

AN ARTISTIC ADAPTATION OF *WATER* BY BAPSI SIDHWA



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IN

ENGLISH LITERATURE

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SIDHWA**

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SABA BERJEES

**A dissertation submitted to Faculty of Arts and
Humanities**

**In Partial Fulfillment of the Requirements for the
Degree of**

**MASTER OF PHILOSOPHY IN
ENGLISH LITERATURE**

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In the name of ALLAH,

The Most Beneficent,

The Most Merciful

**NATIONAL COLLEGE OF BUSINESSADMINISTRATION &
ECONOMICS LAHORE**

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Dissertation Committee:

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ABSTRACT

This dissertation investigates the art of novelization, the transformation of a film narrative into a distinct literary work. Utilizing Bapsi Sidhwa's novelization of Deepa Mehta's acclaimed film "Water" as a compelling case study, the research employs a multi-layered methodological approach. This approach integrates close reading, textual analysis, and comparative analysis between the film and the novelization. Guided by the "**poetic approach**" to adaptation theorized by Jan Beatens, the study examines how Sidhwa navigates the act of translation, analyzing the extent to which she adheres to, or departs from, the original film script. Focusing on Sidhwa's strategic use of literary techniques – such as descriptive language, internal monologues, and nuanced character development – the analysis explores how these choices contribute to the unique reading experience offered by novelization. The research reveals how these techniques enhance thematic exploration, deepen character understanding, and foster a stronger emotional connection for readers compared to the film. Ultimately, this investigation not only illuminates the artistry behind Sidhwa's novelization but also sheds light on the intricate relationship between film and literature. Furthermore, by providing a detailed examination of a specific case study and its artistic strategies, the research contributes to the understudied field of novelization research. Moreover, by examining the "reverse adaptation" process through the lens of the "poetic approach," this study offers a valuable counterpoint to traditional adaptation studies. It highlights the unique challenges and opportunities involved in translating a visual narrative into a written one, ultimately contributing to a richer understanding of the complex interplay between film and literature.

Keywords: Media Adaptation, Novelization, Intertextuality, Translation Analysis, Case Study

DEDICATION

I dedicate this dissertation to my wonderful father, *Syed Jaffar Hussain*, whose steadfast encouragement and lifelong support have given it the perfect foundation. Your commitment to encouraging a love of learning gave me a fundamental curiosity that has guided my intellectual journey. Thank you for always believing in me. Your confidence has kept me going even when I felt like I couldn't. I will always be appreciative.

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By acknowledging the contributions of these individuals and entities, I reaffirm the significance of collaborative scholarship and the importance of recognizing the intellectual debt we owe to others in the pursuit of knowledge.

DECLARATION

I, Saba Berjees, D/O Syed Jaffar Hussain Shah, a student of “M.Phil. English Literature”, at “Faculty of Arts and Humanities”, National College of Business Administration and Economics (NCBA&E), Lahore, hereby declare that this thesis titled, “An Artistic Adaptation of “water” by Bapsi Sidhwa” is my own research work and has not been submitted, published, or printed elsewhere in Pakistan or abroad. Additionally, I will not use this thesis for obtaining any degree other than the one stated above.

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CERTIFICATE OF EXAMINERS

It is certified that the research work contained in this thesis titled “An Artistic Adaptation of “water” by Bapsi Sidhwa” is up to the mark for the award of “M.Phil English Literature”.

Internal Examiner

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Date:

Dean/HOD

Faculty of English

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Chapter No. 1

Introduction

1.1 Rationale of the Study

The dynamic interplay between written narratives and their cinematic adaptations has been extensively examined in adaptation studies, revealing an intricate web of artistic transformations. Scholars have thoroughly analyzed the process of adapting novels, plays, and short stories into films, scrutinizing the creative decisions made by filmmakers, the level of fidelity to the source material, and the emergence of new narratives. However, the reciprocal process of novelization, where a film narrative is reimagined as a literary work, remains a relatively unexplored territory. This phenomenon, though gaining popularity, particularly in the realm of commercial franchises, has been largely overlooked within literary and adaptation studies. The art of novelization presents a unique opportunity to explore the reverse adaptation process, where the visual narrative is translated into a written text, offering new insights into the intricate relationship between literature and cinema.

This research seeks to address this knowledge gap by conducting an in-depth analysis of novelization, using Bapsi Sidhwa's novelization of Deepa Mehta's film "Water" as a significant case study. This research project explores a new area of study in adaptation studies, examining the process of novelization in depth. By investigating how visual narratives are transformed into written texts, this study aims to shed light on the complex dynamics involved. This research seeks to illuminate the creative aspects of novelization and reveal the unique literary experiences it offers. Through a systematic analysis of a skilled novelist's strategies in reinterpreting a cinematic work, this project aims to enhance our understanding of novelization's transformative potential and its capacity to generate innovative literary expressions.

