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LITERATURE AND FILM MODES OF EXPRESSION: THE COMPARATIVE STUDY OF NOVELS VERSUS ADAPTED FILMS

USHMA BHATT

VAMCC COLLEGE, BHAVNAGAR , GUJARAT, INDIA

ABSTRACT

The Fourth world is the struggle between centralization and decentralization. It is the shared cultural experiences of the people. Fourth world literature is in full expression of man's ruthless materialism and imperialistic will. One of the interpretations of fourth world means stateless, poor and marginal nations. To explore the reality of the ongoing marginalization of the fourth World Nations by the imperial power under the banner of modernization progress and development. To study the issues of fourth world is unearthing the new fields of literature, art, media, films and other modes of expressions and resistance. Here the research paper is the fusion of literature and film adaptations. The art, literature and films have been continuously intermingling with one another since the period of Satyajit Rey's time. It was an age old technique of adaptations of novels into films. This research focuses on three great novels and their adaptations into films. The novels are Devdas, The Mistress of Spices and Chandranath Parinita, While the movies are named as Devdas, The mistress of spices and Parinita. Yet many other novels and film adaptations references are taken. The research paper concludes the comparison between the two arts film versus novel. The research is done on the basis of vernacular language Hindi. The two movies are in Hindi while one is in English. Both the writers are Bengali. Sharadchandra Chhatopadhyay was the most well-known writer of nineteenth century of literary world. Another famous Bengali writer is Chitra Divakaruni Banerjee the most popular contemporary woman of diaspora.

Key Words: adaptation= edition, picturization, cinephilia, Pedigree= chronology of film history, Fabrication= representations Coeval=contemporary, similar

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Introduction:

t is a general observation that film theory is the study of contemporary social cultural mindsets of the era. The film theory is to be studied with a view to current fervers and phenomena. As for example, new forms of consumption, technological and scientific developments. It endures women's liberalization, modernizations, educational reforms, immigrant issues, expatriate themes etc. The film study is a new horizon excluded for the interesting students who need an incentive stage to work on. It is said in Richard Rushton's observation about the academization of film studies.

Film studies is entrenched in university departments as an academic field of study. The academicization of film studies took root in the late 1960s, as humanities scholars imported film analysis into traditional humanistic programmes. Stimulated by a more widespread renaissance of cinephilia within American culture, young professors and students took seriously the study of cinema as an intellectual pursuit. Students in literature classes attacked *The searchers*(1956) and *psycho*(1960) with hermeneutic fervor. Budding philosophers debated the existential worldviews of Bergman and Antonioni. By the early 1970s, film departments had sprung up across North American universities, though not without resistance from conservative elements within the academy. Never seeing film academia as an intellectually credible enterprise, this contingent viewed the advent of film studies with condenscension and derision, ensuring film studies a bumpy pathway into the university milieu. (Rushton and Bettinson2-3)

Thus the meaning is film studies has become an interesting field of study. The cultural films brought the wave of development of film generation. Richard says that,

Film studies held an economic allure for universities, but its proponents had still to establish the field's scholarly credentials. The literature is the vast field which is not easy to screened in three or two hours and if it becomes lengthy then it loses the interest. Adaptation requires a certain style of presenting the same data into films(Rushton21)

Many literary scholars are doing researches on screen theories, cinemas, phenomenology, attractions and perspectives of audiences. They try to justify film studies as an academic discipline.

If we list out the films which were presented through the literary texts or work of art then obviously it will come to our mind the ancient classics as *Ramayana*, *Mahabharata*, *Shivpurana* etc Of course there are multitudes of films originated from literary materials and satisfactorily many bollywood movies. As we know there was a tradition of Bengali novels picturised into successful films on screen. Even some malyalam and tamil movies are from the novels of southasian diaspora writers. Here is the list of many movies adapted from the novels or any literary work of art dramas, short stories or poetic works.

