

INDIAN PROSE ADAPTATIONS IN VISUAL MEDIA

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This paper attempts to assess the use of media and visual materials as research tools in the social sciences and humanities. It involves the analysis, interpretation, and representation of various forms of media, such as photographs, films, videos and television shows, in the domain of Migration, post colonial studies.

One of the key advantages of media and visual methodology is that it enables researchers to study and understand social phenomena and cultural practices in their visual and audiovisual dimensions. This approach recognizes that media and visuals play a crucial role in shaping people's perceptions, identities, and practices. By examining these media and visual materials, researchers can gain insights into how meanings are adapted, produced, negotiated, and represented in a particular context.

Key words: "media", "adaptated", " visual analysis ", "migration".

In this context the television adaptation of the short stories collection of R. K. Narayan's " Malgudi Days"(1986) "The Guide" (1968) "Ek tha Rusty" (1990s), based on Ruskin Bond's Rusty series, and these all have contributed to the rich tapestry of Indian literature in English, showcasing a variety of genres and themes, and often reflecting the socio- cultural landscape of their times.

Media and visual methodology can be applied in various ways, depending on the research objectives and the specific field of study. Some common approaches include:

Visual analysis: Researchers analyze and interpret visual materials to uncover hidden meanings, cultural symbols, and power dynamics. They examine how visual representations construct and reproduce social norms, ideologies, and identities.

Content analysis: Researchers systematically study media content to identify patterns, themes, and trends. They analyze television programs, films for example, to understand how certain narratives or discourses are produced and disseminated.

Audience reception studies: Researchers investigate how individuals or groups engage with and interpret media messages. They may conduct interviews, surveys, or focus groups to understand how media consumption influences attitudes, behaviors, and perceptions.

Visual ethnography: Researchers use visual methods, such as photography, videography, and television adaptation to document and analyze cultural practices, rituals, or social interactions.

Ultimately, these adaptations or translations in the words of Lefevere 'refractions', lead us to an understanding about the linguistic relationship between the languages and their ideological implications on the target texts. Also, these adaptations in a different medium provides empowerment as they translate the thoughts in a foreign language, making our Indian culture reach out to the world.

The target text, Doordarshan TV adaptation of *Malgudi Days* appeared in the year 1986 by the same name and gathered huge fan following. Each story from *Malgudi Days* took a form of an episode. The TV series had works adapted not only from the *Malgudi Days* but also from 'Swami and Friends' 'A Horse and Two Goats', 'Dodu', 'Lawley Road' and 'The Vendor of Sweets' making it to be a thirty nine episode series directed by Shankar Nag, an eminent actor-director from Mysore, Karnataka. It was produced by TS Narasimhan along with Doordarshan. It had numerous repeat telecasts and it appealed every common man because of its simplicity. It was well received across the nation. There were eleven stories from the collection of *Malgudi Days* which were adapted for Doordarshan television, the rest of the twenty eight episodes of 1986 *Malgudi Days* were from other works of Narayan. The stories were: *The Missing Mail*, *The Gateman's Gift*, *Ishwaran Engine Trouble*, *Forty-five a Month*, *Trail of the Green Blazer*, *A Willing Slave*, *Leela's Friend*, *Naga*, *Cat Within* and *The Edge*.

Malgudi Days vis-à-vis Constraints of Refraction The term refraction was coined by Andre Lefevere a well known scholar in the field of comparative literary studies and translation studies in his essay "Translated Literature: Towards an Integrated Theory" published in the year 1981. He views that refractions are "texts that have been processed for a certain audience or adapted to a certain poetics or a certain ideology". He goes on to elaborate the term by stating that refraction "is the adaptation of a work of literature to a different audience, with the intention of influencing the way in which that audience reads that work" (Lefevere). He argues that translations or adaptations per se are no longer reflection of the originals but they are products processed through ideological, poetological and linguistic constraints functioning in literary and social systems. He claims that the process of adaption of text for different audience can't happen in isolation; in fact these adaptations are definitely influenced, tampered and manipulated by such constraints. These constraint govern the reproduction of any source text without which adaptations cannot seem to work. He contends that refractions are obvious and they are dependent on the authoritative political systems and historical changes that shapes the adapter's ideologies and poetics.

