (narrative) time governed by memory, retrospection and first-person narration. In contrast, *Kai Po Che!* reconstructs this temporal framework through cinematic time, using editing, montage, visual rhythm and sound to represent duration, simultaneity and historical change. A comparative analysis of this reveals how adaptation transforms the experience of time from reflective narration to visual immediacy.

The novel is structured around retrospective fictional time, narrated by Govind after the occurrence of major events. The story unfolds as a confession, framed by the narrator's present consciousness following a suicide attempt. This temporal distance allows Govind to reflect upon past actions, mistakes and moral failures. Fictional time in the novel is therefore psychological and elastic, expanding or contracting according to the narrator's emotional intensity.

Bhagat frequently slows down time during moments of introspection-such as Govind's internal conflicts, his guilt over Ishaan's death and his strained relationship with Vidya-while summarizing long periods of routine life in brief narrative passages. Flashbacks are smoothly integrated into the narrative through memory, making temporal transitions largely seamless. The reader experiences time as subjective and reflective, shaped by the narrator's selective recollection rather than chronological urgency.

In *Kai Po Che!*, fictional time is transformed into cinematic time, which is constructed visually through editing, shot duration, montage and sound design. The film does not rely heavily on voice-over narration; instead, it communicates temporal progression through visual cues such as seasonal changes, character aging and spatial transitions.

Cinematic time is more compressed and rhythmic. Several years of narrative time are condensed into a two-hour visual experience through montage sequences, while emotionally charged

moments—such as cricket matches, personal confrontations and scenes of communal violence—are extended using slow motion, close-ups and dramatic pauses. The film thus balances narrative economy with emotional intensity, creating a sense of immediacy absent in the novel's reflective pacing.

While the novel follows a largely linear structure with occasional reflective pauses, the film employs a more dynamic temporal structure. Through montage and cross-cutting, *Kai Po Che!* presents parallel actions and simultaneous experiences, especially during moments of social unrest. This technique allows the film to depict multiple temporal strands unfolding at once, emphasizing the interconnectedness of personal and political time.

In contrast, the novel narrates events sequentially, with temporal disruptions occurring mainly through memory and commentary. The fictional narrator maintains control over temporal flow, ensuring narrative coherence but limiting simultaneity.

The novel and the film are set against significant historical moments, including political tension and communal violence. In the novel, historical time is contextualized through explanation and reflection, often framed by Govind's moral reckoning. In the film, historical time becomes experiential, conveyed through visual spectacle, ambient sound and collective movement.

Cinematic time intensifies the impact of historical events by immersing the viewer in unfolding action, whereas fictional time allows for critical distance and ethical contemplation. This difference reflects the inherent strengths of each medium.

In conclusion, the comparison of fictional time in *The 3 Mistakes of My Life* and cinematic time in *Kai Po Che!* reveals how adaptation reshapes temporal experience across mediums. The novel organizes time through retrospection, memory and narrative commentary, allowing the reader to engage with events at a reflective and psychological level shaped by the narrator's consciousness.

TABLE: 4.15 COMPARATIVE OBSERVATION OF NOVEL AND ITS CINEMATIC ADAPTATION

Aspect	***The 3 Mistakes of My Life***	***Kai Po Che!***
Representation	Continuous present and psychological time	Visual sequences, flashbacks, montage
Temporal Flow	Flexible narrative pacing	Controlled by editing, camera movement and shot duration
Flashbacks	Narratively described	Visually dramatized
Emotional Impact	Reader interprets inner state	Visual and auditory cues create immediacy
Overall Effect	Reflective and introspective	Immediate and dramatic

In contrast, the film reconstructs the same narrative through cinematic time, using montage, visual rhythm and editing to compress duration and create immediacy. This transformation shifts the audience's engagement from moral introspection to experiential involvement, as time in the film is felt rather than explained. Ultimately, the adaptation demonstrates that while fictional time privileges reflection and narrative control, cinematic time emphasizes simultaneity, urgency and visual immersion, thereby redefining the relationship between story, medium and audience.

4.3.5 Time and Space/ Spatio-Temporal Problems

Time and space are foundational elements in narrative construction because they determined how events unfold, how characters evolve and how themes are represented. In literary texts, time is structured through narrative pacing, memory, reflection and chronological arrangement, while space is constructed through verbal imagery, descriptive detail and the subjective perception of narrators. In cinema, time and space are shaped through visual composition, camera movement, editing rhythms, lighting, sound and spatial design. When comparing this, it becomes evident that the adaptation process significantly transforms the temporal and spatial

dimensions of storytelling, not only to suit the cinematic medium but also to enhance thematic clarity, emotional resonance and cultural authenticity.

In contrast, *The 3 Mistakes of My Life* spans several years and captures the evolution of friendships, ambitions, business ventures and socio-political turbulence. The progression of time reflects the natural maturation of characters as they encounter success, crisis, moral dilemmas and tragedy. The extended timeline allows Bhagat to explore long-term emotional trajectories. Govind's guilt, Ishaan's passion for cricket and Omi's ideological transformation all unfold gradually over time.

The multi-year frame provides narrative depth and cultural context. The reader experiences the early 2000s in Gujarat, including the 2001 earthquake and the 2002 communal riots, which are historically significant. Time functions not only as a narrative medium but also as a representation of socio-political transition. The novel thus combines personal stories with cultural memory, allowing individual experiences to intersect with historical events. *Kai Po Che*! modifies the long timeline of the novel but retains its essential structure. Through montage sequences, visual transitions and shifts in costume, lighting and landscape, the film compresses multiple years into a coherent cinematic experience. Despite this condensation, the film successfully preserves the emotional and political transformation of the characters.

The passage of time is marked visually. The development of Ali as a cricket prodigy, the growth of the shop, the festivals, the changing dynamics of friendship and the emergence of political tension all signal temporal progression. The film uses markers such as changes in season, festival cycles, social events and architectural transformation to convey the passage of time. Thus, cinematic time becomes both symbolic and functional.

Editing creates temporal fluidity. Moments of joy, conflict or despair move quickly, while scenes with emotional significance slow down to allow viewers to absorb the impact. This manipulation of time enhances emotional engagement and highlights narrative turning points.

Space in narrative functions as both a physical setting and a symbolic framework for emotional and thematic expression. The novels construct space through verbal imagery, while the films bring space to life through visual and auditory cues.

The spatial environment in this novel is expansive, multidimensional and culturally vibrant. It includes cricket grounds, educational spaces, temples, markets, business areas, residential neighborhoods and riot-affected locations. Space reflects cultural diversity, social mobility and the energetic life of Ahmedabad.

The novel uses space symbolically. Cricket grounds represent hope and ambition. Markets symbolize economic opportunity. Riot zones reflect fear, instability and societal fragmentation. Space is therefore emotional, cultural and political.

Kai Po Che! expands spatial representation dramatically. The film showcases a broad geographical and cultural landscape. Outdoor cricket fields, rooftops, riversides, city streets, festival spaces, temples, shops and riot scenes create a rich spatial tapestry.

Spatial mobility is expressed through dynamic camera movement, wide-angle cinematography and open landscapes. The characters move freely through these spaces, reflecting their emotional journeys. Space becomes a narrative element that communicates growth, conflict, cultural identity and political tension. The contrast between open spaces of friendship and constricted spaces of violence intensifies thematic resonance.

In *Kai Po Che*! the expansion of space and the visually dynamic representation of time amplify thematic elements such as friendship, ambition, communal identity and political conflict. Cinema enriches the spatial world of the novel by making cultural geography visually accessible and emotionally immersive.

Ultimately, the film adapts temporal and spatial scales not merely for narrative convenience but to align with thematic essence. Compressed time conveys emotional stagnation. Expanded space conveys social complexity and emotional movement. These transformations reveal the expressive possibilities of cinema and demonstrate how adaptation reshapes narrative perception.

In conclusion, the comparison of time and space in *The 3 Mistakes of My Life* and *Kai Po Che!* highlights a crucial spatio-temporal transformation inherent in literary adaptation. The novel presents time and space as sequential, reflective and psychologically grounded, with the narrator guiding the reader through coherent temporal progression and clearly defined spatial contexts.

TABLE: 4.16 COMPARATIVE OBSERVATION OF NOVEL AND ITS CINEMATIC ADAPTATION

Aspect	***The 3 Mistakes of My Life***	***Kai Po Che!***
Narrative Medium	Literary narrative shaped by language and memory	Cinematic narrative shaped by visuals and editing
Treatment of Time	Retrospective and reflective fictional time	Immediate, compressed cinematic time
Treatment of Space	Described verbally, imagined and internalized by reader	Visually constructed, concrete and immersive
Time–Space Relationship	Sequential and explanatory	Simultaneous and experiential
Spatio-Temporal Continuity	Maintained through narration and logical progression	Fragmented through montage and cross-cutting
Representation of Social Space	Explained through commentary and description	Shown through crowds, streets and visual movement
Private vs Public Space	Clearly distinguished through narrative explanation	Often interwoven through rapid spatial shifts
Historical Time and Space	Contextualized through reflection and moral analysis	Rendered through visual spectacle and collective action
Psychological Space	Dominant, shaped by Govind's inner conflicts	Minimized, expressed through visuals and silence
Spatio-Temporal Problems	Managed through narrative coherence and retrospection	Intensified through visual fragmentation and simultaneity
Audience/Reader Perception	Encouraged to imagine and reflect	Encouraged to observe and experience
Adaptational Shift	Language organizes time and space	Visual rhythm reorganizes time and space

In contrast, the film reconstructs time and space through cinematic techniques such as montage, cross-cutting and visual juxtaposition, producing moments of simultaneity and fragmentation. These spatio-temporal shifts intensify emotional impact and emphasize collective experience over individual reflection. As an adaptation, *Kai Po Che!* demonstrates how cinema reorganizes narrative time and space to create immediacy and immersion, thereby transforming reflective fictional narration into a dynamic visual continuum.

4.3.6 Time as a continuous present

The concept of time as a continuous present refers to a narrative strategy in which events are experienced as unfolding "now," minimizing temporal distance between the audience and the action. Rather than being mediated by reflective hindsight, the narrative foregrounds immediacy, urgency and lived experience. In the comparative study of *The 3 Mistakes of My Life* and *Kai Po Che!*, this criterion reveals how the novel and the film differ in their construction of temporal immediacy, despite narrating the same sequence of events.

In *The 3 Mistakes of My Life*, time is fundamentally retrospective, as Govind narrates events after they have occurred. However, Bhagat often creates the illusion of a continuous present through detailed scene construction and emotionally charged narration. During moments of crisis—such as business failures, personal conflicts or communal violence—the narration slows down and focuses on immediate sensations, thoughts and reactions. This technique momentarily collapses the distance between past and present, making the reader experience events as if they are happening in real time.

Nevertheless, this sense of presentness remains intermittent and controlled. Govind frequently interrupts scenes with reflection, explanation and moral judgment, reminding the reader that the events belong to the past. The continuous present in the novel is therefore psychological rather than structural, created through narrative intensity rather than temporal organization.

In contrast, *Kai Po Che!* constructs time as a sustained cinematic present. The absence of extensive voice-over narration allows scenes to unfold directly through action, dialogue and visual movement. Cinematic techniques such as long takes, real-time sequences and fluid camera motion immerse the viewer in the unfolding moment, reducing awareness of narrative distance.

During emotionally charged sequences-cricket matches, confrontations and scenes of communal unrest-the film heightens the sense of immediacy through handheld camera work, ambient sound and rapid editing. The viewer experiences events as ongoing processes rather than as remembered episodes. As a result, time in the film appears continuous and forward-moving, reinforcing the feeling of inevitability and urgency.

The key difference between the novel and the film lies in the mode of presentness. In the novel, the continuous present is experiential but mediated, emerging briefly through intense narration but repeatedly interrupted by retrospection. In the film, the continuous present is experiential and immersive, sustained by visual continuity and rhythmic pacing.

This distinction affects audience engagement. Readers of the novel are encouraged to oscillate between experiencing events and evaluating them morally. Viewers of the film, however, are drawn into an uninterrupted flow of action, experiencing consequences alongside the characters without explanatory pauses.

The use of continuous present in *Kai Po Che!* intensifies the impact of social and political events by presenting them as unfolding realities rather than completed histories. This approach emphasizes collective vulnerability and shared responsibility. In the novel, the reflective framework allows greater space for guilt, confession and ethical contemplation, framing mistakes as lessons learned over time.

In conclusion, the treatment of time as a continuous present reveals a significant adaptational shift between *The 3 Mistakes of My Life* and *Kai Po Che!*. While the novel intermittently creates a sense of presentness through emotionally charged narration, it ultimately remains anchored in retrospection and moral reflection. The film, by contrast, sustains a continuous cinematic present, immersing the viewer in the immediacy of unfolding events. This transformation underscores how cinema privileges experiential engagement over reflective distance, converting narrated memory into lived visual experience. As a result, *Kai Po Che!* redefines temporal perception, reinforcing urgency, simultaneity and emotional immediacy in ways that the fictional narrative can only partially achieve.

In conclusion, the comparison of time as a continuous present highlights a crucial difference between fictional and cinematic narration in *The 3 Mistakes of My Life* and *Kai Po Che!*. While the novel momentarily creates a sense of presentness through intense emotional narration, it ultimately remains shaped by retrospection and moral reflection.

TABLE: 4.17 COMPARATIVE OBSERVATION OF NOVEL AND ITS CINEMATIC ADAPTATION

Aspect	***The 3 Mistakes of My Life***	***Kai Po Che!***
Narrative Orientation	Retrospective narration with occasional immediacy	Predominantly present-oriented cinematic narration
Mode of Presentness	Psychological and intermittent	Experiential and sustained
Narrative Voice	First-person narrator interrupts present with reflection	Minimal narration, action unfolds visually
Temporal Flow	Alternates between present-like scenes and hindsight	Continuous forward-moving time
Techniques Used	Detailed description, emotional intensity	Long takes, real-time sequences, editing rhythm
Reader/Viewer Experience	Experience filtered through memory and judgment	Direct immersion in unfolding events
Emotional Impact	Reflective and confessional	Immediate and visceral
Temporal Distance	Past events constantly recalled and evaluated	Temporal distance minimized
Structural Continuity	Fragmented by commentary and retrospection	Maintained through visual continuity
Adaptational Shift	Presentness is suggested	Presentness is lived and sustained

The film, however, sustains a continuous present through visual immediacy and uninterrupted action, drawing the viewer directly into the unfolding moment. This adaptational shift demonstrates how cinema transforms narrated memory into lived experience, reinforcing urgency and emotional immersion.

4.3.7 Flashbacks

Flashbacks are a crucial narrative device in both literature and cinema because they interrupt the linear flow of the story to reveal important past events, suppressed memories, emotional scars or hidden motivations. They provide depth to character psychology and serve as a structural tool for linking past actions with present consequences. In the novel and its film adaptation, flashbacks appear in different forms, reflecting the distinct expressive capacities of

textual and visual media. While the novels rely on introspective memory, the films transform memory into vivid audiovisual reenactments.

The novel employs flashbacks primarily as psychological recollections narrated in the first person. The characters revisit memories that explain their emotional instability, fears and unresolved conflicts. These memories are narrated through reflective language and internal monologue rather than direct dramatization.

In *The 3 Mistakes of My Life*, flashbacks are more intense and morally charged. Govind revisits the three pivotal mistakes that have shaped his personality. His memories involve financial misjudgment, emotional risk, guilt over the consequences of his decisions and traumatic experiences during communal violence. These flashbacks deepen the emotional complexity of his character. Through Govind's reflective voice, the reader gains insight into how guilt, fear and regret continue to influence his relationships and ambitions. His memories are not merely informational but also ethical reflections, prompting the reader to consider the moral weight of decision-making.

Flashbacks operate as subjective mental journeys. They show how past experiences linger in the present and shape emotional behavior. Memory becomes a tool of self-understanding, emphasizing the psychological nature of the narratives. The novel therefore treats flashbacks as internal meditations rather than dramatic scenes.

In *Kai Po Che*! flashbacks are much more vivid and emotionally charged. The film presents key memories as dramatic reenactments. Scenes involving cricket training, moments of childhood bonding, the destruction of the shop during the earthquake or morally complex decisions during the riots are brought to life with high emotional intensity. Rapid editing, handheld camera techniques, sudden shifts in lighting and powerful background music heighten the sense of urgency and trauma. These cinematic flashbacks do not merely convey information but evoke strong emotional responses, making the audience feel as though they are witnessing the events in real time.

In film flashbacks serve as emotional bridges that connect past events with present narrative developments. They make memory tangible, sensory and dramatic. Visual reenactment provides a level of emotional immediacy that is different from reflective literary memory. The films use

flashbacks to highlight the driving forces behind characters' decisions and to intensify emotional engagement.

The novels treat memory as an internal cognitive process. The films treat memory as an external emotional event. This shift from psychological introspection to sensory reenactment reflects the fundamental difference between literary and cinematic storytelling. It shows how adaptations reshape memory to suit the strengths of visual media, thereby transforming narrative tone, emotional texture and audience participation.

TABLE: 4.18 COMPARATIVE OBSERVATION OF NOVEL AND ITS CINEMATIC ADAPTATION

Aspect	***The 3 Mistakes of My Life***	***Kai Po Che!***
Narrative Medium	Literary narrative structured through memory	Cinematic narrative structured through visual editing
Nature of Flashbacks	Verbal and reflective	Visual and experiential
Trigger for Flashbacks	Narrator's memory and emotional reflection	Visual cues, cuts and situational transitions
Narrative Control	Controlled by first-person narrator (Govind)	Controlled by editing and camera
Temporal Transition	Smooth and seamless through narration	Marked by visual cuts, montage or tonal shifts
Purpose	Self-explanation and moral introspection	Emotional intensification and narrative clarity
Frequency of Use	Frequent, integral to storytelling	Selective, used for key emotional moments
Psychological Depth	High, inner thoughts explicitly stated	Indirect, conveyed through performance and visuals
Effect on Narrative Flow	Slows down narrative pace	Maintains narrative momentum
Audience/Reader Engagement	Encourages reflection and judgment	Encourages emotional identification
Integration with Present Action	Often interrupts present narration	Often juxtaposed with present action
Adaptational Shift	Memory-driven temporal movement	Image-driven temporal movement

In conclusion, the use of flashbacks in *The 3 Mistakes of My Life* and *Kai Po Che!* illustrates a significant adaptational shift in temporal narration. The novel relies heavily on verbal flashbacks shaped by Govind's memory, allowing for detailed psychological introspection and moral

evaluation. In contrast, the film employs selective visual flashbacks that are seamlessly integrated into the present action, enhancing emotional immediacy without halting narrative momentum. This transformation demonstrates how cinema reconfigures memory from a reflective narrative device into a dynamic visual experience, thereby reshaping the audience's engagement with time, emotion and character development.

4.3.8 Motion versus Stasis

The concepts of motion and stasis are central to narrative analysis, as they reveal how characters undergo emotional, psychological and physical progression within a story. In literature, motion and stasis are often articulated through internal monologues, reflective passages and gradual emotional transformations. In cinema, however, these concepts are conveyed through camera movement, spatial dynamics, physical action, bodily gestures and the rhythm of visual sequencing. When *The 3 Mistakes of My Life* is examined with its cinematic adaptation *Kai Po Che!*, the contrasting representations of motion and stasis illuminate how narrative meaning is reconfigured in the process of adaptation.

Stasis refers to moments where characters remain emotionally, psychologically or physically stagnant. In the novel stasis is portrayed through internal conflict and emotional paralysis rather than through external immobility. However, the causes and manifestations of stasis differ significantly across the two narratives.

In *The 3 Mistakes of My Life*, stasis manifests in a more personal and morally complex manner. Govind, the narrator, experiences emotional paralysis resulting from fear, caution, guilt and self-doubt. His personality is defined by calculated thinking and reluctance to take risks, whether in business ventures, personal relationships or moral decisions.

Stasis becomes visible in his hesitation to expand the business, his uncertainty about pursuing his feelings for Vidya and his inability to confront difficult situations directly. These emotional blocks prevent him from achieving progress, even when opportunities arise. The first-person narration reveals the depth of his internal conflict, using reflective language to disclose feelings of guilt and fear that hinder movement.

Stasis also appears in the broader narrative when friendship becomes strained. Emotional distance between characters creates psychological immobility, preventing healing and reconciliation. Furthermore, the aftermath of traumatic events such as the earthquake intensifies this sense of paralysis, as characters struggle to find direction amid chaos.

In this novel, stasis arises not from environmental repetition but from emotional weight and moral burden.

Cinema expresses motion through physical activity, camera movement, editing pace, spatial shifts and kinetic energy within scenes. In *Kai Po Che!*, the depiction of motion is shaped by the thematic frameworks of the narratives, resulting in very different cinematic experience.

Kai Po Che! expresses motion in vibrant, dynamic and emotionally powerful ways. Motion becomes a symbol of youth, aspiration, tension and transformation.

The film features several forms of physical motion such as cricket practice sessions with running, jumping, training and competition, bicycle rides and walks through city streets, mentoring scenes with Ali that involve physical guidance, festival celebrations full of music and dance, rapid motion during the earthquake sequence where buildings collapse and characters run for survival etc.

Camera movement enhances the sensation of motion. The use of handheld shots creates realism during disaster scenes. Smooth tracking shots during cricket sequences evoke aspiration and teamwork. Wide-angle shots of rooftop flying kites symbolize freedom, hope and youthful joy.

Editing techniques also contribute to narrative motion. Quick cuts intensify moments of excitement or danger, while long takes capture emotional transitions. Motion in the film is not merely physical but also symbolic. It represents energy, change, political tension and emotional transformation.

Thus, *Kai Po Che!* is a narrative driven forward by movement, in sharp contrast to the confined stasis of *Hello*.

In the novel, emotional and moral stagnation coexists with moments of action and crisis. In the film, physical and emotional motion define the story. Cinematic techniques amplify motion, making it active, visible and dynamic.

Kai Po Che!, foregrounds external transformation, expressed through physical action, dynamic cinematography and fast-paced narrative flow. It uses motion to illustrate change, conflict and aspiration.

TABLE: 4.19 COMPARATIVE OBSERVATION OF NOVEL AND ITS CINEMATIC ADAPTATION

Aspect	***The 3 Mistakes of My Life***	***Kai Po Che!***
Narrative Medium	Literary narrative relying on language and introspection	Cinematic narrative relying on visuals and movement
Dominant Mode	Psychological and emotional reflection	Physical, spatial and kinetic action
Representation of Motion	Internal change through realization, guilt and moral awakening	Externalized through sports sequences, crowd movement and camera motion
Representation of Stasis	Emotional hesitation, fear and moral paralysis	Visual pauses, silence, restrained framing
Character Development	Gradual internal transformation, especially Govind's self-awareness	Action-driven development visible through behavior and choices
Use of Space	Described and imagined spaces	Dynamic, visually activated public spaces
Narrative Rhythm	Uneven, slowed by retrospection and explanation	Continuous, driven by editing and movement
Emotional Expression	Conveyed through inner monologue and reflection	Conveyed through gesture, performance and visual intensity
Treatment of Conflict	Analyzed retrospectively	Experienced in the immediacy of action
Audience/Reader Engagement	Encourages contemplation and moral judgment	Encourages emotional immersion and immediacy
Adaptational Shift	Motion remains largely internal	Motion becomes central and dominant

In conclusion, the comparison of motion versus stasis in *The 3 Mistakes of My Life* and *Kai Po Che!* highlights a fundamental shift from psychological introspection to cinematic dynamism.

The novel privileges internal motion, where emotional and moral transformations unfold through reflection and self-examination, while stasis is expressed through hesitation and guilt. In contrast, the film translates these inner processes into visible movement, spatial expansion and physical action, reducing narrative stasis and enhancing immediacy. This adaptational transformation demonstrates how cinema reconfigures literary interiority into kinetic visual expression, thereby reshaping character development and audience engagement.

4.3.9 Language and style

Language and style constitute essential elements of narrative construction in both literature and cinema, shaping the interpretation of characters, emotions, themes and socio-cultural contexts. In literary texts, language operates through verbal narration, descriptive imagery, narrative voice and deliberate lexical choices. In cinema, however, language extends beyond spoken dialogue to encompass visual imagery, bodily gestures, performance, camera movement, sound effects, music and silence. Adaptation studies underscore that when a narrative transitions from one medium to another, the fundamental storyline may remain intact, yet the modes of expression undergo significant transformation. This section presents a detailed comparative analysis of language and style in Chetan Bhagat's *The 3 Mistakes of My Life* and its cinematic adaptation *Kai Po Che!*.

The linguistic landscape of novel reflects Chetan Bhagat's signature writing style, which is built upon accessibility, simplicity and emotional transparency. At the same time, novel exhibits its own distinct linguistic personality shaped by thematic concerns, cultural environment, psychological focus and narrative purpose.

In *The 3 Mistakes of My Life*, the linguistic tone shifts markedly. The narrative uses reflective, confessional and morally contemplative language that aligns with the themes of personal mistakes, guilt, friendship and socio-political tension. The first-person perspective allows Govind to articulate his emotions in a manner that is more introspective than humorous.

The prose is embedded with Gujarati vocabulary, cultural idioms and region-specific expressions, giving the narrative cultural authenticity. These linguistic choices situate the story firmly within the socio-cultural landscape of Ahmedabad. The inclusion of Gujarati terms associated with festivals, religious rituals, business dealings, food and cricket strengthens the

cultural roots of the narrative. It also highlights the pluralistic linguistic reality of Indian regional identities.