E.g

- 1. The movie shakuntala was from Kalidas's Abhigyanshakuntalam.
- 2. The gujarati movie santu rangali was from adaptation of Bernard Shaw's drama Pygmalion. It was a gujarati movie starring Aruna Hirani and Navin Nischhal.
- 3. The movie *premgranth* has the same story of Thomas Hardy`s novel *Tess* of *D`urberville*. It was directed and produced by R.K. Theatres starring Rishi Kapoor and Madhuri Dixit.
- 4. The movie Omkara is the presentation of Shakespeare's one of the five greatest tragedies *Othello*. The film was starred by Ajay Devgan, Saif Alikhan, Vivek Obeyroy and Kareena Kapoor in the lead roles. The director Vishal Bhardwaj had composed the entire music. The film had won many awards like national film festival award, film fare awards and many others. There are some of the adapted works of Vishal Bhardwaj's information on Wikipedia,

Bhardwaj came to <u>Mumbai</u> to become a music composer, he took to directing films only to create the opportunity to compose music. He then made the first of his

Shakespearean adaptation, <u>Maqbool</u>, based on <u>Macbeth</u>. This was followed up by another children's film, <u>The Blue Umbrella</u> based on <u>Ruskin Bond</u>'s story of the same name. This film also met with critical acclaim throughout. <u>Omkara</u> marked the second of Bhardwaj's Shakespearan endeavours, this time an adaptation of <u>Othello</u>. <u>Omkara</u> was a great success internationally and a musical hit, affirming his status as a music director as well(Wiki).

The original drama *Othello* was written by William Shakespeare. The drama is a tragedy. It is a classic unique tragedy of 1603. The plot starts with Othello's recruitment as a Venetian General blamed to be abducted the beautiful daughter of Duke of Venice. He then got married with the same girl. Roderigo was the Lieutnant who wanted to marry Desdemona. Iago made the trap and betrayed Othello. The themes are jealousy, love, racism, intrigues and betrayal.

5. The movie *Two States* is released in 2014. Director Abhishek Verman directed this film. It is produced by Sajid Nadiadwala and Karan Johar. The film stars Arjun Kapoor and Alia Bhatt. It is picturized on the novel by Chetan Bhagat. He remained present at the promo launch of the movie 2 states and he couldn't withhold raving about Abhishek Verman the director of the movie for superbly translating his book 2 States on the big screen.

The novel is the story of two individuals who faced hardships in convincing their parents about their marriage. It's a brainstorming exercise for Ananya and Krish who had found critical circumstances between their parents. The story is a first person narrative. The story has many twists and turns and some humorous anecdotes including the mixture of both Punjabi and tamil cultures. Afterwards the novel ends with their birth of twins to which they named as born in the state of India.

6. The novel "manavi ni Bhavai" is written by Pannalal Patel. It is a novel in gujarati language. Pannalal Patel wrote this novel. The central theme of the novel is human struggle. The struggle is there through out the novel still the life continues it never stops. The problems are there still there is no other alternative to it. The whole story starts in a flashback system in the novel. The gujarati novel *Manavi ni Bhavai* By Pannallal Patel is also presented in a movie format. The very first scene in the novel is of Kalu. He was trying to remember his past hidden memories. He felt very sad and gloomy. He was feeling nostalgia. He was thinking that his most precious time of life was lost. He was very much depressed when he remembered Raju. Raju was Kalu's beloved. But somehow they could not marry each other. Because Kalu's aunt played an intrigue. She played the trick and made Raju and Kalu's marriage

broken. Afterwards Kalu got married with Bhali. Bhali was Kalu's life. Raju got married with Dayalji. Kalu's brother Nanio was very much jealous about Kalu. Kalu's aunt Malidoshi was the villain character of the novel. The novel was about domestic jealousy between the two families.

Kalu's father valo doso and Rupakaki are positive characters. They are farmers. Parmokaka was valo's younger brother. He was the Mukhi of the village. Parma's wife was Mali. She was the wicked woman. She did not like any person of valadosa's family. There is one another character named Fulidoshi. Fulidoshi was a genuine woman. She helped Rupakaki and arranged the marriage between Kalu and Raju. But the evil eye of Mali made the plan to break the marriage. She wanted Raju for her own son Nano. But this didn't happen. Petha patel arranged the marriage between Raju and Dayalji. Nano couldnot marry with Raju so he was frustrated and defeated. He fought with Kalu for no reason. Then there was a famine. Then after some time there was a severe shortage of food and water. But in great scarcity also Raju remained with her in-laws and family members. Kalu enforced her to leave them and went with him but she refused to do so. It shows the extreme height and nobility of her character. (Posted by <u>Tushar Bhatt's Gujarat at 8:05 PM</u>)

"Pannalal's characters, such as Kalu and Raju in Manavini Bhavai, were intensely human, drawn from the rural world of north Gujarat, speaking their own language, reflecting their own hopes, fears and frustrations, but never despairing of being alive.