The history of novelization stretches back to the early days of cinema, with its diverse functions ranging from boosting film revenues to providing fans with an extended engagement experience (Beatens, 2007). As novelizations have become increasingly prevalent, the need for a dedicated critical framework for their analysis has grown more pressing. Pioneering scholars like Randall Larsson (1995) have laid the groundwork, categorizing novelizations into three main types. Building on this foundation, researchers like Thomas Van Parys and Jan Beatens have advocated for a more systematic approach, expanding the field in the early 2000s (Van Parys, 2001; Beatens, 2010). Despite this progress, linguistic frameworks have received relatively little attention in novelization research. This dissertation aims to address this gap by exploring the artistic choices made by Sidhwa in her novelization, shedding light on the creative process and unique opportunities that arise when transforming visual narratives into written texts. By examining the distinct literary experiences that novelization can offer, this research seeks to contribute to the ongoing scholarly conversation.

1.2. Deepa Mehta: A Storyteller with a Global Voice

She was born on 1st January 1950 and originally hails from India presently she resides in Canada; she is a very famous film director and script writer in world especially in Hollywood; she created one of the most successful film series the Elements Trilogy which consists of Fire (1996), Earth (1998) and Water (2005). Mehta grew up in a Punjabi family and she was born in Amritsar but shifted from Amritsar to New Delhi when she was still young and her father was a film distributor. Some of the significant changes in her life took place when Mehta joined, Welham Girls High School, a boarding school at Dehradun nestled in the foothills of the Himalayas. This lady holds a BS elimination in Philosophy from the Lady shri Ram College for women, University of Delhi. Much like Sita, today's woman, or more specifically Indian woman, has to

continually prove her morality to the society, to be recognized as an actual person, so in this context, the trial by fire is not literal only. In the case of *Water*, Mehta is particularly capable of avoiding this critique to collapse “woman” with a subordinate class by underlining the “the political aspects of kinship structures”. *Water* is a movie that stands for a group of widows living in Indian state in a dwelling meant for widows only. While the general theme of the film is the subjugation and degradation of Indian widows, in which she also portrays the miseries of child brides, the picture resonates with the cultural and historical oppression of the women shown in the group by depicting power dynamics that actively perpetuate exploitation of women. While such efforts could have been seen as due to the prejudice of their sex and financial hardship, the audience gets the impression that this female-headed household would be of equally low moral fiber and perverted in her desires no matter what her station in life. Her interaction with the widows gives the audience insight into conditions of widows in India and also makes the audience think that more often than not women are abused by men and also by other women.

1.3. Bapsi Sidhwa: A Literary Voice of Distinction

A prolific writer, Bapsi Sidhwa was born on 11th of August, 1938 in Karachi and considered growing up in Lahore. At first she had problem in order to get published and afterward she became one of the most popular writers. They form a group of important authors of Pakistani origin writing in English. She also volunteered herself as an active social worker for the Asian women and even got elected as a representative from Pakistan to the Asian Women’s Congress in 1975. The author of *The Ice Candy Man*, the novel that claims the Liberator Prize in Germany in 1991, she has also paid US \$105,000 for the writer’s grant from the Lila Wallace Readers Digest Fund. Sidhwa was a solitary and lonely child, which might point to the fact that she was growing up as an only child of very busy working parents. The doctors turned out to be advising

her parents not to follow her to school since her condition was very severe. She had nothing to do but day dream, besides, she listened to the tales that servants told her. She was a child who actually got to know the lives of servant's, from her doorstep he came to understand the social strata of the society that her parents belonged to. A governess read her books and taught her handwriting and reading; Louisa was given Little Women and was greatly influenced by it. Teen years were also utilized to the fullest reading different books nearly all the time. Over a time, she underwent through a series of operations thereby reducing the problem with her leg to a greater extent. Later she was studies in Kinnaird College for Women Lahore and completed her BA there but she says that she was very much unl Japan and had no perception of Gender Discrimination for this she setup blame on herself and think that there was something wrong with her. But later on she became the Queen of words and wrote very good novels It does not matter what people do as far as they write good novels. She is a wife and has three children with her, and while she stays in Lahore, she now teaches in the USA. She got married for the second time to Noshir Sidhwa Even though not officially stated, Bapsi Sidhwa is a Parsi Zoroastrian; thus, she has portrayed aspects of Parsi life, rituals, and, especially, the Zoroastrian religion in many of her works . Many awards are also awarded to her among them include Sitara-e-Imtiaz, which is a Pakistan national honor. In an interview with Bapsi Sidhwa, the biographical information revealed that she lived about six years in India before fully establishing herself as a writer after her early marriage at 19 years. Although, Sidhwa got married, and had to come back to Pakistan after getting a divorce, she was useful of living in India especially for writing The Crow Eaters and Ice-Candy Man Since she used to live in Bombay and had the chance to visit the big city very often after divorce, it was a significant value to her as a writer. It was really great to be in a larger (Parsi) community that brought so many new aspects of