Govind's language is often restrained and cautious, reflecting his personality. He expresses emotions through controlled phrases that reveal fear of failure and concern for financial stability. His linguistic structure mirrors his cautious decision-making. Emotional sentences become fragmented during moments of guilt or stress, while descriptive passages become more detailed during scenes involving cricket training or education of young Ali. This variation in sentence rhythm demonstrates how Bhagat uses language to map psychological states.

The descriptive language becomes intense and morally charged during the earthquake and riot scenes. Sensory details such as trembling ground, collapsing structures, thick smoke, screams, burning shops and chaotic movement are conveyed through vivid but emotionally grounded phrases. This transformation of linguistic tone reflects the shift from everyday life to trauma and crisis.

The 3 Mistakes of My Life uses introspection and emotional seriousness. The novel employs accessible language.

The cinematic adaptation reinterprets linguistic expression by shifting from written narration to performed dialogue supported by visual, auditory and spatial cues. Language in films becomes multi-layered because meaning emerges not only from what is spoken but from how it is spoken, how it is framed and how it is accompanied by sound and visuals.

In *Kai Po Che!*, language expands beyond verbal communication to include culturally embedded speech patterns, accents, gestures, visual communication and emotional expressiveness. The dialogues are primarily in Hindi with distinctive Gujarati intonations. This linguistic choice reinforces the regional grounding of the narrative and enhances cultural authenticity.

The presence of regional accents deepens characterization. Ishaan's energetic speech, Omi's emotionally charged tone and Govind's controlled and disciplined language reveal their personalities without requiring descriptive narration. The film thus uses spoken language as a tool for psychological character development.

Non-verbal communication is central. Visual gestures such as sharing a meal, adjusting a cricket bat, helping during festival preparations, offering emotional support through touch or maintaining distance during arguments convey meanings that transcend spoken language. These gestures express friendship, loyalty, conflict and emotional vulnerability.

Music also becomes a linguistic element. Amit Trivedi's background score communicates hope, sorrow, tension and cultural pride. In scenes involving festivals or cricket training, music fills the emotional space where words might be insufficient. During riot or earthquake scenes, sound becomes chaotic and overwhelming, replacing verbal description with sensory impact.

The film's use of silence is particularly powerful. During moments of grief, loss or moral conflict, silence speaks more effectively than dialogue. Silence becomes a cinematic equivalent of introspection, mirroring the reflective passages of the novel but in a visually expressive manner.

Thus, language in *Kai Po Che!* is a sophisticated blend of speech, accent, gesture, silence, sound and music.

A comprehensive stylistic comparison reveals the fundamental distinctions between literary narration and cinematic storytelling. The stylistic identity of the novels is built upon psychological introspection, emotional confession, first-person narrative voice, reflective commentary, culturally embedded idioms.

Literary style evolves through the layering of words, metaphors and narrative perspective. Reader's construct meaning internally, interpreting psychological states through linguistic cues. The novel guides the reader's imagination but does not control it entirely.

The style of the film is shaped by performance and physical expression, camera movement and framing, sound effects and background score, editing rhythm and montage, spatial arrangement and visual symbolism.

Cinematic style is immediate and sensory. It demands attention through emotional intensity, dramatic pacing and aesthetic composition. Viewers are not invited to imagine the world but to experience it directly.

The novel invites internal reflection whereas film creates external immersion. The novel emphasizes psychological processes while the film emphasizes emotional impact. The novel unfolds slowly, allowing gradual emotional understanding whereas the film unfolds swiftly, intensifying dramatic effect.

Thus, language and style reveal the core transformation that occurs in adaptation. Each medium reinterprets the narrative according to its expressive possibilities. Literature invites introspection, while cinema generates sensory and emotional experience.

In conclusion, the comparative study of language and style in *The 3 Mistakes of My Life* and *Kai Po Che!* highlights a significant transformation from verbal exposition to visual expression. The novel relies heavily on first-person narration, colloquial language and reflective commentary to convey character psychology and thematic concerns. In contrast, the film adopts a restrained and realistic style, allowing visual imagery, performance, sound and silence to communicate meaning.

TABLE: 4.20 COMPARATIVE OBSERVATION OF NOVEL AND ITS CINEMATIC ADAPTATION

Aspect	***The 3 Mistakes of My Life***	***Kai Po Che!***
Narrative Medium	Literary, language-based	Cinematic, audio-visual
Primary Mode of Expression	Verbal narration and description	Visual imagery and performance
Narrative Voice	First-person, confessional (Govind)	Largely impersonal, camera-driven
Use of Dialogue	Informal, conversational, explanatory	Naturalistic, minimal, situation-driven
Descriptive Technique	Detailed verbal imagery and commentary	Visual composition and mise-en-scène
Emotional Expression	Internal monologue and reflection	Facial expressions, gestures, silence
Cultural Context	Explained through language and commentary	Shown through settings, costumes and visuals
Tone and Style	Simple, colloquial, reflective	Realistic, restrained, visually expressive
Use of Symbolism	Explicit and verbal	Implicit and visual
Role of Sound and Silence	Absent as narrative tools	Central to emotional modulation

This shift reflects the fundamental difference between literary and cinematic storytelling, demonstrating how adaptation rearticulates language into style and narration into visualization, thereby reshaping audience engagement and interpretive experience.

4.3.10 Sound versus silence

Sound and silence function as significant narrative, emotional and symbolic devices in both literature and cinema, though their roles differ markedly across the two media. While novels depend on verbal representation and the reader's imagination to evoke auditory effects, films construct technologically mediated soundscapes that directly influence audience perception. This section explores the use of sound and silence in the novel and its cinematic adaptations, highlighting how the process of adaptation transforms imagined auditory cues into embodied sensory experiences. The discussion also incorporates theoretical perspectives from auditory narratology, cinematic sound design and semiotics to demonstrate how sound shapes mood, atmosphere and thematic emphasis.

In literary texts, sound is not heard but described. Its power depends on the narrator's ability to evoke the auditory environment through language and on the reader's interpretative imagination. The novel constructs soundscapes that reflect emotional states, cultural contexts and narrative tensions.

The 3 Mistakes of My Life employs a more diverse and culturally rich soundscape. The novel includes descriptions of cricket sounds, marketplace chatter, temple bells, festival celebrations and conversations within homes and public spaces. These auditory descriptions highlight the vibrancy of everyday life in Ahmedabad and situate the narrative within a socio-cultural context.

Sound also takes on symbolic meaning in emotionally intense scenes. The chaos of the earthquake is described through auditory elements such as collapsing structures and distressed human voices. Riot scenes are filled with descriptions of shouting, screaming and commotion, which reflect fear, violence and instability. However, all these sounds are mediated through Govind's reflective narration, which means the auditory environment is colored by his guilt, trauma and selective memory.

Sound in literature operates symbolically and imaginatively. It contributes to the creation of atmosphere, the shaping of character psychology, narrative pacing and tone, thematic transitions and cultural contextualization.

Silence in literature is significant not through sensory experience but through narrative suggestion. It represents emotional hesitation, tension, grief or unresolved conflict.

Thus in novel sound is psychological and symbolic rather than sensory.

Cinema transforms described sound into a sensory experience by combining dialogue, ambient noise, music, silence and sound design. The films do not merely reproduce the soundscape of the novels but enhance it through technological layering, artistic choices and emotional modulation.

Kai Po Che! employs a much more dynamic and culturally rich soundscape. The auditory environment includes sounds from cricket fields, bustling markets, religious rituals, festivals and political rallies. Each sound element contributes to cultural authenticity and narrative immersion.

Music plays a significant role. Amit Trivedi's soundtrack conveys emotional transitions, friendship bonding, dreams of success and the gravity of tragic events. Songs serve as narrative commentary, guiding the audience's emotional interpretation of scenes.

Ambient sound is used extensively. Festival music, temple bells, street vendors, water sounds from the riverfront and distant traffic noises reflect the cultural texture of Gujarat. Even small sounds, such as the rustling of clothes, footsteps on dusty roads or children playing cricket, contribute to realism.

During scenes of crisis such as the earthquake or riots, the soundscape intensifies. Collapsing buildings, panicked voices, fire crackling, gunshots and crowd noise create visceral tension. The sound design shifts from rhythmic and harmonious to chaotic and fragmented, symbolizing social disintegration.

Silence also plays a powerful role in the film. In scenes where characters face moral dilemmas, personal loss or emotional breakdown, silence creates psychological depth. The absence of sound highlights grief and forces the viewer to confront emotional intensity without distraction.

In cinema, sound operates on several levels such as diegetic sound represents what characters hear, non-diegetic sound includes musical score and emotional underscoring, ambient sound constructs realism, silence provides emotional emphasis, sound transitions mark narrative shifts. These functions transform narrative sound from imaginative to experiential.

In conclusion, the comparison of sound and silence in *The 3 Mistakes of My Life* and *Kai Po Che!* highlights a key adaptational transformation from imagined to embodied auditory experience.

TABLE: 4.21 COMPARATIVE OBSERVATION OF NOVEL AND ITS CINEMATIC ADAPTATION

Aspect	***The 3 Mistakes of My Life***	***Kai Po Che!***
Narrative Medium	Literary, relies on verbal description	Cinematic, relies on auditory and visual elements
Use of Sound	Implied through descriptive language and reader imagination	Realized through diegetic and non-diegetic sound, dialogue, music, ambient noise
Use of Silence	Suggested through pauses in narration or reflective moments	Employed directly through absence of sound, muted sequences, or still framing
Emotional Function	Evokes feelings via internal reflection and descriptive cues	Creates mood, tension and emotional intensity through auditory design
Symbolic Function	Conveyed metaphorically via narrative commentary	Conveyed visually and aurally, often highlights thematic or moral significance
Temporal Impact	Slow-paced reflection, allowing imagination to construct sound	Immediate, real-time effect on perception and pacing
Character Interaction	Characters' reactions to events described verbally	Expressed through gestures, tone, dialogue and reaction shots
Cultural and Contextual Representation	Explained through narration	Embedded in location sound, crowd noise and background music

In the novel, sound is conveyed through descriptive language and narrative suggestion, requiring readers to construct auditory meaning in their imagination. The film, however, employs diegetic

and non-diegetic sound, ambient noise, music and strategic silence to directly shape emotional response and thematic emphasis. This shift underscores cinema's capacity to externalize and intensify what literature conveys internally, demonstrating how adaptation transforms narrative devices into sensory experiences that engage audiences both emotionally and perceptually.

4.3.11 Light

Light and color serve as crucial semiotic tools in both literature and cinema, shaping mood, symbolism, thematic depth and psychological nuance. In novels, light typically operates symbolically or metaphorically, relying on linguistic description and the reader's imaginative interpretation. In films, however, light and color become immediate visual phenomena, crafted through cinematography, color grading, production design and aesthetic composition. This section explores how light and color function differently in the literary and cinematic versions of *The 3 Mistakes of My Life* and *Kai Po Che!*, highlighting how adaptation transforms symbolic suggestion into concrete visual expression.

In the novel, light functions primarily through metaphorical description rather than concrete visual depiction, with the narrator linking varying intensities of light and darkness to emotional shifts, psychological insight or moments of moral conflict.

In *The 3 Mistakes of My Life*, light is more varied and symbolically layered. Bright sunlight on cricket grounds signifies youthful ambition, talent, discipline and the dream of transcending economic limitations. The optimism associated with cricket is consistently conveyed through imagery that invokes warmth, clarity, brightness and action.

Conversely, scenes of moral doubt or emotional conflict are associated with dim light, shadows or dusk. During moments of guilt or fear, descriptions of darkness heighten the sense of inner turmoil. In riot-related passages, the encroaching darkness symbolizes the breakdown of social harmony, the obliteration of trust and the blurring of moral boundaries.

Festival scenes are depicted with references to lamps, colors and lights, symbolizing cultural celebration, community bonding and emotional richness. Light is therefore connected not only to individual psychology but also to collective cultural identity.

Although neither novel provides extensive color description, color functions implicitly. In this novel, color symbolism is stronger because the narrative is tied to cultural festivities, religious spaces and political mobilization. Color in this context becomes part of the socio-cultural tapestry of the narrative.

Thus, light and color in the novels are predominantly symbolic, conceptual and emotionally suggestive.

Kai Po Che! uses light and color dynamically and expressively. Bright natural lighting during cricket scenes symbolizes aspiration, unity and the promise of future success. These scenes radiate energy and freedom, visually reinforcing themes of hope and youthful enthusiasm.

Festival sequences are saturated with bright colors, such as reds, yellows, pinks and oranges, along with warm lighting that evokes the cultural vibrancy of Gujarat. These aesthetic choices emphasize community, tradition and celebration.

As the narrative shifts toward darker events such as the earthquake or communal riots, the lighting becomes harsher, fragmented and chaotic. Smoke, fire, shadows and dim skies dominate the frame, creating an emotionally charged visual contrast. The color palette shifts toward greys, browns and dark reds, signaling destruction, death and fear. This shift marks the erosion of innocence and the entry of violence into the personal worlds of the characters.

Cinema allows light and color to carry emotional meaning with immediate sensory impact. Audience perceives changes in mood or theme directly through warm or cold tones, bright or dim lighting and stable or chaotic color combinations. Through this dynamic interplay, the film expresses emotional and cultural nuances more vividly than the novel.

TABLE: 4.22 COMPARATIVE OBSERVATION OF NOVEL AND ITS CINEMATIC ADAPTATION

Aspect	***The 3 Mistakes of My Life***	***Kai Po Che!***
Narrative Medium	Literary, relies on descriptive language	Cinematic, relies on visual imagery
Function of Light	Symbolic and metaphorical, conveys mood, morality and psychological states	Actualized through cinematography, lighting design and framing

Function of Color	Evoked through verbal imagery, represents emotion, themes, or social context	Realized through color grading, production design and costume
Emotional Impact	Reader imagines atmosphere, mood created through description	Viewer experiences mood directly through visual cues
Symbolism	Implicit, suggested through metaphor or narrative commentary	Explicit, enhanced by visual composition and contrast
Psychological Nuance	Conveyed through character reflection and metaphorical description	Conveyed through light contrasts, color tones and mise-en-scène
Narrative Rhythm	Flexible, depends on descriptive pacing	Controlled through shot composition, lighting transitions and visual continuity
Spatial Context	Imagined by reader via verbal cues	Physically represented in sets, locations and framing
Audience/Reader Engagement	Active imagination required	Passive absorption enhanced by visual stimulus
Adaptational Shift	Suggestive and symbolic	Immediate, concrete and visually immersive

In conclusion, the comparison of light and color in *The 3 Mistakes of My Life* and *Kai Po Che!* underscores a major adaptational transformation from symbolic suggestion to visual embodiment. In the novel, light and color function metaphorically, relying on descriptive language to evoke mood, theme and psychological depth, leaving interpretation largely to the reader. The film, however, actualizes these elements through cinematography, color grading and production design, creating immediate emotional and symbolic impact. This shift illustrates how cinematic adaptation translates literary symbolism into perceptible visual experience, enhancing atmosphere, thematic resonance and audience engagement in ways that the written word suggests but cannot directly render.

- **Thematic Comparison Across Both Pairs**

The two novel–film pairs examined in this chapter express distinct thematic worlds, shaped by the socio-cultural contexts in which they are situated and the narrative strategies chosen by both author and filmmakers. While *One Night at the Call Center* and *Hello* focus on corporate life, emotional burnout, youthful uncertainty and spiritual awakening, *The Three Mistakes of My Life* and *Kai Po Che!* explore ambition, friendship, political upheaval and communal violence.

Bringing these pairs into a comparative thematic framework reveals how adaptation reinterprets the core concerns of each story and how the shift from literary to cinematic medium reshapes themes through visual scale, emotional texture and socio-cultural emphasis.

The comparison across both pairs demonstrates how Bhagat's fiction encompasses a wide thematic spectrum: from the interior crises of urban youth to the historical violence of early twenty-first-century Gujarat. The film adaptations expand, condense or intensify these themes in ways that reflect cinematic priorities, cultural representation and narrative focus. The following sections analyze these thematic dimensions systematically.

(a) Crisis and Transformation:

❖ **Emotional Crisis in *One Night at the Call Center***

The central thematic arc in *One Night at the Call Center* revolves around emotional stagnation, professional dissatisfaction and personal insecurity. Characters experience crisis at the level of self-worth, romantic failure, career uncertainty and loss of direction. Their transformation emerges through self-realization, heightened by the extraordinary narrative device of receiving a phone call from God. This spiritual intervention functions as a narrative mechanism that bridges emotional paralysis and renewed determination.

In *Hello*, the film adaptation retains this emotional crisis but deepens it through visual cues that create a sense of suffocation. The confined setting, repetitive sounds and dim lighting intensify the sense of entrapment. Transformation remains psychologically driven but becomes more visually immediate.

❖ **Socio-political Crisis in *The Three Mistakes of My Life***

The crisis in *The Three Mistakes of My Life* is multi-layered, combining personal guilt, friendship challenges, economic setback, political mobilization and communal unrest. Transformation arises not through spiritual guidance but through confrontation with real events such as natural disaster and riot-driven tragedy. The characters evolve because they must negotiate between moral responsibility, cultural identity and socio-political pressures.

Kai Po Che! magnifies these crises through cinematic realism. Earthquake scenes use shaking frames, collapsing structures and disoriented sound, riot scenes rely on chaotic movement, smoke, fire and crowd violence. The transformation of the characters is not simply psychological but deeply shaped by historical trauma. The cinematic representation intensifies the emotional and political stakes of the narrative.

The first pair emphasizes inward crisis and spiritual awakening. The second pair emphasize outward crisis and socio-political awakening. Together they show how transformation can be triggered by internal emotional collapse or external historical violence, reflecting two different pathways to maturity and self-discovery.

(b) Friendship

- **Friendship as Emotional Refuge in the Call Center Story**

Friendship in *One Night at the Call Center* is portrayed as a support system that compensates for emotional exhaustion and workplace stress. Characters rely on each other to navigate romantic conflicts, professional frustrations and personal insecurities. Their bond is rooted in shared suffering and solidarity against corporate monotony. The novel celebrates collective resilience and youthful companionship.

Hello visualizes this through group shots, shared dialogues, confined physical proximity and emotional synchronization among the characters. The call center, though suffocating, becomes a space of camaraderie. The friendships remain free from major ideological or political conflict, making emotional unhappiness the primary threat.

- **Friendship Under Pressure in the Gujarat Story**

Friendship in *The Three Mistakes of My Life* is more complex and deeply integrated into cultural, emotional and moral contexts. The bond among Govind, Ishaan and Omi is initially built on shared dreams and mutual respect. However, it is tested by financial pressure, personal mistakes and socio-political ideologies. The novel portrays friendship not merely as emotional support but as a fragile bond threatened by historical forces.

Kai Po Che! intensifies the portrayal of friendship through visual metaphors such as shared cricket training, festive celebrations, rooftop conversations and joint business ventures.

However, when communal tensions erupt, the same bond fractures, demonstrating how external political forces can destabilize even the strongest friendships.

The call center narrative presents friendship as emotional stability. The Gujarat narrative presents friendship as emotional complexity, ethical challenge and social vulnerability. This contrast reveals two thematic models of friendship: one built on internal struggles, the other shaped by the pressures of history and society.

(c) Violence and Corporate Stress

❖ **Corporate Stress in *One Night at the Call Center***

The stress experienced by characters in this novel is rooted in the globalized corporate environment. It manifests as emotional burnout, low morale, insecurity and the psychological burden of continuous performance for international clients. The novel critiques the de-humanizing nature of outsourced labour and the emotional cost borne by young employees.

Hello emphasizes this theme through visual confinement, artificial lighting, mechanical sounds and tight camera framing. The lack of natural space or movement heightens the sense of oppression, making stress an atmospheric condition rather than merely a psychological feeling.

❖ **Violence in *The Three Mistakes of My Life***

Violence in *The Three Mistakes of My Life* is stark, historical and socio-politically charged. The earthquake and riots introduce physical destruction, political extremism and moral rupture. The characters are not just emotionally overwhelmed but physically endangered. Violence becomes a determinant of fate and identity.

Kai Po Che! magnifies the intensity of violence. Riot sequences include chaotic crowds, fire, destruction and emotionally devastating moments in which political ideology overwhelms personal bonds. The violence is not symbolic but viscerally real.

Corporate stress is quiet, internal and psychological. Socio-political violence is loud, external and physical. Together, they represent two different forms of suffering. One suffocates the individual from within, the other threatens the individual from outside.

(d) Spiritual versus Realist Storytelling

- ❖ **Spiritual Narrative Mode in *One Night @ the Call Center***

The divine phone call is central to the thematic message of *One Night @ the Call Center*. The story suggests that personal transformation sometimes requires extraordinary intervention, spiritual realization or connection with higher truth. Spirituality is integrated into everyday corporate life, merging the supernatural with modern youth culture.

Hello preserves this supernatural moment, using lighting shifts, sound modulation and slowed pacing to emphasize its significance. The divine voice becomes an auditory and visual presence, reinforcing the theme that guidance can come from beyond the material world.

- ❖ **Realist Narrative Mode in *The Three Mistakes of My Life***

In contrast, *The Three Mistakes of My Life* rejects metaphysical explanations. The characters must navigate consequences of their actions without divine assistance. Their crises are shaped by real historical events, personal errors and socio-political conditions. Transformation is grounded in human agency rather than divine intervention.

Kai Po Che! Intensifies this realism. The film uses natural lighting, geographical authenticity, historical detail and documentary-like riot sequences to create an atmosphere devoid of supernatural influence. The narrative is entirely rooted in the material world.

The first pair follows a model of spiritual guidance. The second pair follows a model of rational realism. This difference highlights two contrasting thematic philosophies within Bhagat's fiction and their adaptations.

- **Adaptation Theory Integration**

A comprehensive comparative study of literary texts and their film adaptations must be grounded in a well-established theoretical framework. Adaptation theory offers essential tools for understanding how narratives shift across mediums, how themes are transformed and how cinematic interpretation adds cultural, emotional and symbolic layers to the original works. The insights of major adaptation theorists such as Linda Hutcheon, Robert Stam and Brian

McFarlane illuminate the complex creative processes involved in translating Chetan Bhagat's novels into the films *Hello*.

This section expands on key theoretical concepts and demonstrates how they apply to the two novel–film pairs.

(a) Linda Hutcheon: Adaptation as Creative Reinterpretation

Linda Hutcheon argues that adaptation is always an act of reinterpretation that involves both continuity and change. According to Hutcheon, adaptation is not a secondary or inferior retelling. Instead, it is a creative process that produces a new work with its own artistic logic. Adaptation retains a relationship with the source text, but it also introduces new perspectives, cultural contexts and aesthetic strategies.

Hello demonstrates Hutcheon's principle of reinterpretation by reshaping the emotional world of *One Night@ the Call Centre.*

The novel conveys corporate alienation through verbal description and reflective narration. The film reinterprets this alienation using cinematic devices such as confined spatial design, cold lighting, mechanical sound scapes and performance-driven emotional tension. The divine phone call, though retained, is given a dramatic intensity through lighting shifts, slow pacing and sound modulation.

The reinterpretation is not confined to narrative; it extends to mood, rhythm and spatial psychology.

❖ **Significance of Hutcheon's Framework**

Hutcheon reveals that adaptation is a dialogue between texts rather than a hierarchical relationship.

The films reinterpret Bhagat's novels in ways that open new meanings, expand emotional registers and highlight cultural contexts that remain understated in the written narratives. Thus, adaptation becomes a process of reinvention rather than replication.

(b) Robert Stam: Inter textuality and Cinematic Layering

Robert Stam's theories emphasize that film adaptations involve inter textual processes, where new works incorporate meanings from multiple sources, including visual traditions, cultural symbols, cinematic genres, historical contexts and ideological frameworks. Stam argues that films cannot simply translate novels because cinema operates through images, sound and spatial design.

Therefore, films inevitably add socio-cultural textures, aesthetic elements and inter textual references that the novels do not explicitly contain.

The film *Hello* adds several layers absent from the novel. It visually contextualizes globalized corporate culture through modern architecture, technological noise, uniform spaces and expressions of digital labour. This inter textual link connects the film to other cinematic representations of call center culture, modern alienation and work-related fatigue. The film's visual style, musical cues and narrative pacing draw from Bollywood's tradition of youth-focused cinema, creating a cultural resonance that the novel only indirectly implies.

- **Significance of Stam's Framework**

Stam's concept of inter textuality shows how film adaptations are rich, layered creations that weave together literature, culture, history and aesthetics.

Both films demonstrate that adaptation involves interpretative expansion, not literal translation.

(C) **Brian McFarlane: Narrative Transfer and Cinematic Expansion**

Brian McFarlane distinguishes between narrative transfer and cinematic expansion. Narrative transfer refers to the movement of story elements such as plot events, character arcs and thematic structure from the novel to the film.

Cinematic expansion refers to the additional expressive tools available to film, including visual imagery, sound, performance, music and editing.

- **Narrative Transfer in Both Adaptations**

Both films transfer the essential narrative structure from the novels. Hello retains the central plot of emotional burnout, romantic conflict and divine intervention. The stories remain recognizable because the narrative skeleton is directly transferred.

