

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

A synopsis to be submitted for the partial fulfilment of the requirements for
the award of the degree of

Doctor of Philosophy

in

Humanity_English

By

JAYESH MAHENDRABHAI KESHWALA

[Enrolment No: 219999904004]

Under the Supervision of

Dr. Vaseemahmed G. Qureshi

Assistant Professor,

Vishwakarma Govt. Eng. College, Ahmedabad



GUJARAT TECHNOLOGICAL UNIVERSITY

AHMEDABAD

MARCH 2026

Vh. Qureshi

Der

10/10

Table of Contents

1. Abstract:	1
2. Brief Description of the State of the Art of the Research Topic:	2
3. Definition of the Research Problem:	3
4. Research Objectives:	4
5. Significance of the Research:	4
6. Research Methodology:	5
7. Chapters of the Research:	6
8. Achievements with Respect to Objectives:	8
9. Scope and Limitations of the Research:	10
10. Original Contribution of the Research:	12
11. Conclusion:	12
12. Bibliography:	14

1. Abstract:

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

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

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

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

2. Brief Description of the State of the Art of the Research Topic:

The literary works of R. K. Narayan and Ruskin Bond have been widely studied within Indian English literature. Critics have mainly focused on their themes, narrative style, and depiction of everyday Indian life. Narayan's writing has often been discussed for its portrayal of small-town culture and simple storytelling, while Bond's works have been examined for their focus on childhood, nature, memory and personal experience. Most of these studies, however, remain limited to literary analysis of the written texts.

At the same time, adaptation studies have developed as an important field that examines how stories change when they move from one medium to another. Modern research in this area views adaptation as a creative process rather than a direct copy of the original text. In India, scholarly work on adaptation has largely concentrated on films based on novels, while television adaptations have received much less academic attention.

Television adaptations of Indian English literary works hold a special place in Indian cultural history, especially during the era of public broadcasting. For instance, Narayan's *Malgudi Days* remains popular and is often remembered for staying close to the spirit of the original stories. However, academic discussions of such adaptations are usually brief and descriptive. They rarely analyse how literary elements such as narrative structure, characters, setting, and themes are changed or reshaped for television.

Adaptations of Ruskin Bond's writings for television exist in different forms and time periods, but they have not been studied much by scholars. Most discussions about these adaptations are found in interviews, popular articles, or media reviews rather than in serious academic research. As a result, there is little detailed study on how Bond's writing style, themes, and emotions are changed when his stories are adapted for television audiences.

Moreover, much of the existing research lacks a clear and systematic adaptation framework. While adaptation theory is sometimes mentioned, few studies apply structured adaptation strategies to identify how changes occur during the adaptation process. There is a noticeable absence of research that uses established models—such as the seven adaptation strategies proposed by Philip M. Shafer, that includes, INCLUSION, EXCLUSION, COMPRESSION, EXTENSION, SUBSTITUTION, RE-SEQUENCING, and INVENTION, to clearly explain how literary texts are modified, expanded, or restructured for television.

In addition, current scholarship often treats narrative analysis and technical analysis as separate areas. Literary studies tend to focus on story and theme, while television studies emphasize production techniques. As a result, there is limited research that explains how an author's written language is translated into visual and auditory elements such as camera work, music and sound, lighting, costumes, and editing. For instance, an emotion described in a literary paragraph may be conveyed on television through a particular camera angle, background score, or lighting design.

The present state of research therefore reveals a gap between literary criticism, adaptation theory, and television studies. There is a need for a comprehensive approach that brings together structured adaptation strategies and technical analysis to understand how literary works by Narayan and Bond are transformed into television series. By addressing this gap, the present study seeks to offer a clearer understanding of the process through which their distinctive literary styles are recreated and communicated to a mass audience through the television medium.

3. Definition of the Research Problem:

The central problem addressed in this study is the lack of a systematic and integrated approach to analysing the adaptation of Indian English literary texts into television series. Although television adaptations of works by R. K. Narayan have received some academic attention, there is a notable absence of scholarly research on the television adaptations of Ruskin Bond's works. More importantly, there is no clear scholarly framework that explains how narrative changes and technical television practices together shape the final screen version.

Further, existing research does not adequately apply structured adaptation frameworks to explain how literary narratives are transformed for television. There is limited use of clear adaptation strategies—such as inclusion, exclusion, compression, extension, substitution, re-sequencing, and invention—to systematically identify narrative changes. At the same time, there is insufficient integration of narrative analysis with technical aspects of television production, including camera work, sound and music, lighting, costumes, and editing. This lack of an integrated approach restricts a comprehensive understanding of how literary meaning is reshaped and communicated to television audiences.