Yet, Pannalal's reputation as a wordsmith largely remained confined to Gujarat, even after he came into limelight natioanly after the Jnanpith award. That there was little awareness in the rest of the country about it underlined the tragedy of contemporary Indian literary scene as well. A man who was not well-versed in English and the art of advertisemet for the self, Pannalal in his lifetime never managed to bridge the gap; not that he cared either." (Bhatt)

According to Hall "the study of cinemas are quite different from the study of the text." (Rushton9)

In the film the maximum changes are found in compare to novel. If the novel is read and then anyone tries to see or justify the movie then obviously it looks odd. The film is medium type. Yet the novel keeps the memorable experience. It gives the everlasting effect on brain.

In compare to novel in the beginning there is no flash back system. The novel starts with the opening scene of kalu. Kalu was thinking about the past. He was the only son of vala dosa. Valo dosa has got the son at the age of sixty. Rupa was also very happy to get the son. They had called the Brahmin pandit who frecasted about Kalu future. Kalu was going to have the rich and wealthy farmer. He was having mighty stature. He and Raju were the best pair suitable for the marriage.

After his birth, mali the wife of parmo patel became very uneasy and jealous. She didn't like even to see Kalu's face. She also encouraged the village people to condemn Rupa as she touched the cart. She was not happy with her. The village people had the superstition that as Rupa had touched the farming tool she would be taken under the two pairs of oxens. This way Rupa was considered a culprit. But finally she won the people's faith and love as it started raining and she was saved. The movie has not shown the character of Natho who is the middle son of Parmo Patel.

Even the characters are delineated with a different aspect. The character of Raju is quite different in compare to novel. In the novel she is shown as docile, calm, quite, serene, morose. But in the film she was talking intelligently asif a heroine of the film speaks and works. The novel it self is quite interesting as it is more realistic and the adaptation is some what imaginative. AS for example there are some major changes found while watching the movie. There is a charcter of Ranglo shown which is not described in the novel. There are many friends of Nano which are not in the novel. Even the charcter of Bhali is quite changed. Bhali is shown here as fair and good looking but in the novel she is depicted in complete contrast with the film. Thus there are many changes in the film as well as in the novel.

7. The movie The Mistress of spices is adapted from the novel *The Mistress of Spices* by Chitra Divakaruni Banerjee. The adaptation is but natural. Gurindar Chaddha and Dipak Nayar had shown the greatest talent in showing the adaptation technique. They had directed the whole film on Chitra Divakaruni Banerjee's novel *The Mistress of Spices*. Gurindar had directed the film in such a masterly way that the novel itself becomes morose enough to read. And one will easily incline to watch the movie rather than reading a novel.

The Mistress of Spices (2005) is a film by Paul Maybe Berges, with a screenplay by Gurinder Chadha and Berges. It is based upon the novel *The Mistress of Spices* by Chitra Banerjee Divakaruni. The film stars Aishwarya Rai. The

soundtrack was created by Craig Pruess, who also contributed to the *Bend It Like Beckham* soundtrack (Wiki).

Tilo an immigrant from India, is a shopkeeper, an unusually strong ability to forecast and a chosen Mistress of Spices. The Spices she gives to her customers help them to satisfy their certain needs and desires, such as "sandalwood to dispel painful memories; black cumin seed to protect against evil eye."

As a young girl, Tilo was initiated as one of several young Mistress of Spices by the First Mother, who warns the girls about certain rules they must follow, or face dire consequences. They are instructed never to leave their respective stores all around the world, physically touch the skin of the people they meet, or use the great and incomprehensible strength and power of the Spices to their own ends.

Tilo ends up in the San Francisco Bay Area in a store called "Spice Bazaar". Tilo's customers include Haroun, a cab driver, a grandfather dealing with an Americanborn granddaughter Geeta, Kwesi, a man trying to impress his girlfriend and Jagjit, a teenager trying to fit in at school (Sonny Gill Dulay).

Her life takes a turn one day, when a young architect named Doug (<u>Dylan McDermott</u>) crashes his motorcycle outside her store. Tilo tends to his injuries while trying to ignore their mutual romantic attraction. Her life changes when he touches her and they begin to fall in love.

But the Spices are suddenly angry and jealous, and things soon start to go sour in her relationships with her other customers. Haroun gets in an accident, Geeta's family situation does not improve, Jagjit falls in with the wrong crowd at school, and Kwesi's girlfriend breaks up with him. Doug comes to meet her that night and sadly tells her that his Native American-born mother had died.