❖ **Cinematic Expansion in the Films**

- The film *Hello* expands the narrative through atmospheric sound, lighting and spatial restriction.

  The call center becomes a visual metaphor for entrapment, magnifying the themes of exhaustion and mental stagnation.
- The novel's descriptions of riots, festivals and cricket matches are transformed into immersive visual and auditory experiences.
- The film introduces dynamic camera movement, location-based authenticity, musical scoring and intense visual symbolism.
- These expansions allow the story to communicate emotional, cultural and political meanings that literature alone cannot fully express.

❖ **Significance of McFarlane's Framework**

- McFarlane clarifies why the novels and films, though narratively connected, feel aesthetically and emotionally different.
- Plot continuity is maintained, but the cinematic medium enables a broader interpretative horizon through visuality, sound and embodied performance.

The combined insights of Hutcheon, Stam and McFarlane reveal the complex processes that shape the adaptation of Bhagat's novels into films. Hutcheon explains reinterpretation and creative transformation. Stam explains inter textual expansion and cultural layering. McFarlane explains narrative transfer and cinematic elaboration. Together, these theories demonstrate that adaptation is not a mechanical process but an artistic negotiation between two mediums with different expressive capacities. *Hello* transforms psychological monotony into visual confinement. *Kai Po Che!* transforms narrative reflection into socio-political realism. Both adaptations enlarge the emotional, cultural and thematic dimensions of the source texts. Adaptation theory therefore situates these films not as copies of the novels but as new works that reinterpret, expand and revitalize the original narratives for cinematic audiences.

4.4 Conclusion

This chapter presented an extensive comparative study of two major novel–film adaptation sets from Chetan Bhagat's literary corpus, namely *One Night @ the Call Center* and *Hello*, as well

as *The 3 Mistakes of My Life* and *Kai Po Che*!. The analysis established that the two adaptation pairs operate within fundamentally different thematic, emotional and cultural registers and that their transitions from novel to film involve significant reconfiguration of narrative structure, perspective, symbolism and expressive technique.

Through close examination of each pair, it became clear that *Hello* and *Kai Po Che*! represent two contrasting models of adaptation. Hello retains the compressed temporal structure and confined spatial setting of *One Night @ the Call Center*. The film emphasizes the emotional claustrophobia of night-shift corporate life by relying on restricted mise en-scène, artificial lighting, mechanical soundscapes and dialogue-driven performance. The narrative remains centered on personal crisis, youthful frustration, professional monotony, strained relationships and the unexpected divine intervention that acts as a catalyst for emotional awakening. The film translates the novel's psychological interiority into visual confinement, thereby demonstrating how cinema can parallel literary introspection through sensory environment and embodied performance.

In contrast, *Kai Po Che*! expands the narrative of *The 3 Mistakes of My Life* into a broad socio-cultural and political landscape. The novel's themes of friendship, ambition, guilt and moral choice are adapted into a cinematic narrative that foregrounds communal tension, cultural belonging, political radicalization and the emotional consequences of historical events such as the Gujarat earthquake and riots. The film amplifies visual and auditory intensity through expansive cinematography, dynamic movement, culturally textured settings, emotionally charged performances and a powerful musical score. This results in a narrative experience that extends beyond the psychological reflections of the novel, embedding individual experiences within wider cultural, historical and political structures.

Across both adaptation pairs, the chapter demonstrated that cinema reorganizes and reinterprets literary meaning through visual scale, sound design, spatial representation, narrative pacing, performance and symbolic imagery. The novels rely on first-person narration, verbal description and psychological depth to construct meaning. The films, however, rely on sensory immediacy, emotional expressiveness, spatial immersion and audiovisual layering. This shift produces a transformation not merely in form but in thematic emphasis, mood, tone, emotional texture and cultural framing.

The chapter also integrated key adaptation theories to contextualize these transformations. Linda Hutcheon's concept of adaptation as creative reinterpretation helped illuminate how the films reshape the narrative without replicating it. Robert Stam's ideas on inter textuality and socio-cultural layering explained how cinematic versions gain cultural richness and historical resonance beyond the novels. Brian McFarlane's distinction between narrative transfer and cinematic expansion clarified how essential plot elements are retained while expressive elements are expanded. Together, these theoretical perspectives revealed that adaptation is a dynamic, interpretive process that produces new meanings and strengthens cultural relevance.

Ultimately, the chapter concluded that adaptation is not an act of duplication but an act of reimagining. *Hello* transforms a confined emotional narrative into a sensory depiction of corporate alienation and spiritual awakening, while *Kai Po Che*! transforms a personal story of mistakes and friendship into a visually powerful representation of socio-political reality. Both adaptations enrich the source texts by adding new interpretive layers, expanding cultural textures and intensifying emotional resonance. These transformations demonstrate the power of cinema to reinterpret literature in ways that are aesthetically compelling, culturally grounded and emotionally far-reaching.

CHAPTER- 5

Comparative Study of Novels and Their Same-Title Film Adaptations

5.1 Introduction

This chapter presents an extensive comparative analysis of two significant novel–film adaptation pairs authored by Chetan Bhagat. The first pair consists of the novel *2 States: The Story of My Marriage* and its film adaptation *2 States* directed by Abhishek Varman. The second pair include the novel *Half Girlfriend* and its film adaptation *Half Girlfriend* directed by Mohit Suri. Examining these two adaptations sets within a single chapter allows for a broader and more comprehensive understanding of how contemporary Indian cinema transforms narrative fiction that deals with love, identity, emotional conflict and cultural negotiation. Unlike the previous chapter that combined corporate alienation and socio-political crisis, this chapter focuses on interpersonal and cultural dynamics that shape the modern Indian love story.

Both novel–film pairs explore the complexities of romantic relationships situated within the diverse socio-cultural fabric of India. In *2 States*, the central narrative revolves around the challenges of inter-regional marriage between a Punjabi family from North India and a Tamil Brahmin family from South India. The story highlights issues related to cultural stereotypes, parental expectations, linguistic diversity, regional identities and the emotional labor required to bridge cultural gaps. The film adaptation intensifies these cultural contrasts through costume, color palette, performance and spatial design, creating a visually rich interpretation of Bhagat's humorous and reflective narrative.

In *Half Girlfriend*, the thematic emphasis shifts to class differences, linguistic anxieties and emotional vulnerability. The novel portrays the protagonist Madhav Jha's struggle with English language proficiency, his feelings of inadequacy in elite social spaces and his complicated relationship with Riya Somani. The film adaptation heightens the emotional melodrama through

music, landscape, performance and visual symbolism, thereby giving cinematic depth to the internal conflicts described in the novel. Scenes set in Delhi, Bihar and New York visually communicate mobility, aspiration and emotional distance in ways that the novel expresses verbally.

The juxtaposition of these two adaptation pairs in a single chapter offers valuable insight into how cinema interprets narratives of romance and identity across different socio-cultural contexts. Both novels use first-person narrators whose voices shape the tone, humor, emotion and introspection of the text. The films, however, rely on audiovisual techniques that externalize internal conflicts through music, gesture, lighting and physical movement. As a result, each film adaptation reconfigures the literary narrative into a culturally resonant cinematic experience that appeals to diverse audiences.

This chapter examines the adaptation process through several analytical categories: verbal and visual description, language and style, motion and stasis, flashbacks, time and space, light and color, narrative perspective, sound and silence and thematic interpretation. By applying these comparative parameters to both text-screen pairs, the chapter demonstrates how romantic fiction undergoes transformation when translated into film. The adaptations not only preserve core narrative events but also reinterpret them by amplifying emotional expression, restructuring narrative pacing and enriching cultural representation. Through this comparative lens, the chapter underscores the creative ways in which cinema reshapes literary works into dynamic, emotionally engaging and visually expressive narratives.

5.2 Comparative Study of *2 States: The Story of My Marriage* and *2 States*

5.2.1 Visual and Verbal Description

Verbal description in *2 States* is entirely dependent on the narrators' linguistic abilities, cultural positions and emotional states. Since both novels adopt a first-person narrative mode, the descriptive world is filtered through the subjective perception of the male protagonists. This means that verbal description does not merely tell the reader what the world looks like. It constructs a psychological and cultural lens through which the entire narrative is understood.

From a narratological perspective, the novels rely on verbal focalization, where description emerges from the character's mind. According to reader-response theory, this requires readers to co-create the world using imagination, cultural knowledge and emotional interpretation. Therefore, verbal description in the novels is inherently subjective, interpretative and metaphorical.

In contrast to the novel, the film *2 States* converts verbal descriptions into direct visual experiences. Cinema uses mise-en-scene, cinematography, costume, colour palette, camera movement and spatial design to construct meaning. The films therefore eliminate the reliance on verbal imagination and replace it with immediate sensory perception.

In *2 State**s***, Krish's descriptions are layered with humor, irony, frustration and affection. His narrative voice is self-conscious and often openly biased. This means that cultural differences between Punjabi and Tamil families appear not as neutral observations but as emotionally charged commentaries. Weddings, rituals, food, family structures, parental expectations and linguistic differences are described through his personal reactions, which blend satire with genuine emotional insight. For example, when describing Tamil rituals, Krish uses detailed language to emphasize formality, discipline and subtlety, while Punjabi rituals are described as loud, expressive and filled with extravagance. These verbal descriptions create a cultural contrast that relies on the reader's ability to decode humor and cultural cues.

The novel also uses internal monologue to expand Krish's emotional landscape. His confusion during family negotiations, his insecurities about acceptance and his frustration with rigid cultural norms all emerge through linguistic expression rather than any visual representation. Thus, verbal description serves both cultural interpretation and emotional articulation.

The film's visual description focuses heavily on class difference and emotional distance. The elite university environment is portrayed using modern architecture, sleek interiors, stylish clothing, English-speaking crowds and a cosmopolitan aesthetic. Bihar is depicted through earthy tones, rural landscapes, traditional clothing and community-oriented settings. These visual contrasts communicate socio-economic separation more powerfully than verbal narration.

The film also uses spatial design to portray emotional longing. When Madhav and Riya are emotionally distant, scenes use physical separation through camera framing, background blur, lighting contrast and spatial emptiness. New York scenes use cold colour tones, urban landscapes and reflective lighting to visualize Madhav's emotional isolation during his search for Riya. Visual storytelling transforms internal emotional states into external cinematic experiences.

TABLE: 5.1 COMPARATIVE OBSERVATION OF NOVEL AND ITS CINEMATIC ADAPTATION

Aspect	***2 States***	***2 States***
Mode of Representation	Predominantly verbal, relies on first-person narration by Krish, using language to describe emotions, conflicts and social situations.	Predominantly visual, meaning is conveyed through images, mise-en-scène, gestures and cinematic framing rather than extended verbal explanation.
Character Description	Characters are introduced through detailed verbal portraits, including psychological traits, inner conflicts and subjective impressions of Krish.	Characters are defined visually through performance, costume, body language and facial expressions, reducing the need for explicit explanation.
Emotional Expression	Emotions such as anxiety, love, frustration and cultural shock are articulated through introspective commentary and internal monologue.	Emotions are externalized through close-ups, silence, music and actor expressions, allowing viewers to infer feelings visually.
Cultural Contrast	Cultural differences between North and South India are explained verbally through narration, commentary and humor.	Cultural contrast is shown visually through settings, rituals, food habits, wedding customs and contrasting domestic spaces.
Conflict Representation	Conflicts are narrated with contextual background, explanations and personal reflections by the narrator.	Conflicts are dramatized through confrontational scenes, visual tension, editing and spatial arrangement of characters.
Romantic Relationship	The growth of Krish and Ananya's relationship is explored through dialogue, memories and narrative reflection.	Romance is communicated through visual intimacy, shared frames, songs and symbolic imagery rather than narrative commentary.
Social Settings	Settings such as college, homes and family gatherings are verbally described with selective details guided by narrative focus.	Settings are fully visualized through production design, locations, lighting and crowd composition, offering immediate spatial clarity.
Humor and Irony	Humor emerges through narrative voice, irony and witty verbal observations by the narrator.	Humor is enhanced through situational comedy, visual timing, actor reactions and background score.
Reader/Viewers Engagement	Encourages imaginative participation, as readers mentally visualize scenes based on verbal cues.	Provides ready-made visual imagery, guiding audience perception through camera angles and shot composition.

The novel and its cinematic adaptation employ verbal and visual description as medium-specific tools to construct meaning and emotional resonance. The novel relies heavily on verbal narration and introspection, enabling a deeper psychological exploration of characters and their cultural dilemmas through language. In contrast, the film transforms these verbal descriptions into visual signs, using performance, setting and cinematic techniques to convey emotions and conflicts instantaneously. While the novel invites readers to imagine and interpret scenes through subjective narration, the film offers a concrete visual experience shaped by the camera's gaze. Together, they demonstrate how the same narrative material adapts to the strengths and limitations of literature and cinema, reinforcing the idea that verbal and visual description function not as equivalents but as complementary modes of storytelling in adaptation studies.

5.2.2 The theory of camera eye and fictional narrator:

2 States: The Story of My Marriage is narrated in the first person, which means the entire narrative world is filtered through the personal, emotional and cognitive lens of the male protagonist Krish. His narration is not objective. It is shaped by selective memory, emotional vulnerability, personal biases and subjective interpretation.

Krish's voice is witty, self-critical and culturally observant. His narration blends humor, sarcasm and confession. The reader sees both families, university life and cultural differences through his perspective. What is humorous or dramatic in the text reflects his personal reaction rather than an absolute truth. His strained relationship with his father, his desire for approval and his insecurity about cultural acceptance color the narrative tone. Thus, Krish becomes not only a character but also an interpreter of cultural meaning.

In the film adaptation, narration shifts from textual subjectivity to visual objectivity. The camera becomes the narrative agent, deciding what the audience sees, how long they see it and from what angle. Unlike the novels, where the narrator mediates every experience, the film offers direct visual access to multiple characters, spaces, cultures and emotions.

The camera in *2 States* broadens the viewer's perspective beyond Krish's subjective interpretation. The viewer sees both families simultaneously, observes their facial expressions, body language and reactions and experiences cultural differences visually rather than through Krish's commentary. Scenes involving disagreements, rituals or emotional moments are framed

to give equal space to Tamil and Punjabi characters. This creates a more balanced, socially inclusive representation than the narrator-driven perspective in the novel.

The camera also captures intimate moments between Krish and Ananya, using close-up shots, soft lighting and focused framing to communicate emotional tenderness. Long shots during travel or family gatherings expand the narrative perspective, showing the broader cultural world.

TABLE: 5.2 COMPARATIVE OBSERVATION OF NOVEL AND ITS CINEMATIC ADAPTATION

Aspect	***2 States***	***2 States***
Narrative Agency	Krish narrates the story in the first person, shaping events through personal reflection. He admits: *"This is my story, but it is also the story of two families who had to tolerate each other."*	The camera eye narrates visually, without verbal commentary. Meaning emerges through scenes rather than explanation.
Subjectivity vs Objectivity	Krish openly exposes his bias and insecurity: *"I was scared. Love is easy, convincing parents is the real IIT-level problem."*	The camera shows fear and tension through close-ups, pauses and silenc**e**, especially during parental confrontations.
Access to Inner World	Direct psychological access is provided: *"I kept smiling, but inside I was panicking."*	Inner conflict is externalized through expressive acting and reaction shots, not spoken thoughts.
Reliability of Narration	The narrator acknowledges emotional limitation: *"Maybe Ananya saw it differently, but this is how it felt to me."*	The camera eye appears neutral, allowing viewers to form independent judgments without authorial intrusion.
Cultural Conflict Representation	Krish analyses cultural difference verbally: *"In India, marriage is not between two people. It is between two families."*	The film visually stages this idea through contrasting family spaces, rituals and body language.
Emotional Mediation	Humor and irony soften conflict: *"I wondered if love marriages should come with a government warning label."*	Emotions are intensified by background score and framing, not humorous commentary.
Temporal Movement	The narrator shifts freely between memory and reflection: *"Looking back, I realize how naïve we were."*	The camera maintains linear progression, using visual continuity rather than reflective narration.
Viewer/Reader Engagement	Readers guided by Krish's interpretive voice, emotional commentary	Viewers engage through observation, interpreting meaning from visual cues

The shift from the fictional narrator in *2 States: The Story of My Marriage* to the camera eye in its film adaptation marks a significant transformation in narrative authority. In the novel, Krish's first-person voice dominates the storytelling, offering direct access to his inner conflicts, as when he confesses, *"I kept smiling, but inside I was panicking."* Such introspective commentary positions the narrator as both participant and interpreter of events. The film, however, eliminates this verbal mediation and relies on the camera eye to convey emotion and meaning through visual strategies-silences, close-ups and performance. Ideas that are verbally articulated in the novel, such as *"marriage is not between two people but between two families,"* are translated into visual sequences depicting cultural clashes between the Punjabi and Tamil households. This movement from narrated subjectivity to visual objectivity exemplifies the cinematic principle of "showing" rather than "telling." Consequently, while the novel invites readers into the narrator's consciousness, the film compels viewers to infer psychological depth through observation, demonstrating how adaptation reshapes narrative perspective without erasing the thematic core of the source text.

5.2.3 Montage: multiple points of view

Montage, as a cinematic principle, signifies the construction of meaning through the juxtaposition of shots rather than continuous narration. Eisenstein's theory of montage emphasizes that meaning arises from the collision of images, producing emotional and intellectual responses unavailable to linear storytelling. In literary texts such as *2 States: The Story of My Marriage*, narrative coherence is achieved through a unified fictional narrator, who orders events sequentially and interprets them verbally. Cinema, however, replaces this narratorial authority with montage, enabling simultaneity, contrast and plurality of viewpoints.

In *2 States: The Story of My Marriage,* it presents cultural conflict primarily through Krish's reflective narration. He explicitly states, *"In India, marriage is not between two people. It is between two families,"* summarizing cultural tension through verbal generalization. The film, in contrast, visually constructs this conflict through montage by intercutting between the Punjabi and Tamil households-contrasting rituals, food practices, language and body movement. Meaning is no longer explained but assembled visually, allowing the audience to perceive cultural difference through juxtaposition.

Montage also functions as a tool for time compression in the film. Emotional negotiations and prolonged familial resistance, narrated at length in the novel, are condensed into brief sequences. Krish's narrative reflections such as *"Those months felt endless"* are replaced by rapid succession of scenes showing repeated rejections, awkward meetings and silent endurance. Thus, montage restructures narrative time while preserving thematic intensity.

TABLE: 5.3 COMPARATIVE OBSERVATION OF NOVEL AND ITS CINEMATIC ADAPTATION

Aspect	***2 States: The Story of My Marriage***	***2 States***
Narrative Organization	Linear progression controlled by Krish's narration.	Meaning constructed through juxtaposed shots and sequences.
Point of View	Single dominant perspective: Krish's subjective voice.	Multiple viewpoints presented through cross-cutting.
Cultural Conflict	Explained verbally: *"Marriage is between families."*	Shown visually through intercut family rituals and spaces.
Emotional Conflict	Internally analyzed by the narrator: *"I was scared, but hopeful."*	Externalized through montage of contrasting reactions and silences.
Representation of Time	Long emotional phases narrated retrospectively.	Time compressed via montage sequences.
Authority over Meaning	Narrator interprets and evaluates events.	Meaning emerges from visual collision, not explanation.
Viewer/Reader Engagement	Reader follows narrator's logic.	Viewer actively interprets visual contrasts.
Adaptational Strategy	Telling and summarizing.	Showing and juxtaposing.

The contrast between narrative exposition in the novel *2 States: The Story of My Marriage* and montage in its film adaptation demonstrates how cinema reconstructs storytelling through visual means. The novel depends on Krish Malhotra's first-person narration to explain and evaluate cultural conflict, as evident in his assertion that *"marriage is not between two people but between two families."* Such statements guide readers toward a fixed interpretation. The film, however, employs montage to dissolve this singular authority by juxtaposing images of Punjabi exuberance with Tamil restraint, allowing multiple perspectives to coexist within the same

narrative space. Emotional processes that Krish summarizes -*"Those months felt endless"*- are visually condensed through sequences of repeated encounters and silent endurance. Montage thus replaces verbal explanation with visual synthesis, transforming linear narration into a dynamic interplay of images. As an adaptive device, montage not only intensifies emotional impact but also democratizes narrative meaning, compelling viewers to actively construct significance from visual contrasts. In doing so, the film affirms the unique expressive capacity of cinema and highlights montage as a crucial criterion in the comparative study of literature and film.

5.2.4 Time: cinematic and fictional

Time functions as a crucial narrative and structural element in both fiction and cinema, shaping character development, emotional progression and thematic articulation. In *2 States: The Story of My Marriage*, Chetan Bhagat employs fictional time through a first-person autobiographical narrator, while the film adaptation reconstructs the same narrative through cinematic time, governed by visual sequencing, editing and performative immediacy. The difference between these two temporal modes significantly influences the audience's engagement with the narrative.

In the novel, time unfolds through subjective narration, filtered by Krish Malhotra's retrospective voice. The fictional narrator has complete control over temporal movement, frequently shifting between past recollection and present reflection. This allows the narrative to expand emotionally significant moments while compressing less important events.

Bhagat uses memory-driven time, where events are not arranged strictly chronologically but are selected and reordered according to emotional relevance. The narrator pauses the forward movement of time to comment on cultural conflicts, parental expectations and personal insecurities. Such temporal flexibility enables deep psychological insight, especially in moments of familial confrontation and romantic uncertainty.

The novel also uses ellipses and summary narration to cover long durations-such as career transitions or prolonged parental resistance-within a few paragraphs. As a result, fictional time becomes elastic, allowing years of experience to be narrated without urgency, reinforcing the reflective tone of the text.

In contrast, the film operates within the constraints of cinematic time, which demands narrative condensation and visual continuity. The story progresses in a more linear and chronological manner, guided by scene transitions, montage sequences and song picturization. Temporal shifts are indicated visually rather than verbally, often through changes in setting, costume or background music.

The film relies heavily on montage to compress time-courtship, family negotiations and emotional conflicts are presented through quick successions of scenes. Songs function as temporal bridges, condensing months of emotional development into a few minutes of screen time. This creates a sense of immediacy and narrative pace, essential for maintaining cinematic engagement.

Unlike the novel, the film minimizes reflective pauses. Psychological depth is conveyed through performance, dialogue and visual framing rather than extended temporal introspection. As a result, cinematic time foregrounds action and resolution over prolonged contemplation.

The contrast between fictional and cinematic time in *2 States: The Story of My Marriage* highlights the fundamental difference between literary narration and filmic representation. While the novel privileges internal time, shaped by memory and narration, the film emphasizes external time, shaped by visual progression and editing. The novel allows the reader to inhabit the protagonist's emotional timeline, whereas the film aligns the viewer with a collective, forward-moving narrative experience.

This transformation of time from a reflective, elastic construct in fiction to a structured, compressed form in cinema demonstrates how adaptation reshapes narrative temporality to suit medium-specific demands. Consequently, while both versions tell the same story, they offer distinct temporal experiences that alter emotional intensity, character perception and thematic emphasis.

Time, as a comparative criterion, reveals how *2 States* undergoes significant transformation during adaptation. The fictional narrative allows time to function as memory and introspection, while the cinematic version reshapes time into a visually coherent and emotionally accelerated sequence. This shift underscores the adaptive process, where narrative depth is balanced against

cinematic economy, reaffirming that adaptation is not mere replication but a reconfiguration of narrative time across media

TABLE: 5.4 COMPARATIVE OBSERVATION OF NOVEL AND ITS CINEMATIC ADAPTATION

Aspect	*2 States: The Story of My Marriage*	*2 States*
Nature of Time	Time unfolds through a subjective, experiential narration, shaped by Krish's memory and reflection.	Time is objectively structured, governed by screen duration and visual sequencing.
Chronology	Largely chronological but frequently interrupted by recollections, explanations and emotional pauses.	Mostly linear with selective compression, maintaining narrative clarity and pacing.
Duration	Events such as campus life, courtship and family negotiations are stretched through detailed narration.	Long phases are condensed into brief sequences or montages to fit cinematic length.
Psychological Time	Strong emphasis on inner time-emotions, hesitation, anxiety and anticipation slow down narrative time.	Psychological depth is conveyed externally through acting, music and visual cues rather than temporal expansion.
Flashbacks and Memory	Flashbacks are verbally mediated, often blending seamlessly with present narration.	Flashbacks are visually signaled and limited, avoiding excessive temporal disruption.
Repetition of Time	Certain moments (conflicts with parents, cultural misunderstandings) recur through narrative reflection.	Repetition is minimized; similar conflicts are summarized or visually paralleled.
Temporal Flexibility	Highly flexible-time can pause for commentary, humour, or social observation.	Less flexible-time must progress visually and economically to sustain audience engagement.
Ending and Temporal Closure	The ending feels like a natural culmination of lived time, shaped by gradual acceptance.	The ending offers swift emotional closure, compressing resolution into a short span.

The comparison of cinematic and fictional time in *2 States: The Story of My Marriage* reveals how medium-specific constraints shape narrative experience. In the novel, fictional time operates expansively, allowing the narrator to linger over emotional states, cultural tensions and psychological transitions, thereby creating a sense of lived duration. Time in fiction becomes elastic, capable of slowing down or pausing to accommodate reflection and social commentary.