4. Research Objectives:

This study aims to achieve the following objectives.

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

5. Significance of the Research:

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

4. The study documents the evolution of Indian television history, specifically focusing on how the small screen acted as a bridge between elite literature and the common man.

6. Research Methodology:

This study adopts a qualitative and comparative research design to analyse the transition of selected literary works by R. K. Narayan and Ruskin Bond from the printed page to the television screen. The methodology is divided into two primary layers: Structural Narrative Analysis and Technical Cinematic Analysis.

6.1 Primary Sources Selection:

The research focuses on a purposive sampling of short stories from the texts, *Malgudi Days* by R. K. Narayan and *Rusty, the Boy from the Hills* by Ruskin Bond. The selected stories are:

<i>Malgudi Days</i>	<i>Rusty, the Boy from the Hills</i>
1- <i>The Missing Mail</i>	1- <i>The Room of Many Colours (2 parts)</i>
2- <i>Engine Trouble</i>	2- <i>The Funeral</i>
3- <i>Forty-five a Month</i>	3- <i>Life with Uncle Ken</i>
4- <i>An Astrologer's Day</i>	4- <i>The Photograph</i>
5- <i>Doctor's World</i>	

6.2 Theoretical Framework: The study mainly utilizes the comparative and analytical framework developed by Philip M. Shafer's namely, INCLUSION, EXCLUSION, COMPRESSION, EXTENSION, SUBSTITUTION, RE-SEQUENCING, and INVENTION. Although Shafer developed his strategies to examine film adaptation of the Harry Potter series, his taxonomy offers a flexible approach for comparing small screen adaptation of R. K. Narayan and Ruskin Bond's work.

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

6.4 Comparative Synthesis: Finally, the research synthesizes the structural changes (Shafer's strategies) with the technical execution. This allows the study to conclude how the unique narrative flavour found in the writings of Narayan and Bond is successfully re-coded for television adaptation.

7. Chapters of the Research:

Chapter 1: Introduction

Chapter 2: Review of Related Literature

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

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

Chapter 5: Conclusion

7.1 Brief Summary of the Chapters:

Chapter 1: Introduction

The first chapter is divided into three sections. (i) Introduction to adaptation (ii) Introduction to television (iii) Introduction to the authors and their selected text. The first section presents an elaborate study of literary adaptation by exploring its conceptual frameworks, history, classification, process, and necessity. The second section traces the origin and historical development of television with a brief discussion of evolution of Indian television. It further discusses the technical language of television in detail. The third section introduces the selected authors and their works and finally outlines the rationale and significance of the study, the research aims and objectives, hypotheses and the chapter scheme.

Chapter 2: Review of Related Literature

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

used in the present research. Finally, the chapter concludes by detailing the research methodology and research gap.

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

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

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

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

Chapter 5: Conclusion

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

8. Achievements with Respect to Objectives:

The researcher has successfully achieved the objectives of the present research by systematic analysis of the selected stories from the original texts *Malgudi Days* and *Rusty, the Boy from the Hills* alongside its televised versions.

1. To analyze how the literary works of R.K. Naraya and Ruskin Bond have been adapted to television.

This objective has been achieved by comparing the original short stories to their corresponding television episodes by using Philip M. Shafer's seven adaptation strategies, i.e. INCLUSION, EXCLUSION, EXTENSION, COMPRESSION, SUBSTITUTION, RE-SEQUENCING and INVENTION. The researcher has systematically examined how the transformation occurs in plot, narrative structure, characterization, and setting in the original texts when they shift from written words to television episodes.

2. To examine how and why adaptation alters or preserves the author's original narrative vision.

The scholar has found that adaptation alters the author's original narrative vision mainly because of time constraints, episodic format, audience expectation, and cultural accessibility. Also, television cannot convey internal monologue and long description of the literature directly, so it has to be modified with different types of shots, artists' expressions, music, and settings. However, narrative and thematic essence are preserved as these elements form the identity of the original texts. Narayan's original themes such as simplicity, real-life issue and irony, and Bond's nostalgia, innocence, and nature, are maintained as they form the core of the story and define authors' worldview.