"Midnight's Children" is a highly acclaimed and influential novel written by Salman Rushdie. The story follows the life of Saleem Sinai, who was born at the exact moment of India's independence from British rule, and possesses special telepathic powers that connect him to other children born at that time. This epic narrative explores themes of identity, history, and the impact of colonialism on India.

The novel has been adapted into different media formats, including:

1. Film: In 2012, a film adaptation of "Midnight's Children" was directed by Deepa Mehta. Starring Satya Bhabha as Saleem Sinai and Shriya Saran as Parvati-the-witch, the film received mixed reviews but was praised for its faithful adaptation of Rushdie's novel.
2. Radio: BBC Radio produced a radio play adaptation of "Midnight's Children" in 2017. The dramatization featured a stellar cast, including Nikesh Patel as Saleem Sinai, Meera Syal as Amina Sinai, and Shabana Azmi as Saleem's grandmother.
3. Theater: In 2003, a theatrical adaptation of "Midnight's Children" premiered at the Royal Shakespeare Company in the United Kingdom. Directed by Tim Supple, the production received critical acclaim for its innovative staging and visual effects.
4. Graphic Novel: A graphic novel adaptation of "Midnight's Children" was released in 2015, illustrated by award-winning artist Hamish Steele. This visual interpretation captures the essence of the story through engaging illustrations and artwork.

These adaptations have helped bring "Midnight's Children" to a wider audience, showcasing the richness of Rushdie's storytelling and the novel's cultural and historical significance.

Review of the film : Straight away, Midnight's Children (MC) is a love-letter to India. The film takes a difficult novel and mostly does well, producing celluloid that wraps around you like a jamevar shawl. MC opens in pre-Independence Kashmir where Dr. Aziz (Kapoor) is treating Naseem, falling in love even as her father Ghani sahab (Anupam Kher in a superb cameo) prattles on. Kashmiriyat is celebrated in its eccentric beauty and as shikaras glide by a misty Char Chinar, a visual treat unfolds.

All along as Aziz's descendants move across India, Pakistan, even dropping into Bangladesh briefly. Salman Rushdie's voice guides you as narrator, blending with Nitin Sawhney's musical score. dipping often into that most fitting raga- Des It's nicely apt for Midnight's Children(MC) to offer so much in its hearing, Rushdie voicing large Tronies with tender little loves Sawhney's score moving you with its exquisite delights.

MC also features some striking performances Roy as Ahmed Sinai presents a passionate portray while Bose as General Zulfikar is tightly controlled whipping at a flock of geese curiating in bubble baths between executing Pakistan's flest military coup. Certain performances Anita Majumdar as talcum powdered beauty Emerald as tortured nurse Mary,also features some striking

performances. Some shots- Saleem's face against a fluttering hand-held fan- are wonderful while some sequences- India's Emergency when daylight itself imprisoned- dramatic.

There's occasional staginess and clichés too turbans snakes magicians who don't give it a break- and sometimes, the family drama floods broader political time the film's length and some performances- Sarah and Shubha- could've been tighter. But mostly MC moves you with its heart and words especially when Rushdie murmurs " Without passport or permit in a basket of invisibility I returned to my India. "

As critic Vijay Mishra has noted, "in Rushdie's postmodern poetics, Bollywood is both an evanescent presence and a structural reference point."

"Building on Mishra's argument, this essay will explore Indian popular cinema as an important tool for Rushdie's articulation of India's postcolonial modernity. I will argue that the medium of film, more specifically Indian popular cinema, finds its way into the narrative argument of *Midnight's Children* structurally, metaphorically, and through characters connected with the Indian film industry. This essay will explore how Rushdie draws on the visual culture of commercial Hindi cinema and will argue that Indian popular cinema functions in the novel as a shaping agent in an articulation of India's post-independence national conceptualization of itself." (Florian Stadler)

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