In contrast, cinematic time in the film adaptation is governed by visual economy and narrative momentum. While the film effectively conveys the progression of events through linear sequencing, montage and performance, it necessarily compresses temporal depth. As a result, the film prioritizes external action and emotional immediacy over introspective duration. This contrast highlights that while the novel invites readers to inhabit time subjectively, the film restructures the same narrative into a visually coherent and time-bound experience, demonstrating how adaptation transforms not just story but the very perception of time.

5.2.5 Time and space/ spatio- temporal problems:

Both novels follow a predominantly linear timeline, yet their representation of time is deeply tied to emotional development and psychological progression. Through first-person narration, time becomes an extension of the protagonist's inner world.

In *2 States: The Story of My Marriage*, the linear timeline moves from Krish and Ananya's initial meeting at IIM Ahmedabad to their eventual marriage negotiations. The chronological flow reflects the steady development of a relationship that evolves across different social and cultural environments. Time is marked by major relational milestones such as meeting families, cultural misunderstandings, conflict escalation and reconciliation.

However, although time is linear, its emotional pacing varies. Moments of conflict or cultural tension feel elongated because Krish offers detailed introspection, commentary and emotional analysis. Conversely, happier or more peaceful moments move more quickly. This irregularity indicates that time in the novel is psychological rather than strictly chronological. The emotional significance of events determines how long or short they feel in narrative terms.

From a narratological perspective, time functions in novel as a psychological construct shaped by emotion, a marker of character development and emotional maturity and a structural tool to illustrate the shifts between security, doubt, conflict and resolution.

The linearity provides narrative clarity, while emotional pacing provides depth.

In the film adaptation, time undergoes compression, intensification and rhythmic restructuring. Cinema cannot accommodate the same level of introspective detail as novels, so filmmakers modify temporal structure to suit narrative flow and audience engagement.

The film *2 States* condenses the novels' timelines significantly. Certain subplots are shortened, merged or eliminated. This creates narrative efficiency and ensures that the films remain emotionally coherent within a two-to-three-hour timeframe.

Condensing time also heightens emotional stakes. Conflicts unfold more quickly; romantic transitions appear more urgent and misunderstandings are resolved faster than in the novels. This reflects cinematic storytelling's preference for momentum over reflection.

Films use montage to represent the passage of time. This is particularly evident in university life scenes in *2 States* that summarize Krish and Ananya's growing relationship. Montage allows the films to convey long emotional journeys within short time intervals. This creates temporal fluidity that is impossible in literary form.

In cinema, time is shaped not only by narrative sequence but also by music, editing patterns, shot duration, rhythm of dialogue and emotional performance.

Scenes with slower pacing, close-up shots and quiet background music create the sensation of time slowing down during introspective or romantic moments. Fast-paced editing and rapid movement create acceleration during conflict or emotional urgency.

In film adaptation, time becomes a tool to amplify emotional immediacy, transforming internal experiences into sensory moments.

Space serves as a cultural, emotional and symbolic landscape in the novel and in film adaptation. Literary space exists through language and imagination, while cinematic space exists through visual and auditory representation, making the transformation highly significant.

In the novel *2 States: The Story of My Marriage*, space is central to cultural representation. Delhi and Chennai are not merely geographical locations; they symbolize contrasting cultural worlds.

Delhi represents Punjabi identity, marked by loud social interaction, colorful family environments and expressive customs. Chennai represents Tamil identity, marked by restraint, intellectual discipline and traditional aesthetics. University campuses, cafes and homes function as spaces of negotiation where cultures meet, clash or harmonize. These spaces are described verbally, shaped by Krish's biases and emotional interpretations.

Film transforms literary space into visual, sensory experience.

In movie, the contrast between Tamil and Punjabi spaces is heightened dramatically. Tamil homes are minimalist, symmetrical and softly lit, while Punjabi homes are colorful, lavish and visually energetic. Space becomes a visual metaphor for cultural difference.

TABLE: 5.5 COMPARATIVE OBSERVATION OF NOVEL AND ITS CINEMATIC ADAPTATION

Aspect	***2 States: The Story of My Marriage***	***2 States***
Nature of Time	Subjective, reflective and episodic	Linear, continuous and visually organized
Temporal Structure	Moves through memories, narration and retrospective commentary	Follows a mostly chronological order with smooth transitions
Pace of Narrative Time	Flexible, emotional and cultural conflicts are elaborated at length	Compressed to maintain narrative momentum
Representation of Space	Elaborated through detailed verbal description of regions, families and institutions	Presented through visual settings, locations and mise-en-scène
Spatio-Temporal Shifts	Frequent shifts between IIM Ahmedabad, Chennai, Delhi and Punjab through narration	Location changes shown instantly through editing and establishing shots
Time–Space Relationship	Time expands within confined spaces (hostels, homes, offices) through introspection	Space dominates time, locations visually signal narrative progression
Cultural Space	Culturally coded spaces explained through commentary and comparison	Cultural contrast conveyed through costumes, rituals, music and décor
Temporal Gaps	Filled with narrative explanation and reflective summaries	Bridged through montage, songs and visual ellipses
Conflict in Space	Domestic and social spaces become sites of ideological tension	Visual framing emphasizes spatial distance and emotional division
Spatio-Temporal Problems	Multiple timelines and locations handled through narration	Potential oversimplification due to cinematic compression

The comparison of time and space as spatio-temporal elements in *2 States: The Story of My Marriage* highlights the fundamental differences between fictional and cinematic narration. In the novel, time and space are intricately interwoven through reflective commentary, allowing

cultural and emotional conflicts to unfold gradually across diverse locations. Spatial shifts are accompanied by detailed explanations that enrich the reader's understanding of social and ideological differences. In contrast, the film translates these complex spatio-temporal movements into visually immediate and chronologically ordered sequences, where space often dictates the perception of time. While the novel privileges depth and cultural nuance by stretching time within specific spaces, the film achieves clarity and pace by compressing temporal spans and foregrounding visual locations. Thus, spatio-temporal comparison reveals how adaptation transforms layered narrative experience into streamlined cinematic storytelling while retaining the core thematic tensions of cross-cultural relationships.

5.2.6 Time as a continuous present

"Time as a continuous present" refers to a narrative mode in which events are experienced as unfolding in an ongoing "now," minimizing sharp temporal breaks and emphasizing lived experience over retrospective distance. As a comparative criterion, this concept is particularly useful in examining how *2 States: The Story of My Marriage* and its film adaptation construct immediacy, emotional flow and narrative continuity despite differences in medium.

In the novel, time as a continuous present is achieved through first-person narration and conversational immediacy. Although the story is technically retrospective, Krish Malhotra narrates events with a tone that recreates the immediacy of the moment. Everyday incidents-campus life at IIM Ahmedabad, family negotiations, cultural misunderstandings and emotional conflicts-are presented as if they are happening in real time. The frequent use of present-like commentary, direct addresses to the reader and anecdotal sequencing reduces the sense of temporal distance. As a result, past experiences are re-lived rather than merely reported, creating a sustained "now" that keeps the reader emotionally engaged. Even when time moves forward through years of courtship and family conflict, the narrative avoids abrupt temporal jumps by focusing on continuous emotional struggle rather than calendar time.

In the film, the continuous present is constructed through linear cinematic narration and visual continuity. The adaptation minimizes complex flashbacks and instead allows events to unfold sequentially, giving the audience a sense of ongoing progression. Editing, scene transitions and musical sequences help maintain temporal flow without disrupting narrative coherence. Family

meetings, arguments, reconciliations and cultural rituals are shown as part of an uninterrupted chain of events, reinforcing the feeling that the story is unfolding "now." The camera often stays within the present moment of action, privileging immediacy over reflection. Unlike the novel, which can pause for commentary, the film sustains the continuous present through movement, dialogue and performance.

A key difference emerges in how continuity is sustained. In the novel, the continuous present is psychological and discursive, maintained through narrative voice and reflective humor. Time feels continuous because emotional tension—especially the struggle for parental approval—never truly pauses. In the film, continuity is visual and kinetic, achieved through seamless scene progression and spatial movement across regions and households. While the novel allows moments of narrative pause without breaking continuity, the film must maintain momentum to preserve the illusion of an ongoing present.

In conclusion, both versions of *2 States* employ time as a continuous present, but through medium-specific strategies. The novel constructs continuity through narrative voice, emotional immediacy and experiential storytelling, enabling readers to inhabit the unfolding present of Krish's life. The film, on the other hand, realizes the continuous present through linear structure, visual flow and cinematic pacing. As a comparative criterion, "time as a continuous present" reveals how adaptation transforms reflective immediacy into perceptual immediacy, preserving narrative engagement while altering the mode through which the present is experienced.

Both the novel and film employ the concept of time as a continuous present, yet they achieve it through different narrative mechanisms suited to their media. The novel sustains continuity psychologically, using first-person narration, reflective commentary and immersive storytelling that allow readers to inhabit Krish's present moment emotionally and experientially.

TABLE: 5.6 COMPARATIVE OBSERVATION OF NOVEL AND ITS CINEMATIC ADAPTATION

Aspect	***2 States: The Story of My Marriage***	***2 States***
Nature of Continuous Present	Psychological and discursive, maintained through first-person narration	Visual and kinetic, maintained through linear sequence and editing

Narrative Strategy	Retrospective narration presented as ongoing, immersive experience	Sequential unfolding of events to create a sense of immediacy
Temporal Flow	Flexible, with digressions and reflective pauses	Linear, uninterrupted and fast-paced to maintain momentum
Emotional Continuity	Sustained through inner thoughts, commentary and reflection	Sustained through performances, dialogue and visual cues
Spatial Influence	Emotional continuity reinforced within familiar spaces (hostel, home, campus)	Spatial transitions indicate temporal progression and continuity
Handling of Gaps	Narrative bridges temporal gaps through anecdotes, humor and reflection	Temporal gaps compressed using montage, songs and establishing shots
Reader/Audience Experience	Reader experiences events as if unfolding in real time	Viewer experiences events as a continuous visual present
Medium-Specific Advantage	Allows depth of reflection while maintaining present tense effect	Provides perceptual immediacy and dynamic engagement
Limitations	Pauses or retrospection can slightly interrupt immediacy	Compression may reduce nuanced emotional reflection

The film, in contrast, relies on linear sequencing, visual continuity and cinematic pacing to create a perceptual sense of an ongoing present. While the novel emphasizes introspection and emotional nuance, the film foregrounds immediacy and momentum, compressing reflective pauses for clarity and audience engagement. Examining time as a continuous present highlights how adaptation preserves narrative flow while reshaping the temporal experience to suit visual storytelling.

5.2.7 Flashbacks

Flashbacks are essential narrative devices in both novel and film adaptation. They allow author and filmmaker to revisit past experiences in order to deepen characterization, reveal psychological layers and create emotional continuity. The manner in which flashbacks function in literature differs fundamentally from how they function in cinema, due to the varied expressive capacities of the two mediums. While the novels use language to reconstruct memory, the films rely on visual and auditory cues to re-present the past as experiential reality.

In *2 States: The Story of My Marriage* flashbacks appear primarily as interior recollections filtered through first-person narration. They are not objective events but subjective

reconstructions shaped by the narrators' emotional states, biases and levels of self-awareness. These flashbacks contribute to the psychological realism of Bhagat's fiction and help readers understand the inner motivations behind characters' choices.

In *2 States* movie, Krish frequently revisits memories of his childhood, especially the emotionally charged moments between his parents. He recalls episodes of conflict, parental dysfunction, pressure to excel academically and moments of emotional neglect. These flashbacks are crucial because they explain Krish's tendency to avoid confrontation, his desire for external validation and his longing for emotional stability. The memories also illuminate the origins of his strained relationship with his father, which becomes a central emotional conflict throughout the narrative.

Krish's flashbacks also include memories from his time at IIM and the early stages of his relationship with Ananya. Through these recollections, the narrative reveals how past disappointments, insecurities and academic pressures shaped his sense of identity. The literary description of these memories is introspective and emotionally layered, requiring the reader's participation in imagining the scenes and interpreting Krish's psychological development.

TABLE: 5.7 COMPARATIVE OBSERVATION OF NOVEL AND ITS CINEMATIC ADAPTATION

Aspect	***2 States: The Story of My Marriage***	***2 States***
Nature of Flashbacks	Reflective and narrative, integrated into Krish's first-person voice	Visual and clearly signaled, used sparingly to maintain linear flow
Frequency	Frequent, provides back story, cultural context and emotional depth	Selective, mainly to clarify motivations or past events
Purpose	Explains character development, family dynamics and cultural conflicts	Provides necessary context to support immediate narrative events
Temporal Integration	Past and present blend seamlessly through Krish's memories and anecdotes	Flashbacks are visually distinct via transitions, cross fades, or voiceovers
Emotional Effect	Enhances reader empathy and understanding of characters' thoughts and struggles	Offers audience clarity and emotional context without slowing pace
Narrative Control	Flexible, allows digressions, reflection and thematic resonance	Controlled, limited to maintain chronological narrative clarity

Medium-Specific Techniques	Internal monologue, dialogues, descriptive memories	Editing techniques, scene transitions, flashback sequences, occasional voiceovers
Reader/Audience Experience	Immerses readers in character's continuous consciousness	Keeps viewers oriented while providing essential past information

In *2 States*, flashbacks are employed differently in the novel and the film to suit the respective medium. The novel integrates flashbacks fluidly into Krish's first-person narration, allowing readers to relive past events, understand cultural and emotional complexities and perceive the story as a continuous psychological experience. The film, however, uses flashbacks sparingly and visually, marking them with editing cues or voiceovers to maintain linearity and audience comprehension. While the novel emphasizes reflective depth and temporal fluidity, the film prioritizes narrative clarity and pacing. Analyzing flashbacks as a comparative criterion reveals how adaptation transforms narrative memory into cinematic technique, balancing emotional insight with visual and temporal coherence.

5.2.8 Motion versus stasis

Stasis in *2 States: The Story of My Marriage* is primarily psychological, emotional and internal. Because the novels are narrated in the first person, the narrative world is shaped by the inner conflicts of Krish. Their hesitation, fear, insecurity and self-doubt create narrative pauses, slow down the storyline and intensify introspection.

In *2 States*, stasis is rooted in cultural tension and unresolved family conflict. Although Krish and Ananya love each other, the relationship is repeatedly halted by the cultural gap between their families. Krish's internal hesitation, his strained relationship with his father and his fear of rejection contribute to emotional immobility. These internal struggles manifest as narrative stagnation, where events seem to pause while Krish reflects on his insecurities and worries about acceptance. Cultural resistance from both families also creates a social stasis in which traditional expectations slow, interrupt or reverse emotional progress. Much of the novel's tension arises not from physical obstacles but from internal barriers and cultural conditioning.

In literary theory, such stasis reflects the inner subjective world of the protagonist. The novel relies on interior monologue, psychological detail and emotional reflection, which naturally

slow the pace of the narrative. Stasis functions as a narrative strategy that foregrounds internal struggle rather than external action, making emotional development the central axis of the novels.

In the film adaptation, motion becomes a central visual and narrative device that replaces the psychological stillness of the novels with physical activity, spatial transitions and dynamic cinematic rhythm. Unlike novels, films cannot linger too long on internal thought. Instead, they express emotional change through movement, travel, action and visual transitions. Motion becomes a metaphor for transformation, growth and emotional evolution.

In the film *2 States*, emotional development is represented through continuous physical and spatial movement. Travel between Delhi, Chennai and Ahmedabad become symbolic of Krish and Ananya's attempt to bridge cultural distance. University scenes show youthfulness and freedom, while family gatherings, temple visits, restaurants and wedding preparations create emotional momentum. Even conflicts are expressed through dynamic staging, such as heated arguments, abrupt departures or emotionally charged meetings. The constant physical movement mirrors the fluctuating emotional states of the protagonists and reflects their attempt to negotiate love across cultural boundaries.

TABLE: 5.8 COMPARATIVE OBSERVATION OF NOVEL AND ITS CINEMATIC ADAPTATION

Aspect	***2 States: The Story of My Marriage***	***2 States***
Nature of Motion	Psychological and emotional, internal development, dialogue and interactions drive movement	Physical and visual, characters' actions, journeys and spatial transitions create motion
Nature of Stasis	Prolonged reflection, internal conflict and family negotiations create narrative pauses	Moments of stillness in framing, dialogue, or montage signify emotional or relational tension
Narrative Function of Motion	Moves story forward through character decisions, cultural encounters and relationship progression	Advances plot through visible action, scene transitions and physical journeys
Narrative Function of Stasis	Emphasizes introspection, emotional processing and cultural contemplation	Highlights emotional pauses, hesitations, or dramatic tension visually

Temporal Impact	Motion and stasis are flexible; time expands or contracts based on narrative need	Motion dominates pacing, stasis is brief, maintaining momentum for cinematic clarity
Spatial Impact	Stasis often occurs within confined spaces (homes, hostels, offices) reflecting cultural or emotional tension	Motion involves shifting between cities, homes and cultural sites to visually represent narrative progress
Medium-Specific Techniques	Internal monologue, dialogues, anecdotal digressions for stasis, narrative progression for motion	Camera movement, tracking shots, montage for motion, static shots, close-ups, or silence for stasis
Reader/Audience Experience	Readers perceive motion as psychological or relational, stasis encourages reflection	Viewers perceive motion as physical and dynamic, stasis visually emphasizes pause or tension

In *2 States*, the interplay of motion and stasis operates differently in the novel and the film due to medium-specific affordances. The novel uses motion primarily as a vehicle for psychological, emotional and relational development, while stasis allows introspection and reflection on cultural and familial tensions. In contrast, the film emphasizes visible motion—through journeys, interactions and spatial transitions—while stasis is brief and visually signaled to maintain narrative pace. This comparison highlights how adaptation translates internal, reflective movement into external, observable action, balancing the novel's psychological depth with cinematic momentum. Motion versus stasis, therefore, underscores the shift from narrative introspection to perceptual and visual storytelling in the adaptation process.

5.2.9 Language and style

Language in *2 States* is central to building character identity, emotional depth and cultural atmosphere. Since novel employs first-person narrators, the linguistic style reflects the narrator's internal world and shapes the reader's interpretation of the narrative. Each narrator's command of language, cultural background and social position influences how events, emotions and conflicts are expressed.

In *2 States: The Story of My Marriage*, Krish's language is rich in humor, sarcasm and introspective commentary. His narration blends everyday Indian English with region-specific idioms from both Punjabi and Tamil cultures. This hybrid linguistic style reflects contemporary urban youth and gives cultural credibility to the interactions between families.

Krish's verbal expression often contains exaggerated humor and playful judgment, especially when describing cultural differences related to food habits, wedding traditions, parental behavior and communication styles. His narration allows the reader to experience the tension between cultures through a voice that is both emotionally invested and critically observant. The novel's language also reveals Krish's psychological insecurities and his desire for social approval. His humorous tone is often a defense mechanism against emotional discomfort and his verbal introspection exposes his struggles with career expectations, family pressure and romantic uncertainty.

In the film adaptation, language shifts from textual narration to spoken dialogue, sound, music and non-verbal expression. The film reinterprets linguistic identity through performance, accent, gesture, silence and audiovisual composition.

In the film *2 States*, Hindi replaces the English narration of the novel. This shift has major implications. Dialogue is delivered with region-specific accents, making cultural identity instantly recognizable. Punjabi characters speak with louder intonation and expressive gestures, while Tamil characters speak with formality, restraint and tonal simplicity. These vocal characteristics serve as cultural markers that the audience can immediately decode.

Since the film does not have access to Krish's internal monologue, emotional expression is conveyed through tone, pauses, body language and facial expression. Tension during family meetings, awkwardness during cultural exchanges and affection during romantic moments are communicated through performance rather than verbal introspection. The film relies heavily on the actors' vocal quality and delivery style to convey emotional depth that is described verbally in the novel.

Film theory suggests that cinematic language includes dialogue, but extends far beyond it. Music, background score, ambient noise, silence, tone, rhythm and even breathing patterns contribute to communication. Through these elements, the film expresses emotions that the novels articulate verbally. This indicates a fundamental shift from linguistic introspection to multimodal meaning-making.

The stylistic difference between the novel and the film reveals how each medium constructs narrative meaning using different expressive tools.

The novel depends on introspective narration, internal monologue and the psychological transparency of the narrator. Krish's sarcasm and reflective commentary create a humorous and intellectually engaging tone. The reader experiences the events through the narrator's thoughts, fears, biases and self-interpretations. This results in a narrative style that is deeply personal and psychologically revealing.

The film adopts a more expressive and emotionally intensified style. Without access to internal monologue, the films rely on performance, music, camera framing, color patterns and visual symbolism to convey emotional information. Background score heightens romantic intensity, while pauses and facial expressions communicate conflict or longing. The stylistic approach becomes more dramatic and sensory than the novel.

TABLE: 5.9 COMPARATIVE OBSERVATION OF NOVEL AND ITS CINEMATIC ADAPTATION

Aspect	***2 States: The Story of My Marriage***	***2 States***
Narrative Voice	First-person narration by Krish, reflective, humorous and introspective	Third-person cinematic perspective, conveyed through dialogues, visuals and interactions
Language	Conversational, witty and culturally rich, blends English with regional references and idioms	Simplified, colloquial dialogues, retains cultural references but prioritizes clarity for audience
Stylistic Devices	Humor, irony, anecdotes, internal monologue and cultural commentary	Visual symbolism, music, gestures and dialogues, humor delivered through performance and situational comedy
Tone	Light-hearted, humorous, reflective and emotionally nuanced	Entertaining, dramatic and emotionally expressive, tone enhanced by audiovisual elements
Dialogue	Reveals characters' personalities, cultural differences and family dynamics	Drives plot and character interactions, adapted for clarity, timing and performance
Pacing and Style	Flexible, allows digressions, detailed cultural commentary and reflective pauses	Condensed, sequences trimmed for cinematic rhythm and continuity
Medium-Specific Advantages	Depth of cultural and psychological insight through narrative voice	Emotional immediacy and clarity through visuals, music and actor performances
Reader/Audience Experience	Readers engage with Krish's internal thoughts, humor and cultural observations	Viewers perceive narrative and cultural differences through dialogue, visual cues and performance

In *2 States*, language and style are adapted differently to suit the strengths of the respective mediums. The novel employs Krish's first-person narrative to deliver humor, cultural commentary and introspective reflection, blending English with regional references to create a

rich, immersive reading experience. The film, however, transforms these elements into dialogue-driven interactions, visual symbolism and performance-based humor, prioritizing clarity and audience engagement. While the novel allows readers to inhabit the characters' internal worlds and appreciate nuanced cultural contrasts, the film emphasizes immediacy, visual storytelling and accessible expression. This comparison highlights how adaptation reshapes language and style, preserving thematic essence while translating narrative voice into cinematic form.

5.2.10 Sound versus silence

In *2 States: The Story of My Marriage* sound exists only as a descriptive element within the narrative. Since novel operates through language rather than sensory experience, sound is communicated indirectly through the narrator's interpretation of what they hear. This makes sound in the novel an extension of character perspective rather than an autonomous sensory feature.

In *2 States: The Story of My Marriage,* Krish describes sounds associated with college life, family gatherings, cultural rituals and tense domestic situations. The noise of Punjabi celebrations, the formal quietness of Tamil homes, the arguments between his parents and the soundscape of weddings and festivals are all filtered through his subjective emotional state. As a result, sound becomes a narrative tool that expresses his amusement, discomfort or emotional distress. The reader perceives sound through Krish's biases, memories and mood. This means the sound scape of the novel is constructed through interpretation rather than direct sensory immersion.

In novel, sound is symbolic rather than literal. It expresses mood, tension, cultural identity and emotional atmosphere, but it never becomes a sensory experience. Readers must imagine sound using the cues provided by the narrator, which makes sound a cognitive and interpretative feature rather than an immediate stimulus.

Film adaptations of *2 States: The Story of My Marriage* transforms sound into a multidimensional sensory tool that greatly enhances emotional depth, environmental realism and narrative rhythm. Cinema integrates dialogue, background music, ambient noise, silence and sound effects to create an immersive auditory landscape.

The soundscape of *2 States* is shaped by cultural contrast. Punjabi scenes are filled with lively music, loud conversation, wedding instruments and energetic vocal expression. Tamil scenes include classical music, quieter tonalities and more restrained sound patterns. These sonic differences communicate cultural identity as effectively as visuals. Romantic scenes use soft melodies, slow rhythmic music and intimate voice tones to amplify emotional connection. Conflict scenes incorporate raised voices, abrupt silence or intensified background scoring to convey tension. Sound becomes a narrative device that shapes the viewer's emotional experience.