Tilo recognizes that the source of these misfortunes is her breaking of the rules. The First Mother comes to her in a vision and scolds her for choosing Doug over the Spices. She vows that she will return to India, and posts a notice about a closing sale. She goes all out to help her customers one last time and tells the Spices that she will spend just one night with Doug, and then she will give herself utterly to them. She closes the store and goes off with Doug for the night. After a night of love-making, she leaves him a note that she must leave and cannot return, but that she will always deeply love him. Then she goes back to the store and sets the Spices on fire, with her at the center of the flames, as a sign of eternal servitude and slavery to the mystical Spices.

Doug comes searching for her, and finds the store devastated. But Tilo has not been burned after all; she is still there, alive and barely conscious. There is no sign of a fire, but there has been an earthquake. We see a vision of the First Mother sitting at the beach, telling her that because she demonstrated her willingness to give up everything for the Spices, now she can have everything she desires and the Spices will never desert her again. Doug agrees to help her rebuild the store, and she happily reunites with him as they walk along the beach holding hands.

Though it is a master piece and great picturization still the novel undoubtedly reaches the extreme height. The novel is full of magical realism. Here each spice indicates some magical realism. The heroine wants to conquer on the current life of the people who are in trouble. The first chapter of the novel gives us an idea about Tilo's past her birth, she as a foreseer and hated by the parents but was loved afterwards from public. Turmeric the mythological element the Indian astrology faith in constellation etc. Turmeric is given to Haroun as a medicine. Haroun came to mistress to show her his hand and wanted to know future. Mistress talked about "Shalparni" and "Dashmul" etc. Here saffron is for lonely nights. Black cuminsice is the protector against evil eye.

There are three rules which were generated by the first mother which Tilo has to follow undoubtedly. Tilo had followed the rules still she broke the rules when she was attracted by Doug. And the spices were not responding to her.

This was a tremendous presentation of the novel and the film both.

Stam and Spence said that reality cannot be captured thoroughly and truth can't be immediately captured by the camera. So the films should be on narrative conventions. Cinematic style rather than perfect correctness or representation or fidelity to the original 'real'.

8. The movie Devdas is a 2002 Indian romantic drama film directed by Sanjay Leela Bhansali and based on the 1917 Sharat Chandra Chattopadhyay novel *Devdas*. This is the third Hindi version and the first film version of the story in Hindi done in colour. The film follows Devdas, a wealthy law graduate, who returns from his studies in London to marry his childhood sweetheart, Paro. However, the rejection of this marriage by his own family sparks his descent into alcohol, ultimately leading to his emotional deterioration.

Devdas was declared a hit in India by Box Office. It won the Filmfare Award. The film also won five National Awards. *Time Magazine* named *Devdas* as the best movie of 2002 among all the movies released around the world in 2002. The film was recently included in *Time Magazine's* top 10 movies of the millennium worldwide(Wiki)

Kaushalya the mother has heard that her younger son, Devdas is coming home from England after ten years. When Kaushalya tells her neighbour Sumitra about Devdas' impending return, Sumitra is as overjoyed as Devdas' own mother, and with tears in her eyes she reminisces with Kaushalya about Devdas' and her daughter's deep childhood friendship. She describes how when Devdas was sent off to England at the age of ten, her daughter Paro had chased his carriage weeping. The young girl Paro had lit an oil lamp for Devdas under the belief that by doing so he will return sooner. She tends to this lamp throughout her childhood in honor of her dear friend, never allowing it to extinguish.

On the day of his return, Kaushalya insists that everyone in the family should close their eyes so that she will be the first person to see her son. Her plan backfires, however, when instead of coming straight home, Devdas goes to see "Paro" Parvati Chakraborty, first. This incident makes Kaushalya jealous and at first she refuses to receive her son when he arrives, but he cajoles her and they joyfully reunite. In the ensuing weeks it becomes clear that the years apart have turned Devdas' and Paro's friendship into love. It seems to everyone, including Paro's mother Sumitra, that Devdas and Paro will get married, but Devdas' scheming sister-in-law Kumud reminds Kaushalya of Paro's maternal lineage,. When Sumitra announces her desire for Devdas and Paro to marry, Kaushalya rejects and humiliates her in public saying that she was from a far lower class in society than themselves. Devastated, Sumitra vows to ensure that Paro will get an even better marriage and assures Kaushalya that she will find her daughter a husband richer than the Mukherjee family within a period of seven days. She soon arranges for Paro to marry Thakur Bhuvan Chaudhry, a forty-year-old widowed aristocrat with three grown children.