3. To examine how the author's literary style, themes, and characterization are translated from source text to television series

The scholar has found that the authors' literary style, themes and characterizations are translated to television adaptation through visual motifs, realistic settings, various cinematic techniques, apt casting, dialogue delivery, and overall performances. Moreover, the pacing of the narrative and development of the characters are adjusted in the adaptations by condensing or expanding scenes to suit the episodic format.

4. To identify the cinematic techniques used to adapt the literary text to television screen

After close comparison and analysis of the selected stories and their respective episodes, the scholar has found that directors utilise various cinematic techniques to translate the author's written words onto the television screen. While television is a visual medium, literature is a verbal medium, and to convert these verbal descriptions and conversations into visuals, the director utilises camera movements, various types of shots such as close-ups, wide shots, two-shots, mise-en-scenes, along with lighting, music and sound effects. Additionally, the directors also omit, retain, alter, and restructure the narrative according to their needs and demands of the medium.

5. To identify the reasons behind the specific creative choices made by the director while adapting a literary text to small screen

While comparing and analysing *Malgudi Days* and *Ek tha Rusty*, the scholar has found the reasons why the director of the television series makes specific creative choices. These reasons include limited screen time for television, narrative clarity, budgetary issues, audience engagement, and the director's personal creative conviction to make the story relatable to the contemporary audience. The researcher has found that in *Malgudi Days* these choices are made to preserve cultural ethos and maintain narrative authenticity, while in *Ek Tha Rusty* these choices are made to create nostalgia and make it more cinematic.

6. To determine whether the television adaptation stays faithful to the original text in terms of narrative, characters, theme and settings.

This objective is achieved through a comparative framework that examines the structural, thematic and character-based fidelity. By utilising Philip M. Shafer's seven adaptation strategies, the scholar has minutely compared the original stories with their respective episodes and identified what has been included, omitted, expanded, compressed, substituted, re-sequenced, and invented. The scholar has found that *Malgudi Days* is faithful in terms of narrative structure, themes, settings and characters, while *Ek Tha Rusty* remains faithful to all the parameters except the characters' traits.

7. To decide the superiority of one medium over the other.

This objective is achieved by critically examining the strengths and limitations of both the medium by closely reading the selected stories and carefully watching and analysing the respective episodes. It includes the study of narrative depth, emotional engagement, relatability, visual impact, character development, artistic quality,

cultural and contextual impact, and fidelity. The study reveals that neither medium is universally superior; rather, each excels in specific aspects

8. To compare *Malgudi Days* and *Ek Tha Rusty*

This objective is fulfilled through a direct comparison of the two series. To achieve that, the scholar has examined the five selected episodes of *Malgudi Days* alongside the four episodes of *Ek Tha Rusty*. The comparison is made in terms of fidelity, thematic preservation, narrative coherence, characterization, performances by the artists, application of adaptation techniques, as well as use of music, sound, and direction. The study concludes that *Malgudi Days* is a better adaptation than *Ek Tha Rusty*.

9. Scope and Limitations of the Research:

9.1 Scope:

The present study examines the television adaptations of selected literary works by R. K. Narayan and Ruskin Bond. It focuses on how these literary texts are transformed into television narratives through structural and technical processes. Television series such as *Malgudi Days* and *Ek Tha Rusty* serve as primary texts for analysis, allowing a detailed examination of adaptation from page to screen.

Theoretical Lens

The study is grounded in adaptation studies and adopts the adaptation strategies proposed by Philip M. Shafer as its primary theoretical framework. The scope includes the application of the seven adaptation strategies—namely inclusion, exclusion, compression, extension, substitution, re-sequencing, and invention—to examine how literary narratives are transformed during the adaptation process.

Narrative Framework

Within this theoretical framework, the research analyses narrative elements such as plot, characterization, setting, and thematic structure in both the literary texts and their television adaptations. The scope includes examining how narrative structure and storytelling techniques are reshaped to suit the episodic format and visual requirements of television.

Technical Analysis

The study also encompasses a detailed technical analysis of television adaptation. This includes examining the role of camera work, music and sound, lighting, costumes, and editing in translating literary meaning into visual and auditory form. The scope focuses on understanding how these technical elements function as storytelling tools that recreate the mood, themes, and narrative tone of the original literary works for television audiences.