TABLE: 5.10 COMPARATIVE OBSERVATION OF NOVEL AND ITS CINEMATIC ADAPTATION

Aspect	***2 States***	***2 States***
Nature	Conceptual and imaginative, sound and silence described through narration and dialogue	Actual auditory elements, music, background sounds, dialogues and ambient silence
Function of Sound	Emphasizes cultural settings, emotional reactions and social interactions	Enhances mood, conveys emotion and differentiates cultural environments
Function of Silence	Highlights introspection, hesitation, tension and unspoken emotions	Creates dramatic effect, emphasizes relational or emotional tension and pauses for reflection
Representation	Described through words, internal perception and narrative commentary	Achieved through audio track, diegetic and non-diegetic sound, pauses in dialogue and silence in key scenes
Emotional Effect	Engages reader's imagination, amplifies emotional depth and inner conflicts	Provides sensory immediacy, strengthens tension, humor, or emotional resonance visually and aurally
Medium-Specific Techniques	Written description, inner thoughts, reflective passages	Background score, sound design, dialogue delivery, ambient sounds and silence
Reader/Audience Experience	Readers imagine sounds and silences, creating a personal emotional interpretation	Viewers experience sounds and silences directly, producing immediate emotional impact
Integration with Narrative	Supports cultural, emotional and psychological layers of the story	Supports pacing, mood and cinematic storytelling while reflecting cultural and emotional nuances

In *2 States*, sound and silence are employed differently in the novel and film to suit the strengths of each medium. The novel uses descriptive narration and dialogue to evoke sounds and silences, engaging the reader's imagination and deepening emotional and cultural understanding. Silence in the novel often highlights introspection, hesitation or tension, allowing readers to dwell on unspoken emotions. The film, in contrast, uses actual auditory elements-dialogues, music, ambient sounds and deliberate pauses—to create immediacy and emotional resonance. Silence becomes a cinematic tool to emphasize tension or reflection, while sound conveys cultural context and mood dynamically. This comparative analysis shows how adaptation transforms imaginative, narrative sounds capes into perceptible, sensory experiences, balancing emotional depth with audiovisual impact.

5.2.11 Light

In literary text, light and color are not physically present but are evoked through descriptive language, metaphor and symbolic narration. In *2 States: The Story of My Marriage* light functions primarily as a figurative or emotional device rather than a literal visual element. Because the novel relies on the subjective perspectives of Krish, the treatment of light becomes deeply tied to internal psychology, emotional fluctuation and cultural symbolism.

In *2 States: The Story of My Marriage*, descriptive passages sometimes refer to light to express shifts in mood or emotional clarity. For example, moments of reconciliation or romantic intimacy are associated with brightness, warmth or clarity. Conversely, family conflicts or emotionally tense situations may be presented in darker tones or with implicit references to heaviness and discomfort. While the novel does not focus explicitly on light, the emotional atmosphere is shaped by how Krish describes spaces and moods. Light therefore becomes a symbolic indicator of hope, unity or emotional turbulence.

In novel, light does not exist visually but symbolically. It reflects emotional states and transitions, signals hope, conflict or uncertainty, mirrors cultural environments through narrative mood, enhances psychological depth through metaphor and tone.

Light in the novel is therefore an interpretative tool rather than a sensory phenomenon.

In the cinematic adaptation of *2 States: The Story of My Marriage*, light and color shift from symbolic literary devices to fully developed aesthetic tools. Cinema harnesses lighting design, color grading and visual composition to convey psychological meaning, cultural contrast and emotional atmosphere in ways that literature cannot replicate.

The film *2 States* uses light and color deliberately to differentiate cultural space, emotional tone and relationship dynamics. Romantic scenes between Krish and Ananya often use warm lighting, golden tones and soft focus to convey intimacy, comfort and emotional stability. Tamil family scenes employ subdued lighting, softer color palettes and minimalist visual design, reinforcing ideas of discipline, tradition and calmness. Punjabi family scenes use vibrant colors, energetic lighting and dynamic movement, visually representing cultural exuberance. Moments of tension between families shift into harsher or cooler lighting, indicating conflict and discomfort.

The film therefore transforms cultural differences into visual contrasts, using light and color as expressive tools that help audience perceive cultural identity instantly.

In film, light and color serve several aesthetic and narrative purposes such as they construct mood, atmosphere and emotional resonance. They communicate cultural and class identity visually. They guide audience attention to key actions or emotions. They symbolize internal states without reliance on dialogue.

Thus, the film uses light and color as expressive languages that convey meaning directly to viewers' senses.

A comparison of light and color across the novel and film reveals the fundamental distinction between literary and cinematic modes of representation. In the novel, light is symbolic, metaphorical and emotionally suggestive. Its meaning depends on narrative tone, descriptive language and psychological context. Readers interpret light through imagination and emotional inference. Whereas in the films, light and color are visual tools that shape mood and emotional atmosphere. Cultural and class differences are communicated immediately through aesthetic choices. Emotional tension is expressed through lighting shifts rather than verbal description.

The novel uses light figuratively to deepen psychological meaning, while the film uses light and color visually to create immediate sensory and emotional impact. This demonstrates how adaptation transforms symbolic literary imagery into concrete cinematic experience.

The use of light differs markedly between the novel and the film. The novel employs light metaphorically, using descriptive narration to reflect emotions, cultural nuances and thematic depth, allowing readers to interpret mood and psychological states.

TABLE: 5.11 COMPARATIVE OBSERVATION OF NOVEL AND ITS CINEMATIC ADAPTATION

Aspect	*2 States: The Story of My Marriage*	*2 States*
Nature	Metaphorical and symbolic, described through narration to reflect emotions, moods and cultural context	Visual and diegetic, lighting design, color grading and cinematography create mood and emphasis
Function	Conveys emotional states, transitions and thematic depth	Highlights mood, time of day, cultural settings and emotional tone
Emotional Significance	Light and darkness often symbolize clarity, confusion, happiness, or tension	Lighting, shadows and color schemes enhance audience perception of emotion and drama
Representation	Descriptive imagery in narration and character perception	Use of natural light, artificial lighting, filters and visual effects
Temporal and Spatial Role	Enhances perception of time and space metaphorically, tied to inner psychological states	Establishes temporal shifts, spatial orientation and continuity of scenes
Medium-Specific Techniques	Narrative description, symbolism, internal monologue	Cinematography, color palette, exposure, shadows and framing
Reader/Audience Experience	Readers interpret emotional and symbolic meaning of light	Viewers perceive mood, emotion and narrative significance visually and immediately
Integration with Narrative	Supports thematic, emotional and cultural layers of the story	Enhances cinematic storytelling, visual symbolism and audience engagement

In contrast, the film translates these symbolic functions into visual and cinematic forms, using lighting design, color grading and cinematography to convey emotion, highlight cultural settings and establish temporal or spatial context. While the novel emphasizes interpretive, symbolic

experience, the film provides immediate visual impact. Comparing light in both media demonstrates how adaptation shifts from metaphorical and psychological representation to perceptual and cinematic storytelling, preserving thematic resonance while engaging the audience visually.

5.3 Comparative Study of *Half Girlfriend* and *Half Girlfriend*

5.3.1 Visual and Verbal Description

In *Half Girlfriend*, verbal description is shaped by Madhav Jha's linguistic limitations and social insecurities. He narrates his experiences in simple English mixed with Bihari expressions. His language reflects his discomfort in elite spaces where English proficiency marks social privilege. Therefore, the descriptive passages often highlight feelings of inadequacy, distance and aspiration.

Madhav's descriptions of Delhi University's elite spaces are filled with awe and emotional tension. He describes architecture, fashion, language and social behaviors not from a position of equality but from the perspective of someone trying to fit in. Similarly, his descriptions of rural Bihar rely on cultural familiarity, using imagery of simplicity, community life and personal belonging. The contrast between urban and rural spaces is entirely linguistic, reflecting his emotional and socio-economic journey.

The novel uses introspective language to portray Madhav's longing for Riya. His romantic feelings are described through emotional metaphors, sensory imagination and deeply personal reflection. Thus, verbal description becomes a psychological gateway into his emotional world.

The film's visual description focuses heavily on class difference and emotional distance. The elite university environment is portrayed using modern architecture, sleek interiors, stylish clothing, English-speaking crowds and a cosmopolitan aesthetic. Bihar is depicted through earthy tones, rural landscapes, traditional clothing and community-oriented settings. These visual contrasts communicate socio-economic separation more powerfully than verbal narration.

The film also uses spatial design to portray emotional longing. When Madhav and Riya are emotionally distant, scenes use physical separation through camera framing, background blur,

lighting contrast and spatial emptiness. New York scenes use cold color tones, urban landscapes and reflective lighting to visualize Madhav's emotional isolation during his search for Riya. Visual storytelling transforms internal emotional states into external cinematic experiences.

According to film semiotics, cinema communicates meaning not through words but through visual signs such as color, spatial proximity, costume and lighting. Therefore, visual description in the film creates meaning that is immediate, collective and culturally recognizable, unlike the subjective verbal description in the novels.

Verbal description in the novel functions as a psychological and cultural filter, while visual description in the film offers a direct sensory experience. What the novel expresses through humor, reflection or emotional commentary becomes visually embodied in the films through cinematic language. This demonstrates the core principle of adaptation: the transformation of internal verbal imagery into external visual representation.

TABLE: 5.12 COMPARATIVE OBSERVATION OF NOVEL AND ITS CINEMATIC ADAPTATION

Aspect	***Half Girlfriend***	***Half Girlfriend***
Mode of Expression	Relies primarily on verbal narration and first-person storytelling by Madhav, using language to convey emotions, background and social context.	Relies on visual storytelling where meaning is communicated through images, performance, music and cinematic composition.
Character Presentation	Characters are described verbally with emphasis on inner thoughts, insecurities and emotional struggles, especially Madhav's self-doubt.	Characters are shaped visually through actors' body language, facial expressions, costumes and on-screen chemistry.
Emotional Depth	Emotional states such as love, rejection, aspiration and pain are articulated through internal monologue and reflective narration.	Emotions are externalized through close-ups, silence, background score and visual metaphors rather than explicit explanation.
Language Barrier Theme	Madhav's weak English and linguistic insecurity are explained verbally, with narrative commentary on class and educational divide.	The language barrier is shown visually through classroom scenes, public speaking moments and reactions of other characters.
Romantic Relationship	The unconventional 'half girlfriend' relationship is explored through dialogue, introspection and narrative reflection.	The relationship is conveyed through visual proximity, distancing, song sequences and symbolic framing.

Social and Cultural Setting	Rural Bihar and urban Delhi are verbally contrasted through descriptive passages and narrative commentary.	Regional contrast is emphasized visually through locations, landscapes, costumes and lighting styles.
Conflict Representation	Conflicts are explained with psychological reasoning and personal justification by the narrator.	Conflicts are dramatized through visual confrontation, pacing, editing and spatial separation of characters.
Use of Silence	Silence is often filled with narrative explanation or emotional reflection.	Silence becomes a powerful visual device, allowing pauses, glances and unspoken tension to convey meaning.
Reader / Viewer Engagement	Encourages readers to imagine scenes and emotions through verbal cues and subjective narration.	Guides viewers' interpretation directly through visual cues controlled by the camera eye.
Narrative Authority	Strong narrative authority lies with the narrator, shaping perception through selective verbal description.	Narrative authority shifts to the camera and director, determining emphasis through framing and visual rhythm.

The comparison of verbal and visual description in *Half Girlfriend* reveals how the same narrative undergoes a significant transformation when adapted from novel to film. The novel depends on verbal narration and introspective language to explore Madhav's emotional vulnerability, linguistic insecurity and social aspirations, allowing readers intimate access to his inner world. In contrast, the film translates these verbal descriptions into visual expressions through performance, mise-en-scene, music and silence, thereby externalizing internal conflicts. While the novel privileges psychological depth through telling, the film emphasizes emotional immediacy through showing. This shift from verbal to visual mode highlights the medium-specific strategies of literature and cinema and underscores adaptation as a process of reinterpretation rather than mere replication.

5.3.2 The theory of camera eye and fictional narrator

Madhav's narration is structurally and emotionally different. His limited English, rural background and deep insecurities shape the linguistic and emotional structure of the narrative. He often misunderstands situations, misreads social cues and reveals his vulnerability through simple language. His diary entries, inner thoughts and emotional reflections show his longing, frustration and confusion. The reader perceives Riya, university spaces and urban culture

through Madhav's emotional lens, which is often filled with admiration, inferiority and romantic idealization.

In both novels, the narrator functions as the focalizer. According to narratology, focalization determines what is seen, how it is seen and with what emotional coloring it is perceived. Because both narrators are emotionally involved in their stories, the narrative tone remains subjective, emotionally charged and psychologically revealing. The reader experiences the world not as it is but as the narrator believes or feels it to be.

In *Half Girlfriend*, the camera offers a richer and more emotionally layered perspective than Madhav's limited narration. The viewer witnesses Riya's private emotions, family dynamics, lifestyle and solitude, which the novel only suggests indirectly through Madhav's interpretation. Scenes that show Riya alone, such as playing music, sitting silently or reflecting on her life, reveal her emotional complexity.

The camera also highlights class differences through spatial framing. Elite spaces are filmed with wide angles, bright lighting and polished visual textures, while Bihar is shown through earthy colors, close framing and naturalistic imagery. These visual cues provide objective representations of social distance without depending on Madhav's voice.

Film theorists argue that the camera constructs a multilayered, multi-perspective world. The camera can follow different characters, switch viewpoints, show parallel actions and give viewers access to emotional spaces that are inaccessible in first-person narration. It enables a collective viewpoint that reflects social diversity, emotional complexity and cultural plurality.

A comparison of narrator and camera perspective reveals fundamental differences between literary and cinematic modes of storytelling.

In *Half Girlfriend*, the contrast between the fictional narrator of the novel and the camera eye of the film highlights a crucial shift in narrative expression from verbal introspection to visual representation. The novel depends heavily on Madhav Jha's first-person narration to articulate his insecurities, linguistic inadequacy and emotional confusion, as seen in his admission that *"English was like a wall between us."*

TABLE: 5.13 COMPARATIVE OBSERVATION OF NOVEL AND ITS CINEMATIC ADAPTATION

Aspect	*Half Girlfriend*	*Half Girlfriend*
Narrative Agency	The novel is narrated in the first person by Madhav Jha, who recounts his personal journey of love, aspiration and inadequacy.	The camera eye replaces the narrator, presenting Madhav's story through visual sequencing and performance.
Point of View	Highly subjective and confessional, shaped by Madhav's emotional vulnerability and self-doubt. He admits: *"I am a Bihari boy who struggled with English."*	The camera adopts an external viewpoint, allowing the audience to observe Madhav's struggles rather than hear them articulated.
Access to Inner Consciousness	Direct access to Madhav's thoughts and insecurities: *"I knew I wasn't good enough for her, but I still wanted her."*	Psychological states are conveyed through silence, facial expression, body language and music.
Reliability of Narration	Madhav's narration is emotionally biased, reflecting his limited understanding of Riya and relationships.	The camera eye appears relatively neutral, giving equal visual space to Riya's perspective through framing and reaction shots.
Representation of Emotional Conflict	Emotional turmoil is verbally analyzed by the narrator, often accompanied by regret and self-criticism.	Conflict is dramatized visually, especially in confrontational scenes and moments of emotional distance.
Mediation of Language Barrier	Madhav's linguistic inferiority is repeatedly emphasized through narration: *"English was like a wall between us."*	The language gap is shown through awkward pauses, hesitant dialogue delivery and visual discomfort.
Temporal Control	The narrator shifts between memory, reflection and confession, moving freely across time.	The camera follows a largely linear narrative, with emotional progression conveyed through visual continuity.
Reader / Viewer Engagement	Readers engage with Madhav's inner voice and personal justification of events.	Viewers interpret meaning through visual cues, drawing conclusions without verbal explanation.

This confessional voice places readers inside the narrator's consciousness, allowing them to experience events through his emotional filter. In contrast, the film eliminates this internal monologue and relies on the camera eye to externalize psychological conflict through performance, silence and cinematic composition. Madhav's vulnerability is no longer told but shown—through hesitant speech, restrained gestures and emotive background music. This transformation exemplifies the cinematic principle of "showing" in place of literary "telling," demonstrating how the camera eye reconstructs narrative authority while preserving the

thematic essence of the original text. Thus, the adaptation of *Half Girlfriend* illustrates how narrative subjectivity is reshaped in the transition from fiction to film without diminishing emotional depth.

5.3.3 Montage: multiple points of view

Montage, as a cinematic technique, enables the representation of multiple points of view through the juxtaposition of shots. Unlike literary narration, which often depends on a dominant narrative consciousness, montage allows cinema to present simultaneous emotional, psychological and social perspectives without verbal mediation. Eisenstein's concept of montage suggests that meaning is produced not by individual images but by their collision and arrangement. In adaptation, montage becomes crucial in transforming the single, subjective voice of the novel into a plural visual discourse.

In the novel, Madhav's narration limits perspective to his own emotional understanding. He confesses, *"I knew I wasn't good enough for her, but I still wanted her,"* positioning Riya primarily as an object of desire and emotional confusion. Her silence and withdrawal are interpreted through Madhav's insecurity, leaving little narrative space for her independent subjectivity.

The film counters this narrative limitation through montage. Scenes are structured through alternating shots between Madhav's longing and Riya's emotional restraint, allowing the audience to witness the imbalance of expectation and communication. Montage thus decentralizes narrative authority and visually constructs emotional misunderstanding rather than verbally explaining it.

Moreover, montage in the film incorporates social perspectives-class difference, linguistic anxiety and public judgment-by intercutting private emotional moments with public spaces such as college campuses, basketball courts and social gatherings. This plurality of viewpoints intensifies the thematic complexity of the narrative.

The use of montage in the film adaptation of *Half Girlfriend* fundamentally transforms the narrative structure by introducing multiple points of view absent in the novel's single-voiced narration. While the novel confines perspective to Madhav Jha's first-person account—where

emotional conflict and miscommunication are verbally analyzed-the film employs montage to juxtapose Madhav's desire, Riya's emotional distance and societal pressures within the same narrative frame. Statements such as *"English was like a wall between us"* are no longer merely spoken but visually enacted through fragmented conversations and expressive silences. Montage thus replaces narrative explanation with visual plurality, allowing meaning to emerge from contrast rather than commentary. As a comparative criterion, montage highlights the cinematic capacity to democratize perspective and externalize internal conflict, demonstrating how film adaptation expands narrative complexity by shifting from subjective telling to multi-perspectival showing.

TABLE: 5.14 COMPARATIVE OBSERVATION OF NOVEL AND ITS CINEMATIC ADAPTATION

Aspect	***Half Girlfriend***	***Half Girlfriend***
Narrative Authority	Single, dominant point of view—Madhav's first-person narration.	Multiple points of view created through cross-cutting and parallel shots.
Representation of Perspective	Riya is largely seen through Madhav's emotional interpretation.	Montage visually balances Madhav's and Riya's emotional states.
Emotional Conflict	Emotional conflict is analyzed and verbalized by Madhav.	Conflict is constructed through juxtaposed reactions, silences and gestures.
Miscommunication	Explained retrospectively by the narrator.	Shown through montage of broken conversations, pauses and spatial distance.
Language Barrier	Verbally emphasized: *"English was like a wall between us."*	Visually represented through hesitation, interrupted speech and contrasting expressions.
Social Context	Social pressure and class difference are narrated.	Montage inserts societal gaze through crowd shots and public spaces.
Time and Emotional Progression	Emotional growth unfolds linearly through narration.	Montage compresses time, showing emotional shifts across sequences.
Reader / Viewer Engagement	Readers align closely with Madhav's emotions.	Viewers negotiate meaning from competing visual viewpoints.

In *Half Girlfriend*, the novel relies heavily on Madhav Jha's first-person narration, which structures the entire narrative through his emotional perception. The film, however, replaces this

narrative monopoly with montage, enabling the viewer to experience events from Madhav's, Riya's and society's perspectives simultaneously. This shift is particularly significant in a narrative shaped by misunderstanding, emotional imbalance and unequal communicative power.

5.3.4 Time: cinematic and fictional

Time functions as a crucial comparative criterion in the study of Chetan Bhagat's *Half Girlfriend* and its cinematic adaptation directed by Mohit Suri, as both media handle temporality through distinct narrative logics. While the novel constructs time through reflective narration, memory and interior monologue, the film reshapes time visually and rhythmically through editing, montage and linear progression. The contrast between fictional time and cinematic time reveals how adaptation transforms narrative depth into sensory immediacy.

In the novel, fictional time is largely psychological and retrospective. The story unfolds through Madhav Jha's first-person narration, where past events are recollected, reordered and emotionally filtered. Time in the novel is elastic: significant moments—such as Madhav's emotional struggles with language, his longing for Riya and his social insecurities—are prolonged through introspection and reflection. Long temporal gaps, especially during Riya's disappearance from Madhav's life, are narrated through summaries, memories and emotional aftermath rather than detailed chronology. This allows the novel to privilege inner time, where emotional intensity matters more than chronological accuracy. Fictional time thus moves fluidly between past and present, shaped by memory and subjective experience.

In contrast, the film operates within the constraints and possibilities of cinematic time, which is primarily linear, compressed and visually structured. The adaptation condenses the novel's extended temporal spans into a limited runtime, often using montage sequences, songs and visual ellipses to indicate the passage of time. Emotional development that unfolds gradually in the novel is translated into swift visual cues—changing locations, costume transitions and musical interludes. Flashbacks are used sparingly and are clearly marked, ensuring narrative clarity and audience accessibility. Cinematic time foregrounds external action and visual continuity, minimizing prolonged pauses for introspection.

A key difference lies in the handling of waiting and absence. In the novel, Madhav's waiting for Riya is stretched across chapters, emphasizing emotional stagnation and uncertainty. Time feels slow and burdensome, mirroring the protagonist's inner turmoil. In the film, this prolonged absence is condensed into brief sequences, where emotional loss is suggested rather than deeply explored. The cinematic representation prioritizes narrative momentum over psychological duration.

Moreover, the novel allows time to function as a space for growth, especially in Madhav's gradual self-realization and emotional maturity. The film, however, presents growth as a series of visible milestones—success, reunion and reconciliation—achieved within a more accelerated temporal framework.

To sum up, *Half Girlfriend* demonstrates how fictional and cinematic time operate according to the expressive capacities of their respective media. The novel's fictional time is expansive, reflective and emotionally layered, enabling readers to inhabit the protagonist's psychological journey. The film's cinematic time is compressed, linear and visually driven, translating internal states into observable action. As a comparative criterion, time highlights how adaptation reshapes narrative experience—transforming inward duration into outward motion while inevitably sacrificing certain temporal subtleties of the original text.

The comparative analysis of fictional and cinematic time in *Half Girlfriend* reveals how narrative temporality is reshaped in the process of adaptation. The novel employs fictional time as a flexible and introspective medium, allowing emotional states, memories and psychological growth to unfold gradually and unevenly.

TABLE: 5.15 COMPARATIVE OBSERVATION OF NOVEL AND ITS CINEMATIC ADAPTATION

Aspect	***Half Girlfriend***	***Half Girlfriend***
Nature of Time	Psychological, subjective and reflective	Objective, linear and visually structured
Narrative Progression	Non-linear movement shaped by memory and recollection	Mostly linear progression with minimal flashbacks

Pace of Time	Elastic and uneven, emotionally intense moments are prolonged	Compressed and accelerated due to runtime constraints
Representation of Past	Reconstructed through Madhav's first-person narration	Shown through clearly marked flashback sequences
Passage of Time	Suggested through narration, summary and emotional reflection	Indicated through montage, songs, visual ellipses
Waiting and Absence	Extended duration emphasizing emotional stagnation and longing	Condensed sequences suggesting loss without prolongation
Inner vs Outer Time	Dominated by inner, psychological time	Dominated by external, observable action
Temporal Gaps	Filled with memories, letters and emotional commentary	Bridged through editing techniques and visual continuity
Character Development	Gradual, slow evolution over extended fictional time	Rapid development through key narrative milestones
Reader/Audience Experience	Invites deep emotional immersion and reflection	Ensures narrative clarity, momentum and visual engagement

In contrast, the film reorganizes this temporal complexity into a linear and compressed cinematic structure, relying on visual cues, montage and music to suggest the passage of time. While the novel emphasizes duration, waiting and inner conflict, the film prioritizes continuity, pace and audience accessibility. Thus, time as a comparative criterion highlights the shift from inward, reflective narration to outward, visually driven storytelling, demonstrating how cinematic adaptation transforms experiential depth into temporal efficiency.

5.3.5 Time and space/ spatio- temporal problems

In *Half Girlfriend*, the narrative also progresses linearly from college to separation and eventual reunion, yet it possesses a cyclic emotional rhythm. Madhav often revisits moments with Riya in his mind, creating emotional loops within a linear structure. His memories are triggered by diary entries, photographs, personal reflections and sudden emotional impulses.

Time in this novel is also marked by major transitions: movement from Bihar to Delhi, emotional highs and lows in the relationship, the prolonged separation period and the later stage in New York. What distinguishes this novel is its intense focus on emotional memory, which stretches time within specific scenes but compresses it in others. Madhav's longing, insecurity

and frustration structure the temporal rhythm, making time feel slow during emotional stagnation and fast during transformative events.

Space in *Half Girlfriend* emphasizes class difference, cultural identity and personal aspiration.

Bihar represents simplicity, emotional grounding and social struggle. Delhi's elite university represents privilege, urban sophistication and linguistic exclusivity. New York represents global ambition, emotional searching and personal reinvention. Madhav's relationship with each space reflects his emotional journey, from insecurity in Delhi to belonging in Bihar and eventual transformation in New York.

In film *Half Girlfriend*, the visual contrast between Bihar, Delhi and New York is stark and emotionally charged. Cinematography highlights rural textures in Bihar, modern sophistication in Delhi and cold loneliness in New York. Space becomes a direct reflection of Madhav's emotional state.

The significance of space is observed from spatial theorists like Henri Lefebvre and Michel Foucault like space is socially produced and culturally encoded. Cinematic space communicates identity through visual signs. Literary space communicates identity through subjective interpretation.

Thus, space in adaptation becomes an expressive tool that reinforces themes of cultural difference, class inequality, romantic longing and emotional transition.