life into focus; to be in a big city introduced so many prospects. In the first half of the year, Sidhwa went to England again for the stage rehearsal of “Sock ‘em with Honey,” which has some plot borrowed from her last work, *The American Brat*. These are the feelings that society creates among women in Pakistan and result in the unbearable level of shame that most of the girl’s experience. Where in her case was aggravated, inter alia, by polio. Sidhwa was actually nine years old at the time of the event known as Partition. To some extent, she remembers fire, flames, and people chanting and roaring. More tragically, Lenny, a young girl narrator of the novel “The Ice Candy Man,” is also afflicted by polio. The author has written a biographical look into the lives of people. Sidhwa was born in Karachi in Pakistan but her parents shifted shortly after her birth to Lahore. She currently lives in Houston, Texas, and has been the geographical location for several decades now; she continues to grace many conferences with her speeches. She has worked as a teacher for the Universities; University of Mt Holyoke in Massachusetts, University of Rice in Texas. And as someone who’s been advocating for women rights in South Asia, she also included female characters in her works. Today Sidhwa she is working on an anthology of stories about Lahore whereby is writing the book of movie “Water” by Deepa Mehta. Literature in Pakistan has boldly created its own culture but it has also turned into the mirror of the socio-cultural map of the age of optimism as well as the ages of calamity. Zoroastrian woman Pakistani novelist, she is the only in the world. It was a chance for Bapsi Sidhwa to gain love for writing as well as to become the distinguished author of her first novel.

The *Bride* took four years to complete because, she wrote it and then rewrote *The Bride*. But the fun she had while writing the book made her start her second novel, *The Crow Eaters* immediately; the novel narrates the amusing lifestyle of the Parsis in Pakistan. It is equally important that we understand the journey of Bapsi Sidhwa towards success

was marked by a lot of effort she invested in her work. Before moving to Pakistan, she wrote her first two novels in Pakistani local language, at a time when no one was publishing the books in English. Thus, after facing many rejections, Sidhwa had to work with making *The Crow Eaters* available as a self-published and self-distributed book. Sometimes, it was so irritating to have to approach publishers and beseech them to, read the book. Publishers would also seem to care less, or at times express disapproval of the title of the book. Through the process, Sidhwa experienced frustrations that halted her writing for about five years. Despite the limited success of Sidhwa's experiences with Manekshaw in 1977 and 1978, Sidhwa circulate her self-published *The Crow Eaters* to Britain's Jonathon Cape in 1980. Sidhwa shares his opinion saying that she was trying to assert that all of her works are somewhat autobiographical. The author of the novel *The Crow Eaters* tried to depict the characters of parents in the book and thus all those characteristics are origin from her parents. Hossein – 'Ice Candy Man', oppressor of all the social ideologies in the story, reminds the baby-narrator Lenny or Beryl, who is the author herself; the child. Similar to Lenny who was an affected child with polio, Sidhwa was also affected by the ailment and due to this was kept from school and was frequently visiting the hospital. She speaks of her city, Lahore fondly: "It sure does and that is why you find that one can write a lot more in Lahore than anywhere else" I believe it is true since Lahore does have a very romantic atmosphere and it does release some type of creative energy. Speaking of Sidhwa's current works in progress, she is planning her collection of short stories for which she might have to go back to Lahore.

1.4. Water: A Cinematic Perspective

Water like the other two films is equally touching and touching in expressing its message and as we have noted is equally sensitive in India. It is a story that is based in 1938 in the city of Benares in India and it paints a picture of the suffering that Hindu

widows go through which is still a reality today in India, which has a population of 33 million widows. When Mehta began shooting this movie on location in Benares, the group of Hindu fundamentalists urged intimidation with insistence that the picture is anti-Hindu. She then was compelled to cease the process of production and restart one year in Sri Lanka. Manusmriti which is among the Hindu sacred literature is an old code of law which states that 'Life is a man's half is his wife and she is half dead if he is'. A widow has three choices: she can kill herself on his funeral pyre and; die with him; she can immediately marry his brother if there is one available; or; otherwise live, but in isolation and seclusion for the rest of the days of her life. If she opts for the other path, of asceticism, she goes to an ashram, shaves her head, wears white as widow and sets out to pray for the death of her husband.