9.2 Limitation:

1. For the comparison, the researcher has used seven adaptation strategies given by Philip M. Shafer. Other research students can use any other technique to compare the two art forms.
2. To conduct this research, the researcher has selected a few stories from R.K. Narayan and Ruskin Bond's texts and their respective television episodes from *Malgudi Days* and *Ek Tha Rusty*. If a full body of work of both authors is selected, it may have produced different insights.
3. This research evaluates the final output of television episodes, but does not have access to their production data, such as directors' interviews, authors' interviews, shooting scripts, production notes etc. This information might have provided a deeper understanding of the creative decisions and artistic choices made by the directors during the adaptation process.
4. This research does not include surveys, interviews or any empirical data on how the audience receives these shows. Including audience response could have strengthened the research by showing how they react to the fidelity and narrative alterations.
5. *Malgudi Days* was produced in the 1980s while *Ek Tha Rusty* was produced in the 1990s. As a result, there are differences in historical contexts and technological advancements that might have influenced adaptation choices which somewhat limit the direct comparison.
6. The analysis of literary text and their visual interpretation is a subjective process. Although the researcher has applied the same criteria for analysis, different researchers may have different opinions regarding certain findings. So, this study might have been influenced by researcher bias.
7. This study is specifically conducted on television adaptation which has different structural and commercial limitations unlike movies and OTT platforms. So, the findings of this study may not be generalized to other forms of visual adaptation.

10. Original Contribution of the Research:

This research provides a new perspective on Indian adaptation studies by moving beyond thematic comparisons and focusing on the mechanical and technical process of storytelling. The original contributions of this study are as follows:

- **Filling the Scholarly Gap for Ruskin Bond:** While R.K. Narayan's televised works have received some academic attention, there is a notable absence of research regarding the television adaptations of Ruskin Bond. This study provides a first-of-its-kind comparative analysis between Bond's literary work and its visual counterparts, addressing a major unexplored area in Indian media studies.
- **Application of a Systematic Framework:** A significant contribution of this research lies in its application of Philip M. Shafer's seven adaptation strategies to Indian television adaptations of English literary works. By systematically applying this framework, the study provides a clear and replicable model for analysing narrative changes during adaptation, which has been largely absent in existing scholarship, particularly in relation to television adaptations
- **Technical-Literary Synthesis:** It moves beyond simple plot comparisons by documenting how technical elements such as camera work, music, lighting, costumes, and editing, function as direct visual substitutes for the authors' descriptive prose.
- **Formalist Record of Indian Television:** The study provides a detailed formal analysis of the visual grammar used to recreate the local atmosphere of Malgudi and the Himalayan foothills, treating these shows as sophisticated technical productions rather than mere nostalgic artifacts.
- **Medium-Specific Insights:** By focusing on the episodic television format, the study contributes new knowledge on how the constraints of 1980s and 90s broadcasting shaped the narrative restructuring of Indian short stories.

11. Conclusion:

This study has enabled the researcher to move from an initial understanding of adaptation as a simple transfer of text to screen to a more nuanced appreciation of adaptation as a creative and medium-specific process. By closely examining selected literary texts of R. K. Narayan and Ruskin Bond alongside their television adaptations, the research demonstrates that

adaptation involves interpretation, reorganization, and transformation rather than mere replication.

Using a comparative approach grounded in Philip M. Shafer's adaptation strategies, the study reveals that while the core narratives, themes, and tonal qualities of the original texts are largely retained, changes in structure, sequencing, and presentation are shaped by the demands of the television medium. The findings confirm that fidelity remains important but is not the sole measure of a successful adaptation; creative modifications are often necessary to address episodic structure, time constraints, audience diversity, and production realities.

The research further highlights that television adaptations rely heavily on technical elements such as camera work, sound, lighting, performance, and editing to convey emotions and meanings that are expressed through language and introspection in literary texts. Ultimately, the study concludes that neither literature nor television is superior to the other; instead, each medium offers distinct strengths in storytelling. Together, they complement one another by providing different yet equally meaningful ways of experiencing narrative.

12. Bibliography:

Primary Sources:

Narayan, R. K. *Malgudi Days*. Indian Thought Publications, 2010.

Bond, Ruskin. *Rusty, the Boy from the Hills*. Penguin Books India, 2003.

Malgudi Days. Directed by Shankar Nag, Doordarshan, 1986–1988.

Ek Tha Rusty. Directed by Shubhdarshini Singh, Doordarshan, 1995.

Secondary Sources:

Andrew, Dudley. *Concepts in Film Theory*. Oxford University Press, 1984.