TABLE: 5.16 COMPARATIVE OBSERVATION OF NOVEL AND ITS CINEMATIC ADAPTATION

Aspect	***Half Girlfriend***	***Half Girlfriend***
Nature of Time	Psychological, reflective and subjective	Linear, continuous and visually regulated
Temporal Structure	Retrospective narration shaped by memory and emotional recall	Chronological progression with limited flashbacks
Pace of Narrative Time	Elastic, emotionally charged moments are prolonged	Compressed and accelerated due to cinematic runtime
Representation of Space	Verbally constructed through detailed description and commentary	Visually presented through locations, framing and mise-en-scène

Spatio-Temporal Shifts	Smoothly handled through narration and memory	Executed through editing, montage and establishing shots
Time–Space Relationship	Time expands within emotional spaces (hostel, home, isolation)	Space signals temporal progression and narrative phases
Cultural & Social Space	Social hierarchies and linguistic divide explained through narration	Cultural difference shown through visuals, accents and settings
Temporal Gaps	Filled with summaries, memories and letters	Bridged through songs, visual ellipses and montage
Conflict in Space	Private spaces intensify inner conflict and emotional alienation	Public and private spaces dramatize emotional distance visually
Spatio-Temporal Problems	Multiple locations and time gaps require interpretive reading	Condensed time–space representation risks simplification

The comparative study of time and space in *Half Girlfriend* reveals how spatio-temporal dynamics are reshaped in adaptation. In the novel, fictional time and space function subjectively, allowing emotional duration and psychological conflict to unfold gradually across narrated locations. Time often stretches within confined spaces, emphasizing Madhav's loneliness, linguistic insecurity and emotional longing. In contrast, the film organizes time and space through a linear, visually coherent structure in which locations mark narrative transitions and emotional shifts. While the novel privileges depth and interiority by weaving time into reflective spaces, the film prioritizes immediacy and continuity by compressing temporal spans and foregrounding visual settings. Thus, spatio-temporal comparison underscores the shift from inward, interpretive storytelling to outward, cinematic representation, highlighting both the gains in visual clarity and the loss of temporal complexity in the adaptation.

5.3.6 Time as a continuous present

The concept of time as a continuous present refers to the narrative technique where events are experienced as unfolding in an ongoing "now," creating immediacy and emotional engagement, even when recounting past events. In the context of *Half Girlfriend*, examining this criterion reveals how the novel and its cinematic adaptation differently construct temporal immediacy to engage the audience.

In the novel, the continuous present is largely psychological and discursive. Madhav Jha narrates the story in the first person, recounting his experiences with Riya while infusing the narrative with reflections, emotions and commentary that make past events feel immediate. Though the story spans months and years, the narration often gives the sense that events are happening in real time. Moments such as Madhav's initial interactions with Riya, his struggles with language and his longing during her absence are narrated with present-like intensity, immersing readers in his emotional experience. Temporal continuity is sustained even when the narrative moves backward or forward in time, as the focus remains on Madhav's ongoing emotional perception rather than the strict chronology of events.

The film, however, constructs the continuous present primarily through linear and visual means. Events unfold in a chronological order, with minimal use of flashbacks, maintaining the viewer's sense of an uninterrupted flow of action. Cinematic techniques—such as real-time sequences, visual continuity, establishing shots and montage—reinforce the feeling that the story is happening in an ongoing "now." Emotional tension and character development are conveyed through gestures, expressions, dialogues and the pacing of scenes, allowing the audience to experience the progression of Madhav and Riya's relationship as a continuous temporal flow. Songs and montages also compress longer periods, sustaining the sense of an ongoing present without breaking narrative momentum.

A critical distinction between the two media lies in how continuity is achieved. In the novel, the continuous present is maintained through Madhav's reflective voice and internal emotional life, giving readers access to subjective time and feelings. In the film, continuity is maintained externally, through cinematic rhythm, scene transitions and visual storytelling, focusing on perceptual immediacy rather than psychological depth. While the novel allows temporal elasticity, the film prioritizes clarity and pacing, compressing events while retaining the narrative's emotional core.

In summing up, both the novel and film versions of *Half Girlfriend* employ time as a continuous present, but with medium-specific strategies. The novel immerses readers in the protagonist's ongoing emotional experience, blending past and present into a psychologically continuous narrative. The film, conversely, delivers a visually and temporally continuous experience, guiding viewers through sequential events with perceptual immediacy. Comparing these

approaches highlights how adaptation transforms narrative techniques to preserve immediacy while negotiating the demands of cinematic storytelling.

TABLE: 5.17 COMPARATIVE OBSERVATION OF NOVEL AND ITS CINEMATIC ADAPTATION

Aspect	***Half Girlfriend***	***Half Girlfriend***
Nature of Continuous Present	Psychological and discursive, maintained through first-person narration	Visual and kinetic, maintained through linear scene progression and editing
Narrative Strategy	Retrospective narration presented as ongoing, immersive experience	Sequential unfolding of events to create immediacy
Temporal Flow	Flexible, with reflective pauses and memory-based digressions	Linear, uninterrupted and compressed for cinematic pacing
Emotional Continuity	Sustained through Madhav's inner thoughts, reflections and emotional commentary	Sustained through dialogues, expressions, performances and visual cues
Spatial Influence	Emotional continuity reinforced within key spaces (hostel, home, Riya's absence)	Spatial transitions and visual cues indicate temporal progression and emotional shifts
Handling of Gaps	Filled with letters, memories and narrative summaries	Bridged through montage, songs and visual ellipses
Reader/Audience Experience	Readers experience events as if happening in real time, with immersive emotional depth	Viewers perceive events as unfolding continuously on screen, with perceptual immediacy
Medium-Specific Advantage	Allows deep reflection and psychological insight	Provides dynamic engagement and maintains narrative momentum
Limitations	Pauses for reflection can slow the perception of immediacy	Compression may reduce nuanced emotional introspection

In *Half Girlfriend*, time as a continuous present is realized differently in the novel and the film, reflecting the capacities of each medium. The novel sustains continuity through Madhav's first-person narration, reflective commentary and emotional depth, allowing readers to inhabit his ongoing psychological and emotional experiences. The film, on the other hand, constructs a continuous present through linear sequencing, visual continuity and cinematic pacing, offering viewers perceptual immediacy and momentum. While the novel emphasizes introspection and the subjective flow of time, the film foregrounds action, location and performance to maintain

the illusion of an uninterrupted present. Examining time as a continuous present thus highlights how adaptation reshapes temporal experience, preserving immediacy while translating psychological continuity into cinematic visibility.

5.3.7 Flashbacks

In *Half Girlfriend*, flashbacks are woven into the narrative through diary entries, internal monologue and emotional reconstruction. Madhav's memories of meeting Riya, playing basketball with her and sharing intimate interactions appear in a fragmented, emotionally driven manner. These recollections often arise when Madhav feels loss or confusion, making memory a crucial element of his narrative voice.

The novel uses flashbacks to highlight Madhav's vulnerability, linguistic insecurity and romantic longing. He frequently revisits moments when he felt judged or excluded due to his English proficiency. The flashbacks also include memories of his childhood in Bihar, his mother's influence and the socio-economic struggles that shaped his worldview. These glimpses into the past explain why Madhav feels unworthy of Riya and why his emotional journey involves insecurity, aspiration and self-discovery.

The literary purpose in novel, flashbacks perform several narrative functions like they reveal the psychological origins of present behavior. They add depth to character motivation. They establish emotional continuity across time. They provide contrast between past insecurity and present transformation. They structure the narrative through cycles of memory, reflection and action.

These flashbacks are inherently introspective and depend on linguistic techniques such as tone, metaphor, reflection, sensory imagination and emotional commentary.

In the film adaptation, flashbacks shift from reflective recollection to visually enacted sequences. Instead of telling the audience about the past, cinema shows it directly, utilizing the full expressive potential of visual and auditory storytelling. Flashbacks in film are stylistically marked through lighting changes, music, editing transitions and performance cues.

In *Half Girlfriend*, flashbacks are more frequent and visually expressive, because the story itself is largely built around memory and emotional reconstruction. The film uses blurred focus, slow

transitions, gentle lighting and emotionally charged music to create a distinct memory-like atmosphere.

Key flashback scenes include Madhav and Riya playing basketball, sharing personal conversations and experiencing moments of emotional tension. These visual reconstructions are accompanied by voice-over narration taken from Madhav's diary, which preserves the introspective tone of the novel while transforming it into a cinematic device.

Flashbacks involving Bihar and Madhav's childhood add cultural context and help establish his emotional connection to home. Scenes set in New York frequently trigger flashbacks of India, reinforcing Madhav's sense of longing, confusion and emotional displacement.

The cinematic purpose of flashback in film, flashbacks serve several cinematic functions. They transform subjective memory into visible experience. They evoke emotional immediacy through music and imagery. They bridge temporal gaps in the narrative. They intensify emotional scenes by showing key moments from the past. They maintain narrative continuity without extensive dialogue.

Flashbacks in cinema therefore become powerful emotional tools that influence pacing, mood and character understanding.

TABLE: 5.18 COMPARATIVE OBSERVATION OF NOVEL AND ITS CINEMATIC ADAPTATION

Aspect	***Half Girlfriend***	***Half Girlfriend***
Nature of Flashbacks	Psychological and reflective, integrated into Madhav's first-person narration	Visual and narrative, clearly marked through editing, transitions, or montage
Frequency	Frequent, used to provide context, emotional depth and back story	Selective, used sparingly to maintain linear narrative flow
Purpose	Reveals past experiences, emotional history and character motivation	Provides essential back story and clarifies current narrative events
Temporal Integration	Blends past and present seamlessly within Madhav's consciousness	Flashbacks are visually and temporally separated from the present through cinematic cues

Emotional Effect	Enhances reader's understanding of Madhav's inner life and emotional development	Enhances audience comprehension without slowing narrative momentum
Narrative Control	Flexible, allows shifts in time for emphasis, reflection, or thematic resonance	Controlled, avoids confusion and maintains continuity in filmic time
Medium-Specific Techniques	Internal monologue, memory sequences, letters, dialogues	Cross fades, voiceovers, visual cues, montage and scene transitions
Reader/Audience Experience	Deepens empathy and engagement by reliving events with the narrator	Provides clarity and emotional context while keeping the story moving

In *Half Girlfriend*, flashbacks serve as a vital narrative device in the novel and the film, but their implementation differs according to the medium. In the novel, flashbacks are fluidly integrated into Madhav's reflective narration, allowing readers to experience past events as part of his continuous consciousness, deepening emotional resonance and character understanding. The film, however, employs flashbacks more selectively and visually, marking them clearly through editing, montage or voiceovers to ensure narrative clarity and maintain pacing. While the novel emphasizes psychological depth and temporal fluidity, the film prioritizes perceptual immediacy and linear coherence. Comparing flashbacks thus highlights how adaptation reshapes temporal storytelling, balancing emotional insight with cinematic clarity.

5.3.8 Motion versus statis

In *Half Girlfriend,* stasis emerges from Madhav's emotional vulnerability, linguistic insecurity and acute feelings of inferiority. His difficulty speaking fluent English places him at the margins of elite university life, making him reluctant to express his feelings or assert his identity. Emotional stasis arises from his fear of humiliation, his hesitation to communicate openly and his belief that he is unworthy of Riya's affection. Class disparity forms another layer of stasis, as Madhav perceives himself as socially inadequate compared to Riya and the world she occupies. Because the narration is filtered through his self-critical voice, readers experience prolonged emotional pauses where progress in the relationship is stalled by personal and social limitations.

In literary theory, such stasis reflects the inner subjective world of the protagonist. The novel relies on interior monologue, psychological detail and emotional reflection, which naturally slow the pace of the narrative. Stasis functions as a narrative strategy that foregrounds internal struggle rather than external action, making emotional development the central axis of the novel.

In the film adaptation, motion becomes a central visual and narrative device that replaces the psychological stillness of the novels with physical activity, spatial transitions and dynamic cinematic rhythm. Unlike novels, films cannot linger too long on internal thought. Instead, they express emotional change through movement, travel, action and visual transitions. Motion becomes a metaphor for transformation, growth and emotional evolution.

In *Half Girlfriend*, motion is even more central to the cinematic narrative. Basketball becomes a physically expressive metaphor for ambition, passion and emotional connection between Madhav and Riya. The game introduces energy and rhythm into the narrative, contrasting Madhav's internal struggle with outward dynamism. Delhi's nightlife scenes show exposure to new social environments, while Bihar's rural settings ground the story in cultural identity and emotional roots. The film's sequences in New York bring global movement into the narrative and represent Madhav's search for closure and reconnection. These scenes visually externalize his inner emotional journey, reflecting transformation, determination and longing through physical travel.

Film theory emphasizes that motion is central to cinematic storytelling. Camera movement, character mobility, spatial exploration and choreographed sequences create emotional meaning that novels communicate through introspection. Motion allows the film to transform psychological tension into visible narrative progression.

TABLE: 5.19 COMPARATIVE OBSERVATION OF NOVEL AND ITS CINEMATIC ADAPTATION

Aspect	***Half Girlfriend***	***Half Girlfriend***
Nature of Motion	Psychological, emotional and relational, movement occurs through interactions, introspection and narrative progression	Physical and visual, movement is shown through actions, travel and scene transitions

Nature of Stasis	Reflective pauses, emotional turmoil land waiting periods, prolonged internal focus	Visual stillness, slowed sequences, or quiet moments to signify emotional tension
Narrative Function of Motion	Drives the story via Madhav's interactions with Riya, family conflicts and personal growth	Advances plot through physical journeys, meetings and visual sequences of change
Narrative Function of Stasis	Allows exploration of Madhav's emotional depth, longing and introspection	Highlights emotional or relational tension, often through close-ups, silence, or minimal movement
Temporal Impact	Motion and stasis influence perceived duration, introspective moments expand time	Motion dictates pacing, stasis is brief to maintain narrative momentum and audience engagement
Spatial Impact	Emotional stasis often occurs in confined spaces (hostel, home, isolation)	Motion spans multiple locations, visualizing the journey of characters' relationship and growth
Medium-Specific Techniques	Inner monologues, letters, dialogues for stasis, narrative events for motion	Camera movement, tracking shots, montages for motion, static shots, slow frames, or silence for stasis
Reader/Audience Experience	Readers engage with psychological and emotional motion, stasis invites reflection	Viewers experience perceptual motion, stasis emphasizes pause, tension, or mood

Motion and stasis are realized differently in the novel and the film, reflecting the strengths of each medium. The novel uses motion to chart Madhav's emotional and relational journey, while stasis allows for prolonged reflection on longing, emotional conflict and personal growth. The film translates these internal processes into physical motion across locations and visually dynamic sequences, with stasis indicated through silence, close-ups or slowed action to maintain narrative tension. This comparative analysis demonstrates how adaptation transforms introspective, psychological movement into observable cinematic motion, balancing emotional depth with visual storytelling and narrative momentum.

5.3.9 Language and style

The linguistic style of *Half Girlfriend* differs completely because Madhav Jha occupies a different social and linguistic position. His English is limited and this limitation is central to the narrative. The novel uses simple sentence structures, direct vocabulary and colloquial Bihari

expressions to reflect his background. The linguistic simplicity conveys authenticity and vulnerability, allowing readers to connect to his insecurity and emotional conflict.

The novel presents English not simply as a language but as a symbol of social hierarchy and class privilege. Madhav's inability to speak fluent English becomes a source of embarrassment, frustration and emotional isolation. His diary entries are written in unembellished language, making them emotionally honest and deeply personal. This creates a strong sense of identification for readers because his linguistic struggle represents a broader social issue faced by many young Indians from semi-urban and rural backgrounds.

From a sociolinguistic perspective Madhav's narration reflects linguistic insecurity and class-based marginalization. The novel uses language to highlight inequalities in Indian society, especially regarding education, English proficiency and social belonging. Language becomes a tool for expressing identity, aspiration, emotional conflict and social boundaries.

In the film adaptation, language shifts from textual narration to spoken dialogue, sound, music and non-verbal expression. The film reinterprets linguistic identity through performance, accent, gesture, silence and audiovisual composition.

In the film *Half Girlfriend*, language becomes an even more central narrative device. Madhav's limited English proficiency is depicted through hesitation, stammering, accent and discomfort during conversations. These elements create a visual and auditory realism that differs from the linguistic simplicity of the novel. His difficulty with English is shown through classroom scenes, interview sequences, basketball interactions and personal conversations with Riya.

The style of novel depends on introspective narration, internal monologue and the psychological transparency of the narrators. Krish's sarcasm and reflective commentary create a humorous and intellectually engaging tone. Madhav's simplicity and emotional sincerity produce a tone of vulnerability and longing. The reader experiences the events through the narrators' thoughts, fears, biases and self-interpretations. This results in a narrative style that is deeply personal and psychologically revealing.

The film adopts a more expressive and emotionally intensified style. Without access to internal monologue, the films rely on performance, music, camera framing, colour patterns and visual

symbolism to convey emotional information. Background score heightens romantic intensity, while pauses and facial expressions communicate conflict or longing. The stylistic approach becomes more dramatic and sensory than the novels.

The novel communicates emotion internally, through language and introspection. The film communicates emotion externally, through performance and audiovisual design. The literary tone is humorous, reflective or confessional, while the cinematic tone is dramatic, romantic and sensorially immersive.

This difference highlights the distinctive narrative capabilities of each medium and shows how adaptation reinterprets style during the transition from textual to cinematic form.

Language and style are adapted to suit the medium of expression. The novel employs a first-person reflective voice, blending conversational English with Hinglish and uses introspective monologues, letters and stylistic devices to convey Madhav's inner life, emotional conflicts and linguistic struggles.

TABLE: 5.20 COMPARATIVE OBSERVATION OF NOVEL AND ITS CINEMATIC ADAPTATION

Aspect	***Half Girlfriend***	***Half Girlfriend***
Narrative Voice	First-person narration by Madhav, reflective, personal and introspective	Third-person cinematic perspective, conveyed through dialogues, visuals and character interactions
Language	Simple, accessible and conversational, blends English and Hinglish to reflect Madhav's linguistic struggle	Dialogues simplified for clarity and performance, colloquial language and Hinglish retained but less introspective
Stylistic Devices	Metaphors, similes, internal monologues, emotional commentary and letters	Visual metaphors, symbolic imagery, background music, gestures and performance-driven expressions
Tone	Intimate, reflective, humorous and emotionally nuanced	Emotional and dramatic, tone enhanced by music, visuals and actor delivery
Dialogue	Reveals character thoughts, emotions and social/language barriers	Drives plot, character interactions and relationships, less room for internalized reflection

Pacing and Style	Flexible, allows digressions, flashbacks and emotional pauses	Condensed, scenes are trimmed to maintain visual flow and cinematic momentum
Medium-Specific Advantages	Depth of introspection and subtle emotional nuances through language	Emotional immediacy, visual storytelling and performance amplify expression
Reader/Audience Experience	Readers engage with Madhav's internal thought process and emotional world	Viewers perceive emotional and narrative content through dialogue, performance and audiovisual cues

The film, by contrast, translates these elements into dialogue-driven storytelling, performances and visual cues, relying on actor expression, gestures and cinematic techniques to convey emotion and character depth. While the novel allows readers to inhabit the protagonist's subjective experience, the film emphasizes immediacy and accessibility for the audience, showing how adaptation reshapes narrative language and style to suit cinematic form.

5.3.10 Sound versus silence

In *Half Girlfriend*, Madhav's narration includes descriptions of basketball practice, student voices in the university, music events, arguments and rural ambient sounds from Bihar. Because of his insecurities, especially related to class and language, the sound of English conversation often becomes intimidating and overwhelming. His emotional response to sound is influenced by his self-doubt, creating a subjective auditory world. Sound in the novel also reflects cultural contrasts between urban Delhi and rural Bihar. Madhav's mental descriptions of crowded marketplaces, traditional gatherings or New York streets are conveyed through emotional narration rather than sensory detail.

In novel, sound is symbolic rather than literal. It expresses mood, tension, cultural identity and emotional atmosphere, but it never becomes a sensory experience. Readers must imagine sound using the cues provided by the narrator, which makes sound a cognitive and interpretative feature rather than an immediate stimulus.

Film adaptation of *Half Girlfriend* transforms sound into a multidimensional sensory tool that greatly enhances emotional depth, environmental realism and narrative rhythm. Cinema integrates dialogue, background music, ambient noise, silence and sound effects to create an immersive auditory landscape.

In *Half Girlfriend*, sound plays an even more significant role because language and communication are central themes. Madhav's struggle with English is emphasized through tone, hesitation, silence and verbal discomfort. The film uses basketball sounds to represent energy, competitiveness and bonding. Background music intensifies emotional settings, whether they depict longing, separation or reconnection. Ambient sounds from Delhi, Bihar and New York help reinforce the cultural and spatial distinctions between regions. Silence, in particular, becomes a powerful narrative tool, symbolizing emotional distance, hesitation or unspoken desire between Madhav and Riya.

Cinema uses sound to create atmosphere and cultural identity, intensify emotional scenes, guide audience attention and interpretation, build rhythm and pacing and represent internal states through music or silence.

Sound in film is multisensory, immediate and emotionally charged, unlike sound in literature, which remains descriptive and interpretative.

Silence is used strategically to represent emotional conflict and linguistic inadequacy. When Madhav hesitates to speak, silence becomes an expressive medium that symbolizes his internal struggle. Riya's fluent English stands in contrast to Madhav's linguistic insecurity, reinforcing the class divide visually and sonically. The film also employs voice-over narration to preserve elements of Madhav's written diary, blending literary internality with cinematic sound.

The contrast between how novel and film handle sound highlights the fundamental differences between literary and cinematic storytelling, sound exists as verbal description. It depends on the narrator's emotional state and memory. It is symbolic rather than sensory. Readers must imagine sound, making it an interpretative experience.

In the film, sound becomes a fully embodied auditory experience, music, dialogue, ambient noise and silence are used strategically, sound directly shapes emotional response, the audience does not imagine sound, they hear it in real time.

Novel relies on descriptive sound to support narrative tone, while films create immersive sound scapes that enhance emotional depth and realism. In cinema, sound functions as an expressive and atmospheric tool capable of conveying mood, culture and psychological tension in ways

that literature cannot directly reproduce. This difference demonstrates how adaptation transforms textual auditory cues into sensory cinematic experiences.

In *Half Girlfriend*, sound and silence function differently in the novel and the film, shaped by the expressive capacities of each medium. The novel conveys sound and silence conceptually, using Madhav's inner thoughts, dialogues and narrative descriptions to evoke emotional tension, linguistic nuances and moments of introspection. Silence emphasizes longing, hesitation and unspoken emotions, allowing readers to dwell on the protagonist's psychological state.

TABLE: 5.21 COMPARATIVE OBSERVATION OF NOVEL AND ITS CINEMATIC ADAPTATION

Aspect	***Half Girlfriend***	***Half Girlfriend***
Nature	Conceptual and introspective, described through narration and dialogue	Actual auditory elements, music, dialogues, ambient sounds and silence
Function of Sound	Highlights interactions, emotional intensity, social and linguistic nuances	Enhances mood, conveys emotions, supports narrative rhythm and underscores cultural context
Function of Silence	Emphasizes emotional tension, hesitation, introspection nd longing	Creates dramatic effect, emphasizes relational or emotional pauses and heightens audience engagement
Representation	Expressed through Madhav's perceptions, letters, inner thoughts and narrative commentary	Achieved through background score, diegetic and non-diegetic sound, dialogue pauses and ambient noises
Emotional Effect	Encourages readers to imagine auditory experiences, deepens psychological and emotional layers	Provides sensory immediacy, strengthens dramatic, romantic, or tense moments for the audience
Medium-Specific Techniques	Inner monologue, descriptive passages, dialogues	Sound design, music, dialogue delivery, ambient sound and deliberate silence
Reader/Audience Experience	Readers engage imaginatively with sounds and silences, interpreting emotional cues	Viewers perceive sounds and silences directly, experiencing immediacy and mood in real time
Integration with Narrative	Supports Madhav's emotional and psychological journey	Supports narrative flow, emotional impact and cinematic storytelling

The film, by contrast, translates these elements into perceptible auditory experiences, using music, ambient sound, dialogue delivery and deliberate pauses to create dramatic effect and

emotional immediacy. This comparison illustrates how adaptation transforms narrative imagination into sensory experience, balancing psychological depth with cinematic expressiveness.

5.3.11 Light

In *Half Girlfriend*, light is similarly used in a symbolic manner. Madhav often describes emotional moments with Riya in terms of warmth or brightness, especially during their early encounters. Scenes of separation or disappointment feel darker or colder in narrative tone. When Madhav is in Bihar, the descriptions evoke open skies, natural warmth and earthy brightness, which symbolize belonging and cultural rootedness. In contrast, urban spaces in Delhi are described using a more emotionally distant and muted tone. New York is often narrated as a cold and isolating environment, reflecting Madhav's loneliness. Thus, light becomes a metaphor for emotional connection, social distance and internal struggle.

In the cinematic adaptation of *Half Girlfriend*, light and color shift from symbolic literary devices to fully developed aesthetic tools. Cinema harnesses lighting design, color grading and visual composition to convey psychological meaning, cultural contrast and emotional atmosphere in ways that literature cannot replicate.