Meanwhile, Devdas' harsh and ambitious father also rejects Paro. Devdas leaves his parents' house and takes refuge with his college friend Chunnibabu. He leaves a letter for Paro, falsely stating that love had never existed between them. At the brothel, Devdas meets a good-hearted <u>courtesan</u>)named Chandramukhi who falls in love with him. Soon, Devdas realizes his mistake in abandoning Paro. He returns to Paro at the time of her wedding and asks her to elope with him. Paro refuses, reminding him of the way he had discarded her so easily.

Paro learns from her new aristocrat husband that he has married her only to be mother to his children and lady of the estate, but that his love is only for his late first wife and he has no plan to have a true love relationship with her. Paro dutifully fulfills all her responsibilities, serving as a kind mother to the children and exemplary lady. Devdas, having lost Paro, is heartbroken. He moves to Chandramukhi's brothel permanently and becomes an <u>alcoholic</u>.

When Paro hears that Devdas' father is on his death bed, despite his past cruelties to Devdas and herself, she rushes to his bedside to offer comfort. He asks to see his son Devdas, but Devdas only arrives later, drunk, at his father's funeral.

Eventually, Devdas becomes so ill that the slightest dose of alcohol could kill him. He returns to the family home to heal, and discovers that his sister-in-law has stolen his mother's keys to the family safe. He confronts his sister-in-law and brother demanding they return the keys. An altercation ensues, and when his mother appears asking what is going on, the sister-in-law claims that Devdas had stolen the keys. His mother again believes the sister-in-law and sides against Devdas. Without denouncing the true culprits, Devdas leaves, banished.

News of Dev's alcoholism reaches Paro, who arrives at Chandramukhi's brothel and angrily accuses her of manipulating Devdas into drinking. She soon realizes, however, that Chandramukhi deeply cares for Devdas. Paro urges Devdas to stop drinking but Devdas remains stubborn. He promises Paro that before he dies, he will come to her doorstep one last time.

Paro invites Chandramukhi, whom she has befriended, to a celebration of <u>Durga Puja</u> at her husband's home and introduces Chandramukhi to her in-laws without revealing her profession. However, Bhuvan's ill-natured son-in-law Kalibabu, a frequent visitor to Chandramukhi's brothel who made inappropriate advances towards Paro, reveals Chandramukhi's background and humiliates her in front of Bhuvan and the guests. He also tells Bhuvan of Paro's relationship with Devdas. As a result, Bhuvan punishes Paro by permanently forbidding her from leaving the mansion.

Devdas tells Chandramukhi that he loves her but that she must let him go. He decides to travel the country; while on a train, he meets his old friend Chunnibabu, who urges him to drink in the name of friendship. Devdas drinks knowing full well it will be fatal.

On the verge of death, Devdas travels to Paro's house to honor his promise, collapsing under a tree in front of the main gate. Paro learns that it is Devdas outside the gates. SHe runs through the mansion and grounds attempting to reach him. Bhuvan sees this and orders the servants to shut the gates. Devdas sees a blurred image of Paro running towards him, but the gates close just before she can escape, leaving her sobbing inside. When the gate slams shut, Devdas dies, whispering Paro's name with his last breath. At the same time, the lamp that Paro had lit for him flickers out.

Here movies is marvelously presented but it couldn't reach the height of Sharad Babu. The novel is a quite longer one still it clutches the reader. Movie adaptation is done with many creative efforts. It mars the originality. If a person hasnot read the novel then is comfortable with the movie. Othervise it doesn't cross the literary attraction and charm.

9. The movie *Parineeta* (*The Married Woman*) is a musical film *Parineeta* by Sarat Chandra Chattopadhyay. The film is produced by Vidhu Vinod Chopra. The film featured by Vidhya Balan and Saif Alikhan in lead roles. *Parineeta* primarily revolves around the other characters Lalita and Shekhar. Since childhood, Shekhar and Lalita have been friends and slowly this friendship blossoms into love. A series of misunderstandings surface and they are separated with the conniving schemes of Shekhar's father. The plot deepens with the arrival of Girish who supports Lalita's family. Eventually, Shekhar's love defies his father's greed and he seeks Lalita. *Parineeta* was showcased at prominent international film festivals.