Cahir, Linda Costanzo. *Literature into Film: Theory and Practical Approaches*. McFarland & Company, 2006.

Cartmell, Deborah. *A Companion to Literature, Film and Adaptation*. Blackwell, 2012.

Cartmell, Deborah, and Imelda Whelehan, editors. *The Cambridge Companion to Literature on Screen*. Cambridge University Press, 2007.

Hutcheon, Linda, and Siobhan O’Flynn. *A Theory of Adaptation*. 2nd ed., Routledge, 2013.

Konigsberg, Ira. *The Complete Film Dictionary*. Penguin Books, 1997.

Bordwell, David, and Kristin Thompson. *Film History: An Introduction*. 4th ed., McGraw-Hill Education, 2019.

Andrew, Dudley. *Concepts in Film Theory*. Oxford University Press, 1984.

Bordwell, David, and Kristin Thompson. *Film History: An Introduction*. 4th ed., McGraw-Hill Education, 2019.

Broyard, Anatole. “Books of the Times: The Art of Teeming; *Malgudi Days*.” *The New York Times*, 20 Feb. 1982, p. 11. *New York Times Archive*,

www.nytimes.com/1982/02/20/books/books-of-the-times-the-art-of-teeming-malgudi-days.html.

- Cahir, Linda Costanzo. *Literature into Film: Theory and Practical Approaches*. McFarland & Company, 2006.
- Cardwell, Sarah. *Adaptation Revisited: Television and the Classic Novel*. Manchester University Press, 2002.
- Cardwell, Sarah. "Adaptation Studies Revisited: Purposes, Perspectives, and Inspiration." *The Literature/Film Reader: Issues of Adaptation*, edited by James M. Welsh and Peter Lev, The Scarecrow Press, 2007, pp. 59–60.
- Cartmell, Deborah. *A Companion to Literature, Film and Adaptation*. Blackwell, 2012.
- Cartmell, Deborah, and Imelda Whelehan, editors. *The Cambridge Companion to Literature on Screen*. Cambridge University Press, 2007.
- "Doordarshan." *Wikipedia: The Free Encyclopedia*, Wikimedia Foundation, last edited 24 Jan. 2026, en.wikipedia.org/wiki/Doordarshan. Accessed 7 Feb. 2026.
- Eberts, Jane F. "Adaptation: Is the Book Really Better Than the Television Series?" 2012. *Scripps College, Senior Thesis. Scripps Senior Theses*, Paper 105, scholarship.claremont.edu/scripps_theses/105.
- Hutcheon, Linda. *A Theory of Adaptation*. Routledge, 2006.
- Hutcheon, Linda, and Siobhan O'Flynn. *A Theory of Adaptation*. 2nd ed., Routledge, 2013.
- Jangir, Narendra Kumar. *Dynamics of Small Screen Adaptation: A Study of Malgudi Days*. 2021. Central University of Rajasthan, PhD dissertation. *Shodhganga*, hdl.handle.net/10603/33591.
- Konigsberg, Ira. *The Complete Film Dictionary*. Penguin Books, 1997.
- Narayan, R. K. "R. K. Narayan." *Wikipedia: The Free Encyclopedia*, Wikimedia Foundation, last edited 31 Dec. 2025, en.wikipedia.org/wiki/R._K._Narayan#. Accessed 7 Feb. 2026.

- Parmar, Dhiren Narendra. *Television Adaptation as Refraction: A Critical Study of Malgudi Days, Bharat Ek Khoj, and Mr. Yogi*. 2023. Maharaja Sayajirao University of Baroda, PhD dissertation. *Shodhganga*, hdl.handle.net/10603/484655.
- Ruskin Bond. "Ruskin Bond." *Wikipedia: The Free Encyclopedia*, Wikimedia Foundation, last edited 3 Feb. 2026, en.wikipedia.org/wiki/Ruskin_Bond#. Accessed 7 Feb. 2026.
- Shafer, Philip M. *Transfiguration Maxima!: Harry Potter and the Complexities of Filmic Adaptation*. 2016. Middle Tennessee State University, PhD dissertation. ProQuest, www.proquest.com/openview/cd2a5e2c438c2ef995d937093ff1c44a/1?pq-
- Umrani, Safdar Imam. *Adaptation as Translation: A Critical Study of Ruskin Bond's Works Adapted in Hindi Cinema*. 2016. Indira Gandhi National Open University, PhD dissertation. *Shodhganga*, hdl.handle.net/10603/346880.