In *Half Girlfriend*, lighting plays a central role in depicting emotional distance, class inequality and internal turmoil. Elite university scenes in Delhi use bright, polished lighting that highlights modernity, privilege and cultural sophistication. This visually reinforces Madhav's feelings of inadequacy. Bihar scenes are shot with natural light, earthy tones and warm hues, representing authenticity, belonging and emotional grounding. New York scenes frequently use cool lighting, shadows and reflective surfaces to depict emotional isolation, longing and uncertainty. Scenes with Riya often shift between warm and cold tones depending on emotional closeness or distance, visually expressing the unstable nature of their relationship.

Here, lighting becomes a metaphor for emotional reality, while color reflects social stratification and aspirational tension.

In film, light and color serve several aesthetic and narrative purposes like they construct mood, atmosphere and emotional resonance. They communicate cultural and class identity visually.

They guide audience attention to key actions or emotions. They symbolize internal states without reliance on dialogue.

Thus, the films use light and color as expressive languages that convey meaning directly to viewers' senses.

A comparison of light and color across the novels and films reveals the fundamental distinction between literary and cinematic modes of representation.

In the Novel, light is symbolic, metaphorical and emotionally suggestive. Its meaning depends on narrative tone, descriptive language and psychological context. Readers interpret light through imagination and emotional inference.

In the Film, light and color are visual tools that shape mood and emotional atmosphere. Cultural and class differences are communicated immediately through aesthetic choices. Emotional tension is expressed through lighting shifts rather than verbal description.

The novel uses light figuratively to deepen psychological meaning, while the film uses light and color visually to create immediate sensory and emotional impact. This demonstrates how adaptation transforms symbolic literary imagery into concrete cinematic experience.

In *Half Girlfriend*, light is similarly used in a symbolic manner. Madhav often describes emotional moments with Riya in terms of warmth or brightness, especially during their early encounters. Scenes of separation or disappointment feel darker or colder in narrative tone. When Madhav is in Bihar, the descriptions evoke open skies, natural warmth and earthy brightness, which symbolize belonging and cultural rootedness. In contrast, urban spaces in Delhi are described using a more emotionally distant and muted tone. New York is often narrated as a cold and isolating environment, reflecting Madhav's loneliness. Thus, light becomes a metaphor for emotional connection, social distance and internal struggle.

In novel, light does not exist visually but symbolically. It reflects emotional states and transitions. It signals hope, conflict or uncertainty. It mirrors cultural environments through narrative mood. It enhances psychological depth through metaphor and tone.

Light in the novels is therefore an interpretative tool rather than a sensory phenomenon.

TABLE: 5.22 COMPARATIVE OBSERVATION OF NOVEL AND ITS CINEMATIC ADAPTATION

Aspect	*Half Girlfriend*	*Half Girlfriend*
Nature	Metaphorical and symbolic, described through narration to convey emotions, moods and psychological states	Visual and diegetic, lighting, color grading and cinematography create mood, focus and narrative emphasis
Function	Represents Madhav's emotional states, transitions and thematic undercurrents	Highlights mood, dramatic tension, romantic or emotional moments and spatial context
Emotional Significance	Light and darkness symbolize clarity, confusion, hope, or despair, tied to inner feelings	Visual lighting conveys emotion, emphasizes relationships and sets scene tone for audience perception
Representation	Narrative description, internal reflections and character perception	Use of natural and artificial light, shadows, filters and cinematic framing
Temporal and Spatial Role	Enhances perception of time and emotional atmosphere metaphorically	Establishes time of day, location and visual continuity across scenes
Medium-Specific Techniques	Symbolic imagery in narration, metaphors, internal monologue	Cinematography, lighting design, color palette, exposure and shot composition
Reader/Audience Experience	Readers interpret symbolic and emotional meaning of light	Viewers perceive mood, emotion and thematic cues directly through visuals
Integration with Narrative	Supports introspection, emotional depth and thematic resonance	Enhances cinematic storytelling, emotional immediacy and audience engagement

Light functions differently in the novel and the film, reflecting the expressive potential of each medium. The novel uses light metaphorically, with narrative descriptions that mirror Madhav's inner emotional states, highlighting hope, despair and emotional transitions. In contrast, the film employs visual and cinematic techniques—lighting design, color grading and cinematography—to convey emotion, establish mood and emphasize dramatic or romantic moments. While the novel invites readers to interpret light symbolically and psychologically, the film delivers immediate visual and emotional cues. Comparing the use of light underscores how adaptation transforms metaphorical narrative tools into perceptual cinematic devices, preserving thematic depth while enhancing audience engagement.

- **Thematic Interpretation across both pairs**

(a) Cultural Identity

Both *2 States* and *Half Girlfriend* offer rich cultural narratives, yet they do so through different frameworks. Each text constructs cultural identity not as a static concept but as a dynamic negotiation shaped by regional norms, linguistic behaviors, socio-economic structures and interpersonal relationships.

- **Cultural Identity in *2 States***

In *2 States*, cultural identity is embedded in the narrative through the interaction between Punjabi and Tamil families. Krish and Ananya do not simply fall in love across regional lines, they must navigate deep-rooted cultural expectations, familial traditions and social expectations linked to marriage. The novel portrays cultural identity as fluid, negotiable and capable of evolving through dialogue, empathy and compromise. Cultural rituals, food customs, language and family communication styles become symbolic markers of identity. Krish's narration reveals how these differences create conflict, misunderstanding and emotional challenges, but also how cultural blending can lead to mutual respect.

The film intensifies this cultural dimension through visual representation. Differences between Punjabi and Tamil households are shown through décor, colour palettes, clothing, gestures, music and ritual practices. Cultural identity becomes more immediate and sensory in the film, allowing audiences to experience the contrast visually rather than interpret it through language.

- **Cultural Identity in *Half Girlfriend***

In *Half Girlfriend*, cultural identity is shaped more by class and linguistic status than regional belonging. Madhav's limited English defines his social position in Delhi University, marking him as an outsider in elite spaces dominated by fluency in English. Cultural identity here is inseparable from socio-economic mobility and linguistic proficiency. The novel highlights how English functions as a gatekeeping mechanism that determines access to education, friendship networks, romantic relationships and upward mobility.

The film extends this theme visually by portraying contrasting spaces: Bihar's earthy rural environment, Delhi's modern elite institutions and New York's global urban landscape. Each space signifies a different cultural identity and Madhav's movement between them symbolizes his emotional and social journey. The film uses setting, costume, sound and performance to highlight how culture, class and aspiration intersect.

(b) Romance and Emotional Struggle

Both narratives explore modern Indian romance through themes of insecurity, longing, miscommunication, emotional vulnerability and reconciliation. Yet the emotional tone and narrative emphasis differ significantly.

- **Romance in *2 States***

In *2 States*, romance is framed around cultural negotiation and family approval. Krish and Ananya's relationship develops through shared academic goals, companionship and mutual respect. The emotional struggle arises from external pressures rather than personal incompatibility. The novel portrays romance as a partnership that must withstand social scrutiny and family expectations. Emotional conflict is represented through Krish's introspection, anxious self-doubt and reflexive humor.

The film accentuates the romantic dimension through expressive acting, intimate close-ups, music and visual symbolism. Romantic scenes are accompanied by warm lighting and soft color tones that enhance the sense of emotional closeness. Miscommunication and conflict are shown through expressive silence or dramatic confrontation, making emotional tension more immediate and sensorial.

- **Romance in *Half Girlfriend***

In *Half Girlfriend*, romance is shaped by Madhav's insecurity, Riya's emotional boundaries and the class differences that create a persistent power imbalance. The narrative emphasizes longing, misunderstanding and emotional hesitation. Madhav's inability to express himself freely and Riya's complex emotional world create a fragile, uncertain romantic connection.

The film heightens this emotional palette through melancholic music, slow-motion sequences and symbolic spatial separation. Scenes where Madhav and Riya stand apart physically visually

express the emotional distance that arises from social inequality, misunderstanding or fear of vulnerability. Silence becomes a recurring emotional device, expressing internal conflict that the novel conveys through Madhav's narration.

While the novels rely on internal monologue to represent romantic struggle, the films use visual metaphors, expressive acting and music to convey emotional intensity. Cinema amplifies longing, conflict and reconciliation through sensory experiences that complement and expand upon the literary representation.

(c) Social Commentary

Both novels engage with contemporary Indian social issues, but each addresses a distinct set of concerns, reflecting different socio-cultural environments and emotional contexts. The adaptation process deepens certain themes and transforms others, allowing cinema to present more layered interpretations of social issues.

- **Social Commentary in *2 States***

2 States critiques the rigidities of Indian family structures, regional stereotypes, societal expectations surrounding marriage and the pressure to conform to cultural norms. The narrative highlights issues such as parental authority, inter-regional prejudice, emotional communication within families and the challenges of integrating two culturally distinct households. The novel also addresses gender expectations, illustrating how Ananya navigates independence, career ambition and cultural expectations imposed on women.

The film visually magnifies these social tensions through scenes of family rejection, cultural misunderstanding and emotional conflict. Visual representation makes cultural bias more explicit and relatable, transforming satire into dramatic realism.

- **Social Commentary in *Half Girlfriend***

Half Girlfriend explores issues of class inequality, linguistic privilege, education-based discrimination and the emotional consequences of social mobility. English proficiency becomes a symbol of power that shapes personal relationships and social opportunities. The novel also addresses gendered emotional expression, showing how Riya navigates trauma, societal

expectations and her own identity. Madhav's journey highlights the gap between rural and urban India, revealing structural inequalities that persist in modern society.

The film highlights these themes through visual contrast. Rural Bihar is portrayed with limited resources and communal life, while Delhi appears modern, exclusive and socially competitive. New York represents aspiration but also emotional displacement. Cinematic sound, lighting and spatial design intensify the commentary on linguistic inequality and class mobility.

The thematic concerns of the two narratives reflect two different aspects of contemporary India. *2 States* offers commentary on cultural pluralism, family expectations and inter-regional relationships. *Half Girlfriend* addresses class mobility, linguistic barriers and emotional survival in competitive social environments.

The films deepen these themes through sensory storytelling, transforming literary analysis into visual and emotional experience.

- **Adaptation Theory Integration of both pairs:**

The comparative study of *2 States* and *Half Girlfriend*, along with their film adaptations, gains deeper theoretical grounding when situated within established frameworks of adaptation studies. The insights of Linda Hutcheon, Robert Stam and Brian McFarlane provide valuable lenses through which the transformation of these novels into cinematic narratives can be interpreted. Their theories emphasize that adaptation is never a mechanical reproduction but a creative, interpretative and culturally situated process. The films reinterpret the novels by expanding their sensory dimensions, adjusting their emotional tone and reshaping their thematic concerns to suit the cinematic medium and audience expectations.

(a) Linda Hutcheon: Adaptation as Creative Reinterpretation

Linda Hutcheon proposes that adaptation is a process of repetition combined with variation. According to her, an adaptation is not a secondary or inferior derivative of the original but a new text that engages with the source material in an interpretative manner. Applying Hutcheon's concepts to the texts:

In *2 States*, the film amplifies cultural visuality by transforming Krish's humorous commentary into a visually rich representation of Tamil and Punjabi spaces. Hutcheon's principle of re-

interpretive creativity becomes evident in how the film replaces subjective narration with colorful rituals, contrasting costuming, spatial symbolism and emotionally expressive performances. The adaptation reimagines cultural negotiation through visual composition rather than verbal wit.

In *Half Girlfriend*, the film emphasizes emotional melodrama and class tension more strongly than the novel. Hutcheon's idea of adaptation as a creative reinterpretation is visible in the heightened drama, more expressive performances and intensified emotional scenes. Cinematic techniques such as slow-motion, symbolic framing, atmospheric music and extended performance sequences transform Madhav's internal turmoil into visual and auditory experience. The film does not replicate the novel's simple narrative voice, it reconstructs the emotional world in an amplified cinematic form.

(b) Robert Stam: Intertextuality and Cinematic Expansion

Robert Stam's work emphasizes the intertextual nature of adaptations. According to Stam, films adapt novels not by transferring content directly but by entering into a dialogue with multiple artistic codes, including cultural norms, cinematic traditions, audience expectations and visual aesthetics. Stam's theoretical framework helps explain how these adaptations engage with broader discourses beyond the novels.

In *2 States*, cultural intertextuality becomes visible through the film's use of classical Tamil music, Punjabi folk elements, wedding iconography and regional body language. The adaptation interacts with Indian cinematic traditions of family drama, romance and cultural conflict. These intertextual elements create a narrative richness that goes beyond the novel's verbal description.

In *Half Girlfriend*, the adaptation interacts with Bollywood's melodramatic conventions, using heightened emotional scoring, symbolic rain sequences, slow-motion shots and narrative emphasis on longing. Stam's concept of intertextual layering helps explain why the film foregrounds emotional spectacle more than the novel does. The film draws on cinematic codes of romance, diaspora representation, social mobility and urban glamour, creating a cultural context that reinterprets the novel's more minimalistic narrative.

(c) Brian McFarlane: Narrative Transfer and Cinematic Semiosis

Brian McFarlane distinguishes between transferable narrative elements and medium-specific elements that require cinematic reinvention. Plot structure, character relationships and general narrative events can be transferred from novel to film. However, psychological introspection, narrative tone and linguistic style cannot be transferred directly, they must be re-created through cinematic semiotic resources such as lighting, sound, acting, spatial arrangement and editing.

In *2 States*, the narrative structure transfers easily from novel to film, but Krish's self-reflective tone and humorous commentary require reinvention. The film uses performance, spatial contrast and musical cues to express internal states that were described verbally in the novel. McFarlane's concept explains why the film relies on externalized action and cultural spectacle, since internal monologue is not directly transferable.

In *Half Girlfriend*, Madhav's internal insecurity and linguistic anxiety cannot be transferred verbatim. The film reinvents these through hesitation in speech, facial expression, silence, voice-over narration and emotional performance. The visual contrast between Bihar, Delhi and New York replaces the novel's verbal description of social and cultural difference. McFarlane's theory clarifies how adaptation transforms psychological narrative into visual storytelling.

(d) Adaptation as Expansion, Not Illustration

In light of these theoretical frameworks, the film adaptations of both novels appear not as illustrations of the source texts but as expanded reinterpretations that use the unique language of cinema to create new meanings. Adaptation enlarges the novels through visual representation of culture, space and emotion. Music and sound design that intensify romantic or dramatic moments. Performance that externalizes emotional conflict. Cinematic pacing and montage that compress or expand temporal experience. Editing and camera movement that create symbolic representations of longing, conflict or cultural identity.

Both *2 States* and *Half Girlfriend* thus demonstrate that cinematic adaptation is a creative process shaped by medium-specific possibilities, cultural context and aesthetic strategies rather than an attempt to replicate literary form.

5.4 Conclusion

This chapter demonstrated how the novel–film pairs *2 States and Half Girlfriend* undergo significant transformation during the adaptation process, illustrating how contemporary Indian cinema reshapes popular fiction through visual, auditory and performative strategies. While the novels rely on first-person narration, linguistic expression and introspective emotional reflection, the films reinterpret these elements through cinematic techniques that make internal states visible, external and sensorially immersive.

The analysis showed that time and space, which operate as psychological and narrative constructs in the novels, become dynamic visual environments in the films. Cultural contrasts described verbally in the texts are transformed into vivid cinematic images through costume design, color palettes, spatial organization and mise- ee-scene. The films, therefore, broaden or intensify cultural meanings, making them more immediately accessible to the audience.

Similarly, emotional struggles that unfold through internal monologue in the novels are expressed through camera movement, body language, background score and performance. The films convert verbal introspection into visual metaphors, musical patterns and dramatic gestures, thereby amplifying the emotional spectrum of romance, insecurity, conflict and reconciliation. Silence, sound, lighting and editing rhythms further contribute to making psychological tension more immediate and palpable.

The chapter also highlighted how class, language privilege and regional cultural identity acquire heightened significance in the films. In the novel *2 States,* cultural negotiation unfolds through Krish's commentary and humor, whereas the film emphasizes visual contrasts between Punjabi and Tamil settings to illustrate cultural tension and familial expectations. In *Half Girlfriend*, Madhav's linguistic insecurity and class disadvantage are narrated verbally in the text, but the film renders them audio visually through dialogue delivery, silence, spatial separation and symbolic environments such as elite universities, rural Bihar and New York's global urban landscape.

From the perspective of adaptation theory, the chapter affirmed that films do not replicate novels but reinterpret them according to the expressive possibilities of cinema. As argued by Linda Hutcheon, adaptation is always a creative transformation rather than mechanical reproduction.

Robert Stam's view that cinema adds intertextual and cultural layers is also reflected in how both adaptations incorporate new visual, musical and emotional dimensions. Brian McFarlane's distinction between narrative transfer and cinematic expansion helps explain why plot elements may remain similar while emotional, cultural and aesthetic meanings expand significantly in the films.

Taken together, these two adaptation pairs reveal how Indian cinema reshapes literary narratives into emotionally charged, visually expressive and culturally resonant forms. The films preserve the core storylines but reorganize narrative emphasis, visualize internal conflicts and broaden cultural and emotional landscapes. This chapter therefore demonstrates that adaptation is a dynamic process that allows literature to move across mediums, gaining new layers of meaning and new modes of audience engagement through the interpretative power of cinema.

CHAPTER - 6

Conclusion

6.1 Summary of Major Findings

6.1.1 Literature and Cinema as Distinct but Interconnected Media

The comparative analysis conducted across all five chapters of this thesis reaffirms a central principle of adaptation theory articulated by scholars such as George Bluestone, Linda Hutcheon, Robert Stam and Brian McFarlane: adaptation is not an act of replication but an act of reinterpretation. The findings of this research show that literature and cinema function through fundamentally different expressive systems, yet remain deeply interconnected in their narrative aims.

The literary texts of Chetan Bhagat rely heavily on:

- First-person narration that shapes the story through the protagonist's inner voice.
- Internal monologues that reveal psychological depth and emotional conflicts.
- Reflective commentary that provides insight into cultural interpretation and social critique.
- Humor, introspection and conversational tone to create relatability and immediacy.

These elements make the novels intimate, subjective and interiorized. The reader experiences events from within the narrator's consciousness, relying on imagination to visualize characters, settings and emotions.

Cinema, on the other hand, employs a completely different set of narrative tools. The corresponding film adaptations use:

- Visual elements such as color palette, lighting, framing and spatial design

- Sound techniques including dialogue, music, silence, ambient noise and background score.
- Performative expressions including body language, gesture and facial movement.
- Editing and montage to regulate pacing, emotional intensity and temporal transitions.

These cinematic techniques externalize emotions, conflicts and relationships that the novels express internally. The findings establish that cinema transforms introspective narrative voices into visually embodied and sensorially immersive experiences. Thus, while literature depends on linguistic imagination, cinema communicates meaning through coordinated audiovisual composition.

The thesis therefore concludes that literature and cinema are distinct media with separate affordances, yet they function as interconnected storytellers that reshape shared narratives through different expressive grammars.

6.1.2 Transformation of Themes Across Media

The second key finding emerging from this thesis is that adaptation not only changes narrative technique but also transforms thematic emphasis. While the core storyline remains recognizable across each novel–film pair, the interpretative focus shifts when a narrative moves from page to screen.

In the novel, themes such as academic pressure, fear of failure, friendship and rebellion against rigid education are presented through a personal, first-person narrative, emphasizing individual experience and internal conflict. The treatment remains realistic, ironic and limited to the narrator's subjective viewpoint.

In *3 Idiots*, these themes are broadened and intensified through visual narration, symbolism, music and emotional drama. The film universalizes the critique of the education system, foregrounding creativity, passion and humane learning. By reshaping characters and amplifying moral messages, the adaptation demonstrates that cinematic retelling reinterprets and expands literary themes rather than merely reproducing them.

In *One Night @ the Call Center*, the novel emphasizes corporate monotony, emotional exhaustion and spiritual intervention. The film *Hello* transforms these ideas through visual claustrophobia, using confined spaces, dim lighting and color saturation to emphasize alienation within a call center environment.

In *The Three Mistakes of My Life*, the novel foregrounds friendship, cricket culture, guilt and communal identity. The film *Kai Po Che!* intensifies political realism, communal violence and socio-emotional turmoil by depicting the earthquake and the riots with dramatic cinematographic force. What the novel narrates reflectively, the film renders as a visceral experience.

In *2 States: The Story of My Marriage*, the novel's thematic focus lies in inter-cultural negotiation, family dynamics and modern partnership. The film adaptation amplifies these themes by visually contrasting Tamil and Punjabi cultural spaces through costume design, spatial aesthetics, color palettes and performative dynamics between families.

In *Half Girlfriend*, the novel explores class difference, linguistic insecurity and aspirational love through Madhav's introspective narration. The film version heightens emotional drama through music, visual contrasts between Bihar, Delhi and New York and expressive performance that reveals longing, insecurity and sacrifice through cinematic language.

Across all five novel-film pairs, a consistent pattern emerges:

The novels articulate internal emotional struggle and cultural negotiation through introspective commentary, while the films transform these themes into external, audiovisual experiences that evoke immediate sensory and emotional engagement.

Thus, the thesis concludes that adaptation is a transformative process where thematic emphasis shifts from psychological interiority to cinematic exteriority, enriching the narrative with new meanings while preserving its core emotional and structural identity.

6.2 Key Comparative Insights from the Study

6.2.1 Verbal vs Visual Description

One of the central findings of this research is the medium-specific difference between verbal narration in novels and visual narration in films. In all five novel-film pairs, Chetan Bhagat's prose relies on linguistic imagery, humor, introspection, internal monologue and psychological reflection.

These elements encourage the reader to imagine spaces, emotions and cultural environments mentally.

In contrast, the films replace this imaginative labor with direct visualization, using colour palettes to signify cultural identity, lighting to express mood, spatial framing to show emotional distance or intimacy, body language and facial expression to convey internal emotion and cinematography to build atmosphere.

Across all adaptations, what the novels describe indirectly through language becomes cinematically amplified through visual immediacy. This transformation demonstrates that adaptation is not duplication but visual reinterpretation of literary meaning.

6.2.2 Language and Style

Bhagat's novels are written in accessible Indian English, characterized by conversational tone, regional idioms, humor and self-reflection, simple vocabulary and direct emotional expression.

This style captures the voice of urban, semi-urban and middle-class youth in India.

When adapted into film, linguistic style undergoes transformation. Dialogue becomes:

- Hindi–Hinglish,
- Marked by regional accents (Tamil, Punjabi, Bihari etc.),
- Supported by performative cues such as pauses, silence, gesture and tone.

While the novels rely on verbal narration for psychological depth, the films rely on performance and audiovisual expression. Emotional states are communicated through music, silence, pauses,

camera angles and actor expression-elements impossible in the literary medium. Thus, films translate Bhagat's linguistic simplicity into cinematic expressiveness, creating a different emotional texture.

6.2.3 Motion and Stasis

Another key insight concerns how stillness and movement are represented across media. In the novels, stasis is overwhelmingly psychological. Characters remain emotionally or mentally stuck due to:

- Academic stagnation (*Five Point Someone)*
- Insecurity (*Half Girlfriend*),
- Cultural tension *(2 States*),
- Guilt (*The Three Mistakes of My Life*),
- Alienation (*One Night @ the Call Center*).

This internal stasis slows narrative pacing and deepens introspection.

In the films, stasis becomes spatial and visual. For example:

- *Five Point Someone* uses emotional awakening.
- *Hello* uses confined office spaces to show monotony.
- *Kai Po Che*! uses still frames and muted colours during tense moments.
- *2 States* uses separate cultural environments to show relational stagnation.
- *Half Girlfriend* uses aspiration.

Conversely, motion in the films-cricket, travel, city movement, wedding preparations-symbolizes emotional change, social negotiation and identity formation. Thus, cinema externalizes internal change through physical movement.

6.2.4 Time and Space

Both media treat time and space differently due to structural and narrative constraints.

Time

- Novels follow broader chronological arcs, allowing emotional pauses, introspection and detailed background development.
- Films condense time for dramatic pacing. Montage sequences replace lengthy narrative passages to show romance, conflict or separation quickly.

Space

Films expand spatial representation using visual geography:

- *3 Idiots* extends space beyond the campus to hostels, roads, classrooms and open landscapes, using spatial mobility to symbolize intellectual freedom, emotional growth and resistance to institutional rigidity.
- *Hello* emphasizes closed interiors to depict professional entrapment.
- *Kai Po Che!* uses Ahmedabad's urban landscape to situate socio-political conflict.
- *2 States* contrasts Delhi and Chennai to express cultural duality.
- *Half Girlfriend* contrasts Bihar, Delhi and New York to show class and aspirational mobility.

Thus, space is not merely a backdrop but a symbolic environment, shaping emotional and cultural meaning.

6.2.5 Light, Color, Sound and Silence

A major comparative insight concerns sensory elements that novels cannot physically represent.

Light and sound appear only as metaphors, descriptive images and symbolic references in novels.

The films acquire sensory power. Light distinguishes hope from conflict, closeness from distance. Color palettes express cultural identity (Punjabi vibrancy vs Tamil minimalism). Sound-festivals, cricket, riots, call-centre ambience-creates emotional realism. Background

music shapes romantic tension, grief or anticipation. Silence becomes a tool of emotional communication, especially in *Half Girlfriend* and *2 States.*

These sensory dimensions enrich the film adaptations, demonstrating how cinema transforms metaphor into experience.