The film places the story in <u>Kalkutta</u>. As the credits roll, scenes from erstwhile Calcutta are displayed along with the narrator's introduction of the era. The narration focuses on the night of the marriage of Shekhar and Gayatri Tantiya, a rich industrialist's daughter. The audience is introduced to Navin Rai as Shekhar's father while we see Shekhar readying himself for the occasion. While he is doing so, images of Lalita calling him by his name flash through his mind. Downstairs, musical celebrations begin as Shekhar meets Vasundhara, a widow from his neighbourhood, who is thankful to her son-in-law, Girish, for supporting their family after the death of her husband, Gurcharan. Lalita, who is present there, playfully confronts Shekhar as to why he is being indifferent to her. Shekhar admonishes her for speaking so in spite of being married. An angry Shekhar comes back home to play a favourite tune from the past on his piano. The flashback shows a young Shekhar playing Rabindranath Tagore's tune on his piano while young Lalita and Koel are around. Lalita, with her parents having died in a car accident, lives with Gurcharan's family with Koel as her cousin whereas Charu is her neighbour. As this scene flashes across Shekhar's mind, he sings a song full of sadness and loss. As time flies, they grow up to become close friends. The rebellious and musically inclined Shekhar spends his days playing the music of Rabindranath Tagore or Elvis Presley and composing his own songs with Lalita rather than becoming part of his shrewd father's world of profit and business. Part of this rebellion involves resistance to meeting Gayatri Tantiya, the beautiful but devious daughter of a wealthy industrialist, whom his father would like Shekhar to marry into. Meanwhile, Girish, a steel tycoon from London, makes a dramatic entry into Charu's house. Girish seems

smitten by Lalita while Koel is by Girish. Shekhar is visibly jealous of Lalita's close friendship with Girish. One day, a shocked Lalita, who is employed at the Ray's office, remembers a hotel project from Gurcharan's ancestral haveli (palatial house). On an earlier occasion, Gurcharan had borrowed money from Navin Ray after putting his haveli on mortgage. She understands that if the money is not repaid in a few months, Navin Ray would take over the property. She immediately thinks of asking Shekhar for monetary help. Unforeseen circumstances prevent this, and Girish, upon realising this, alleviates their problem by making Gurcharan his business partner. Gurcharan repays the debt and the turn of events prompts Shekhar to think why Lalita chose to ask Girish for money instead of him. On one auspicious night, Shekhar and Lalita exchange garlands and consummate their "marriage" unbeknownst to anyone else.

While Shekhar is off to <u>Darjeeling</u> on a business trip, Navin Ray violently thunders at Lalita about the loss of his hotel project, embarrassing and humiliating her. Ray gets a wall built between his and Gurcharan's house symbolising the end of their association. Gurcharan, unable to digest this, suffers a heart attack. Upon Shekhar's return, Ray informs him of the ill-health of his mother and Gurcharan and viciously adds a note of Lalita and Girish's marriage. Shekhar is disgusted to hear of the marriage and in his anger he scowls at Lalita, humiliating her like his father. In the meanwhile, Girish assists the Gurcharan family and takes them to London for the heart treatment. Misunderstandings follow and upon the family's return from London, Shekhar assumes that Girish and Lalita are married and agrees to marry Gayatri. The film returns to the night of Shekhar's marriage when Girish hands him the ownership papers of Gurcharan's haveli. He shocks Shekhar by telling him that he got married to Koel because Lalita denied his marriage proposal. As a conclusion, Shekhar confronts his father and symbolically breaks down the wall separating the two families. He then brings Lalita to his home as his bride much to the delight of his mother.(Wiki)

CONCLUSION:

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On the whole we can come to the conclusions that,

- Many of the skills and procedures involved in film viewing are precisely those that we use to function in the everyday world.
- The human mind is not a black slate, and film spectators are psychologically predisposed to undertake certain textually-encouraged procedures.

- Audience response in the cinema is not attributable to either the spectator or the artwork alone, but arises from the direct interfacing of viewer and text(Rushton158).
- Today's generation who are having addiction of internet, media, movies televisions, like to watch the movies rather than reading. The youngsters prefer to watch. So literature in a visual medium is more useful than a reading material. The house wives, business persons and other all are interested in watching the movies.

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