6.2.6 Narrative Perspective

The novels rely heavily on first-person narration, giving readers access to internal thoughts, biases, emotional insecurities and subjective interpretation of events. For example: Hari (*Five Point Someone*) narrates anxiety and fear arising from academic pressure and the threat of failure, confusion and self-doubt about intelligence, identity and future success, frustration and rebellion against an inflexible education system and guilt and remorse,

Shyam (*One Night @ the Call Center*) narrates through anxiety and self-doubt, portraying feelings of professional insecurity, fear of failure and emotional helplessness within a mechanized corporate environment.

Govind (*The 3 Mistakes of My Life*) narrates through guilt and caution, expressing feelings of moral responsibility, regret, fear of irreversible mistakes and anxiety shaped by personal loss and socio-political turmoil.

Krish (*2 States: The Story of My Marriage*) narrates through humour and introspection.

Madhav (Half Girlfriend) reveals his class, language and belonging struggles through uneasiness and emotional vulnerability.

The films replace this internal subjectivity with the camera's external perspective, showing:

- Multiple viewpoints,
- Multiple emotional reactions,
- Broader cultural and social observation.

Thus, narrative shifts from internal monologue to collective emotional visibility, making the story socially expansive.

6.2.7 Socio-Cultural Representation

Across all adaptations, cinema expands socio-cultural themes beyond what is described in the novels.

- *3 Idiots* presents the pressures of a grade-obsessed education system, parental expectations and the narrow definition of success.
- *Hello* visually foregrounds corporate pressure, night-shift alienation and urban monotony.
- *Kai Po Che!* intensifies political extremism, communal violence and historical realism.
- *2 States* makes cultural identity visually vivid through costume, food, rituals and family dynamics.
- *Half Girlfriend* sharpens the representation of class divide, linguistic inequality and global aspiration.

Thus, adaptation becomes cultural translation, transforming written narratives into cinematic representations shaped by Indian audience expectations, visual aesthetics and contemporary social realities.

6.3 Contribution of the Study

This research makes several important scholarly contributions to the fields of literary studies, film studies and adaptation studies. By examining four major novel–film pairs by Chetan Bhagat, the thesis enriches the understanding of how popular Indian English fiction is transformed into mainstream Hindi cinema.

6.3.1 Establishing Bhagat's Adaptations as Cultural Texts

The study demonstrates that the cinematic adaptations of Bhagat's novels are not only commercial entertainment products but also cultural narratives that reflect the realities of contemporary Indian youth.

Themes such as:

- Critiquing the IIT system and exam-centric education, reflecting the pressures, anxieties, and aspirations of India's urban middle-class youth.
- The aspiration for upward mobility.
- The pressure of cultural tradition. The emotional struggles of modern relationships.
- The impact of regional, linguistic and class identities.

All emerge more clearly when the novels are compared with their films. The adaptations therefore function as cultural documents that record shifting attitudes toward love, work, identity and belonging in twenty-first century India. This recognition places Bhagat's works and their adaptations within the larger framework of cultural studies, giving them academic legitimacy beyond their popular appeal.

6.3.2 Bridging Literature and Film Studies

By analyzing multiple adaptation pairs in a single study, the thesis advances a comprehensive methodological model for comparing literary and cinematic texts. Instead of limiting the analysis to a single novel–film pair, the study examines:

- Narrative voice
- Description
- Language and style
- Time and space
- Visuality
- Sound and silence
- Thematic transformation across five different works.

This multi-text approach creates a bridge between literature and film studies and demonstrates that adaptation must be understood as a dialogue between two distinct but interconnected media. The research therefore contributes a holistic framework that future scholars can apply to other Indian literary adaptations.

6.3.3 Expanding Adaptation Theory in the Indian Context

The findings reinforce the view that Indian cinematic adaptations operate according to cultural logics distinct from Western fidelity-based expectations.

The study confirms that Indian filmmakers focus on Cultural accessibility, emotional resonance, visual spectacle, music, performance and colour, audience engagement rather than strict textual fidelity.

These observations align with Indian film scholars such as Raghavendra and Meheli Sen, who argue that adaptation in India is a process of cultural translation.

This thesis therefore expands adaptation theory by showing how Bhagat's works exemplify the uniquely Indian approach to transforming literature into cinema.

6.3.4 Demonstrating the Narrative Flexibility of Popular Fiction

The research shows that Bhagat's novels possess a narrative flexibility that makes them especially suitable for adaptation.

Their Simple plot structures, conversational language, youth-centered themes, emotional immediacy allow filmmakers to add layers of cultural richness, visual symbolism, political commentary and dramatic expression.

The adaptations reveal how popular fiction can evolve into more complex cinematic narratives that speak to diverse audiences and reflect broader social realities.

TABLE 6.1 ALL FIVE ADAPTATIONS OF CHETAN BHAGAT'S NOVELS – APPROACH AND OUTCOME

Novel (Year)	Film Adaptation (Year)	Adaptation Approach	Key Transformations	Commercial Outcome	Critical/ Cultural Outcome
Five Point Someone (2004)	*3 Idiots* (2009)	*Free / Loose Adaptation*	Plot restructured, characters renamed, strong ideological shift towards creativity, innovation and anti-rote education, emotional depth amplified	Massive blockbuster, one of the highest-grossing Hindi films of its time	Widely acclaimed, became culturally iconic, overshadowed the novel but reinforced its core educational critique
One Night @ the Call Center (2005)	*Hello* (2008)	*Loose / Problematic Adaptation*	Narrative diluted, supernatural frame weakened, episodic structure fragmented	Commercial failure	Largely panned by critics, failed to translate novel's humor and emotional connect

The 3 Mistakes of My Life (2008)	*Kai Po Che!* (2013)	*Interpretive / Serious Realist Adaptation*	Tone darkened, political and communal tensions foregrounded, reduced comic elements, enhanced realism	Moderate commercial success	Strong critical acclaim, regarded as a mature, socially engaged adaptation
2 States: The Story of My Marriage (2009)	*2 States* (2014)	*Faithful–Selective Adaptation*	Retains core narrative and characters, emotional conflicts streamlined, visual emphasis on regional cultures	Commercially successful, appealed to urban youth and family audiences	Mixed-to-positive reviews, praised for cultural representation and relatability
Half Girlfriend (2014)	*Half Girlfriend* (2017)	*Faithful–Commercial Adaptation*	Retains main plot, heightened melodrama, music and romance, psychological depth simplified	Commercial success despite criticism	Critically weak reception, popular among mass audiences, reinforced Bhagat's mass appeal

6.3.5 Chetan Bhagat and the commercial Imperative

The movie versions of Chetan Bhgat's books offer a distinctive and captivating testing ground for adaptation ideas in practical settings.His novels, which have drawn criticism for being "fil mi to the core" and having the "trapings of a Bollywood play," are popular, financially success ful works rather than "classis literary masterpieces."Because of this, they are perfect sources f or the Bollywood industry, where mass audience expectations and economic concerns are cruc ial.His book adaptations provide a unique platform for examining how creative choices are ma de under the pressure of mass market demands and how these choices impact the final product' s commercial and critical reception.

6.3.5.1 *Five Point Someone* to *3 Idiots*: Radical Transformation

The transformation and dialogic ideas are demonstrated by the adaptation of Five Point Someone into 3 Idiots, which demonstrates how innovative reimagining can result in extraordinary success. Director Rajkumar Hirani and co-writer Abhijat Joshi created a completely new scenario based on their own college experiences because they felt the book was "too anecdotal" and lacked cinematic plot. The playful Ryan was reimagined as the idealistic Rancho and strong subplots-like a student's suicide- were added to highlight academic pressure,

a concern that was only hinted at in the book. The movie was a huge economic and critical success with a long-lasting social impact on attitudes toward education, even though it kept very little of the original plot.

6.3.5.2 *One Night @ the Call Centre* to *Hello* - The Pitfalls of Poor Adaptation

The film *Hello*, adapted from *One Night @ the Call Centre*, stands as a cautionary example of unsuccessful adaptation, where creative liberties weakened rather than strengthened the narrative. Key changes-such as replacing the novel's framing train journey with a flashy Salman Khan item number and visualizing the already-criticized "phone call from God" through a ludicrous and childish resolution-were widely viewed as detrimental.

The film received mixed-to-negative reviews and was largely considered a failure, with critics arguing that it tampered with the novel's essence and introduced cinematically incoherent elements, such as the animated "inner soul." This case demonstrates that adaptation requires meaningful transformation, not arbitrary additions. While *3 Idiots* succeeded by reworking the source into a stronger cinematic narrative, *Hello* failed by imposing forced and commercially driven devices, illustrating a negative application of Stam's dialogic theory where the dialogue between text and film produced a narratively unsatisfying outcome.

6.3.5.3 *The Three Mistakes of My Life* to *Kai Po Che!* – Interpretive Adaptation

The adaptation of *The Three Mistakes of My Life* into *Kai Po Che!* exemplifies adaptation as an interpretive act, where the source text becomes a medium for the director's personal and political vision. Abhishek Kapoor consciously altered the novel's ending to foreground the trauma of Gujarat in the aftermath of the Godhra massacre, using the narrative to evoke pain, loss and social rupture.

This vision is realized through the shocking death of Ishaan, the most innocent character, at the hands of his radicalized friend Omi—a powerful choice that turns personal betrayal into a metaphor for wider political and communal divisions. Critically acclaimed, the film's altered ending was praised for its emotional depth and artistic integrity, demonstrating how auteurist intervention and social commentary can elevate a popular novel into a cinematically and culturally significant work, judged on its own merits as a profound human story.

6.3.5.4 *2 States* to *2 States*- The Challenge of Fidelity

Although the adaption of 2 States is an attempt at a high-fidelity approach, its reception highlights the strategy's inherent limits. In an effort to create a realistic adaptation, debut filmmaker Abhishek Verman decided to keep with the original plot for nearly every scene and even used the same title. The movie received accolades for accurately portraying the majority of the conversation and events found in the novel. Despite its intent, the adaptation faced several challenges that led to a mixed response. Critics noted the absence of memorable moments and argued that the novel's humour and sarcasm were either diluted or omitted. Key relationships, such as the father–son bond, were underdeveloped and the chaotic intensity of the novel's climax was insufficiently conveyed. As a result, the film was widely seen as bland compared to the sharper, funnier tone of the book and its fidelity-driven approach failed to sustain cinematic engagement.

The reception highlights the paradox of fidelity: close adherence to the source does not ensure a successful adaptation. The film's limited runtime necessitated omissions, but critics argued that the removed scenes were essential to the novel's humor, characterization and tone. This supports Robert Stam's view that the single-track nature of novels differs fundamentally from film's multi-track medium and that adaptations must creatively address this difference to succeed.

6.3.5.5 *Half Girlfriend* to *Half Girlfriend*: The Auteur's Social Conscience

The 2017 film *Half Girlfriend*, directed by Mohit Suri, exemplifies auteurist intervention shaped by personal and social concerns. Suri removed the novel's darker backstory of Riya's sexual abuse to foreground the film as a contemporary love story, a decision influenced by his own social sensibility and experience as a father. Chetan Bhagat, who was involved in the screenplay, supported this change.

Despite these intentions, the film received mixed-to-negative reviews. While its music and visuals were praised, critics highlighted its weak screenplay, clichéd plot twists, implausible narrative choices and unconvincing performances. This case shows that socially or personally motivated alterations, even with authorial approval, do not guarantee a successful adaptation unless they are effectively realized on screen.

TABLE 6.2 KEY THEORETICAL FRAMEWORKS IN ADAPTATION STUDIES

Theoretical Framework	Key Theorists	Core Concepts	Focus in Adaptation	Relevance to Novel–Film Adaptation
Fidelity Theory	George Bluestone, Brian McFarlane	Faithfulness to source text, comparison of content, plot and character	Measures how closely a film follows the literary original	Highlights shifts from verbal narration to visual storytelling and debates 'loss' or 'gain' in adaptation
Medium Specificity	George Bluestone	Literature and cinema as distinct media with different expressive tools	Differences between word-based narration and image-based representation	Explains inevitable transformations when novels are adapted into films
Intertextuality	Julia Kristeva, Roland Barthes	Texts exist in relation to other texts, adaptations as rewritings	Adaptation as dialogue rather than imitation	Positions films as independent texts interacting with novels
Dialogism	Mikhail Bakhtin	Multiple voices and perspectives within a text	Adaptation as a conversation between texts, cultures and contexts	Useful for analyzing narrative voice and ideological shifts
Narratology	Gérard Genette, Seymour Chatman	Story vs. discourse, narrator, time and focalization	Structural changes in narrative during adaptation	Helps compare fictional narrators with the cinematic 'camera eye'
Semiotic Theory	Christian Metz, Roland Barthes	Meaning created through signs and codes	Translation of verbal signs into visual and auditory signs	Explains use of image, sound, color and montage in films
Cultural Studies Approach	Stuart Hall	Texts shaped by social, cultural and ideological forces	Adaptations as culturally situated products	Useful for studying Indian socio-cultural contexts in adaptations
Auteur Theory	François Truffaut, Andrew Sarris	Director as primary creative force	Director's vision reshaping the source text	Explains deviations due to cinematic authorship
Reception Theory	Hans Robert Jauss	Meaning shaped by audience interpretation	Audience expectations and reception of adaptations	Highlights commercial appeal and popular reception
Commercial / Industry Approach	Thomas Leitch	Market forces, star value and audience demand	Adaptation driven by profitability	Crucial for analyzing popular Indian novel-to-film adaptations
Postmodern Adaptation Theory	Linda Hutcheon	Adaptation as repetition without replication	Emphasis on reinterpretation and re-contextualization	Validates creative liberties and modern retellings

6.4 Overall Conclusion

The comparative analysis presented across the five chapters of this thesis establishes that the cinematic adaptations of Chetan Bhagat's novels are creative reinterpretations, not mechanical

or subordinate reproductions. They demonstrate the central adaptation theory principle that literature and cinema are distinct yet complementary narrative systems. Each medium possesses its own expressive resources, constraints and aesthetic strategies and therefore, any transition from text to screen necessarily involves a process of transformation, re-evaluation and re-imagination.

In *Five Point Someone* and *3 Idiots*, spatial representation shifts from realistically confined academic settings in the novel to dynamic, symbolically charged spaces in the film, reflecting cinema's ability to transform physical locations into expressive sites of emotional, ideological and narrative meaning.

The novels studied in this thesis *Five Point Someone, One Night @ the Call Center, The Three Mistakes of My Life, 2 States: The Story of My Marriage* and *Half Girlfriend* are characterized by first-person narration, introspective voice, colloquial style, humour, emotional commentary and accessible storytelling. These features create a strong psychological connection between narrator and reader, positioning the narrative within the interior experiences and subjective consciousness of the protagonists. The novels rely heavily on internal monologue, reflective pauses, linguistic description and emotional self-expression to construct meaning.

By contrast, the films *Hello, Kai Po Che!, 2 States and Half Girlfriend* recreate these narratives through the sensory grammar of cinema. Visuality, spatial representation, sound design, body language, costume, colour palette and editing replace linguistic introspection. Internal conflicts become externalized through performance, humor becomes situational and visual, cultural differences are expressed through spatial contrast and aesthetic design and emotional states are amplified through music, silence and cinematographic rhythm. The films thus translate psychological interiority into visible and audible forms, giving audience a more immediate but less subjective experience of the story.

The study has shown that each adaptation pair restructures the narrative according to its thematic and cultural demands:

3 Idiots reimagines the episodic campus narrative of *Five Point Someone* into a cohesive, emotionally driven film that foregrounds systemic academic pressure, transforming individual student frustration into a broader social critique of India's education system

Hello intensifies the novel's corporate alienation through enclosed space and artificial lighting. *Kai Po Che!* expands the novel's subtle political undertones into a vivid depiction of communal tension and violence.

2 States transforms cultural negotiation into a visually expressive, colorful exploration of North-South identity.

Half Girlfriend heightens linguistic anxiety, class struggle and emotional distance through music, spatial geography and cinematic performance.

Across these adaptations, cinema demonstrates its ability to engage with the socio-political and cultural realities underlying Bhagat's narratives. The films often deepen or visualize themes that the novels treat humorously or lightly such as political radicalization, class privilege or emotional trauma. As a result, adaptation becomes a form of cultural translation, aligning the literary text with the expectations, sensibilities and aesthetic codes of Indian cinema.

The findings of this thesis reaffirm the views of adaptation theorists such as Hutcheon, Stam and McFarlane: adaptation is a dialogic, interpretative and creative process. It does not aim to duplicate the original but to recreate its spirit in a new medium with different tools. The films derived from Bhagat's works stand as independent cultural artefacts capable of generating their own meanings, emotions and audience responses. They sit alongside the novels as parallel narratives rather than subordinate versions.

Ultimately, the thesis concludes that adaptation is a powerful site of meaning-making, where literature and cinema interact, negotiate and enrich each other. Bhagat's fiction, with its focus on youth, aspiration, conflict, modern relationships and cultural identity, offers fertile ground for cinematic transformation. His novels, though simple in structure, contain thematic depth that filmmakers reinterpret through visual and emotional expansion. This study demonstrates that adaptation is not merely the retelling of a story but the reimagining of a narrative for a new cultural, aesthetic and technological context.

In essence, cinematic adaptations of Bhagat's novels illustrate the evolving nature of storytelling in contemporary India where written narratives and visual narratives coexist, respond to one another and collectively shape the cultural imagination of a generation. The thesis therefore

affirms that adaptation is an evolving art of reinterpretation that broadens the scope of literary texts, enriches cinematic expression and sustains the dynamic dialogue between page and screen.

References

1. Bhagat, C. (2004). *Five Point Someone*. Rupa Publications, New Delhi.
2. Bhagat, C. (2014). *Half Girlfriend*. Rupa Publications, New Delhi.
3. Bhagat, C. (2005). *One Night @ the Call Centre*. Rupa Publications, New Delhi.
4. Bhagat, C. (2009). *2 States: The Story of My Marriage*. Rupa Publications, New Delhi.
5. Bhagat, C. (2008). *The Three Mistakes of My Life*. Rupa Publications, New Delhi.
6. Agnihotri, A. (Director). (2008). *Hello*. Eros International, India.
7. Hirani, R. (Director). (2009). *3 Idiots*. Vinod Chopra Films, India.
8. Kapoor, A. (Director). (2013). *Kai Po Che!*. UTV Motion Pictures, India.
9. Suri, M. (Director). (2017). *Half Girlfriend*. Balaji Motion Pictures, India.
10. Varman, A. (Director). (2014). *2 States*. Dharma Productions and UTV Motion Pictures, India.
11. Andrew, D. (1984). *Concepts in Film Theory*. Oxford University Press, Oxford.
12. Bazin, A. (1967). *What Is Cinema?* University of California Press, Berkeley.
13. Bluestone, G. (1957). *Novels into Film*. Johns Hopkins University Press, Baltimore.
14. Hutcheon, L. (2013). *A Theory of Adaptation* (2nd ed.). Routledge, New York.
15. McFarlane, B. (1996). *Novel to Film: An Introduction to the Theory of Adaptation*. Clarendon Press, Oxford.
16. Stam, R. (2005). *Literature through Film: Realism, Magicand the Art of Adaptation*. Blackwell, Oxford.
17. Gokulsing, M. K., & Dissanayake, W. (2005). “Indian Popular Cinema and Cultural Identity.” *Journal of South Asian Studies*, Vol. 28
18. Nayar, P. K. (2010). “Indian English Fiction and Popular Narrative Culture.” *Economic and Political Weekly*, Vol. 45

19. Raghavendra, M. K. (2008). “Film Adaptation and Indian Cinema: A Cultural Reading.” *South Asian Review*, Vol. 29
20. Ray, S. (1963). “Literature and Cinema: The Art of Adaptation.” *Film Quarterly*, Vol. 17
21. Sen, M. (2014). “Bollywood Adaptations and the Dynamics of Cultural Translation.” *Journal of Adaptation in Film & Performance*, Vol. 7.
22. Singh, J. A. (2011). “Chetan Bhagat and the Rise of Popular Fiction.” *Indian Literature Review*, Vol. 54.
23. Bhagat, C. (2020). *Chetan Bhagat Official Website*. [Online]. Chetan Bhagat, India. Available: http://www.chetanbhagat.com [Accessed 25 March 2020].
24. Film Companion (2020). *Film Companion*. [Online]. Film Companion Pvt. Ltd., India. Available: https://www.filmcompanion.in [Accessed 25 March 2020].
25. IMDb (2008). *Hello*. [Online]. IMDb.com. Available: https://www.imdb.com/title/tt0488414 [Accessed 25 March 2020].
26. IMDb (2013). *Kai Po Che!*. [Online]. IMDb.com. Available: https://www.imdb.com/title/tt2213054 [Accessed 25 March 2020].
27. IMDb (2014). *2 States*. [Online]. IMDb.com. Available: https://www.imdb.com/title/tt2980648 [Accessed 25 March 2020].
28. IMDb (2017). *Half Girlfriend*. [Online]. IMDb.com. Available: https://www.imdb.com/title/tt5474042 [Accessed 25 March 2020].
29. Scroll.in (2020). *Scroll.in*. [Online]. Scroll Media, India. Available: https://scroll.in [Accessed 25 March 2020].
30. The Hindu (2020). *The Hindu*. [Online]. The Hindu Group, India. Available: https://www.thehindu.com [Accessed 25 March 2020].
31. The Times of India (2020). *The Times of India*. [Online]. Bennett, Coleman & Co. Ltd., India. Available: https://timesofindia.indiatimes.com [Accessed 25 March 2020].
32. Corrigan, T. (2004). *A Short Guide to Writing about Film*. Longman, New York.
33. Desai, J. (2004). *Beyond Bollywood: The Cultural Politics of South Asian Diasporic Film*. Routledge, New York.

34. Gokulsing, M. K., & Dissanayake, W. (2004). *Indian Popular Cinema: A Narrative of Cultural Change*. Trentham Books, Stoke-on-Trent.
35. Leitch, T. (2007). *Film Adaptation and Its Discontents*. Johns Hopkins University Press, Baltimore.
36. Mandal, S. (2005) *Film and Fiction*: *Word into Image*. Rawat Publications, New Delhi.
37. Nowell-Smith, G. (1996). *The Oxford History of World Cinema*. Oxford University Press, Oxford.
38. Stam, R. (2005). *Literature through Film.* Blackwell Publishing, New York University.
39. Vasudevan, R. (2010). *The Melodramatic Public: Film Form and Spectatorship in Indian Cinema*. Permanent Black, Ranikhet.
40. Google Images (2020). *Image related to film/literary adaptation*. [Online]. Google. Available: https://images.app.goo.gl/o4zexXV2tpawqYyw6 [Accessed 25 March 2020].
41. Google Images (2020). *Image related to film adaptation*. [Online]. Google. Available: https://images.app.goo.gl/Jm3pgFV8MSo67BgQA [Accessed 25 March 2020].
42. Google Images (2020). *Image related to cinema studies*. [Online]. Google. Available: https://images.app.goo.gl/szBQw1Ga9t8hwYoW6 [Accessed 25 March 2020].
43. Google Images (2020). *Image related to film narrative*. [Online]. Google. Available: https://images.app.goo.gl/oqn4hMiqHZiNMzD47 [Accessed 25 March 2020].
44. Google Images (2020). *Image related to cinematic adaptation*. [Online]. Google. Available: https://images.app.goo.gl/DomAHhURV78d4K4MA [Accessed 25 March 2020].
45. Google Images (2020). *Image related to Indian cinema*. [Online]. Google. Available: https://images.app.goo.gl/14vKDMCVfWoEpEAy8 [Accessed 25 March 2020].

46. Google Images (2020). *Image related to cinematic narrative*. [Online]. Google. Available: https://images.app.goo.gl/nRGLD3Y67hmq2uQh6 [Accessed 25 March 2020].
47. News18 (2023). *Film-related image*. [Online]. Network18 Media. Available: https://images.news18.com/ibnlive/uploads/2023/05/raja-1.jpeg [Accessed 25 March 2023].
48. Pinterest (2020). *Film-related image*. [Online]. Pinterest. Available: https://i.pinimg.com/564x/14/cb/0d/14cb0d877c8fc21e24baf715b86def64.jpg [Accessed 25 March 2020].
49. Wikipedia (2020). *Maqbool film poster*. [Online]. Wikimedia Foundation. Available: https://upload.wikimedia.org/wikipedia/en/7/76/Maqbool_poster.jpg [Accessed 25 March 2020].

Publications

1. Anjanaben N. Parmar, Dr. Devang B. Rangani, "*History of Cinema: Meaning and Matter"*, Rabindra Bharati Patrika, Vol. XXVI, No.6, 2023, pp:82-86. [Offline] ISSN:0937-0037.

2. Ms. Anjana Parmar, Dr. Devang Rangani, "*Literary Texts and Film Studies: Contradiction in Adaptations*", ShodhKosh: Journal of Visual and Performing Arts, January 2024 5(1), pp:2198–2205[Online], ISSN (Online): 2582-7472, DOI

10.29121/shodhkosh.v5.i1.2024.5043

3. Dr. Devang Rangani, Ms. Anjana Parmar, "*Exploring the Complexities of Love in Chetan Bhagat*'s *Half Girlfriend",* KUTAP, Volume 6, Issue 8, January-June, 2023, pp:194-199, ISSN: 2582-5356.