In the film *Water*, Chuyia (Sarala), the right screen female leading character, is an eight-year beautiful little girl who has just been left alone by her husband. Her marriage, too, which she cannot even recall, was an arranged marriage as decided by her family to make good business. But irrespective of her situations, Hindu law provokes that she needs to leave the society and hence, her parents drop her in an old age home where all the widowed women live. It is in this picture and strictly in accordance with the rules of drawing of the late post-Victorian period that the little girl's hair is clipped and she is dressed in a white robe. She lies on a threadbare dhoti amidst older women whose frailty reflects their life of celibacy. They sing songs and hymens in the church every day, and they also work as beggars for money in the street. Some of the women are shunned by people like diseases; most of the Hindu culture deems that if a woman meets a widow by force, she will be polluting herself and therefore requires to clean herself through rituals. When Chuyia wakes up, she wants to go back to her mother and initially, she does not fully comprehend this situation but gradually, she submits to the

monotonous routine of days in the camp. A simple village woman by the name Shakuntula (Seema Biswas), a devout Hindu who also happens to be a prostitute, takes the little girl under her custody. Chuyia feels pity on Patiraji, old woman bald, whose last wish is to be served with sweets similar to when she used during her wedding ceremony as a child. By uttering these words, "Life is so disappointing" she lets her know that life is a big letdown. Then Chuyia is introduced to Kalyani the beautiful young lady who has been converted into a prostitute after being widowed, she is acted by Lisa Ray and head of the ashram Madhumati Manorma. Of all the widows they waited in the church, she was the only woman who was permitted to continue growing her hair longer than everybody and other widows rejected her. It is a sense, however, which is sustained by the cash she earns and on which the institution depends. The eunuch Gulabi, (Raghuveer Yadov) often accompanies her to the houses of rich Hindu landlords many of whom are married. To ensure she doesn't feel alone, Kalyani offers her company and invites her to go to the second floor of the ashram, where she has her puppy which Chuyia likes to play with.

Chuyia helps Kalyani to be friendly with Narayan, who is a young Indian man and a law student from a rich family, but is a dedicated follower of the Nonviolent Civil Disobedience movement spearheaded by Mahatma Gandhi. This religious leader has recently started preaching against oppression of women and the caste system which makes men living outside India furious the Hindu fanatics. And while he refuses many begging mothers custody to marry other men, he is an icon of hope to the widows and other socially rejected women. Narayan wanted to marry the village belle Kalyani and the latter desires a man who will treat her with courtesy. Similarly, she regards herself as a lotus that blooms on malignant waters and have the courage to dream for the improved world. The theme of love blossoms between them in the premises of the rain

water as well as the holy water of the river Ganges wherein the people take bath, perform rituals and finally immerse the ashes of their beloved ones. Thus we have Shakuntala in our midst who lives most part of her life near the banks of the noble river Ganges. In the beginning when her Guru informs her that a new law has been passed whereby widows are allowed to remarry she sees a glimmer of light in the darkness as she comes to understand that there might be hope for Chuyia and that she doesn't have to endure a miserable existence as a widow.

1.5. Background of Study

Uptil now a lot of work has been undertaken in relation to novel into movie; Film Adaptation. As pointed out, there are many works, for instance, Bapsi Sidhwa's "Ice Candy Man", was turned into a movie "Earth" directed by Deepa Mehta. Specifically, novels, short stories, poems, and fictions were either taken from the written literature and turned into screenplay or movie. The proposed work is vice versa to the title itself which can be referred as 'Movie to Novel'. This genre is referred to as 'Novelization'. 'Water' is the third film in a trilogy by Deepa Mehta, the first being 'Fire', and the second 'Earth'. A weekly television drama focused on the lives of two married women who are left alone and abandoned by their husbands and who start having feelings for each other.

Earth was about how a group of Hindu, Muslim, and Sikh friends, faces friendship challenges in a Hindu-dominated town during the partition of Pakistan and India. In an interview, Deepa Mehta stated: "Water can flow or water can be stagnant", I shot the film in the 1930s but the characters in the film carry out their lives according to the rules laid down in religious texts that are over 2000 years old today, there are millions of women who become widows, it is stagnant water, I think traditions should not be

like that they should be like the replenishing kind of water. It is also important to state that *Water* is one of the best movies that were produced in the year 2006.

It portrays how much oppression a feudal male-dominated religious system can unleash on the human psyche when religious laws and scriptures are deemed inviolable. This is equally the same way some Hindu fundamentalists are maltreating the widows in India as fundamental Christians, Jews, and Muslims are maltreating women. It is completely astonishing that religion would be used in order to take away the freedoms and respect of women. Deepa Mehta has done all women a great favor by creating such phenomenal picture of freedom their sisters desire with passion of their hearts, sharpness of their minds, beauty of their bodies and strength of their souls (Frederic and Mary 2012).

Being an interpretation of an art that is used by creative writers to alter the social systems, literature is a force to be reckoned with. It cannot be created in vacuum, the theory that we cannot make something from nothing. This may be considered as an indication of reflecting life; this is the impression that is given by associating it with a social perspective. Man might perceive literature as being a record of the world, society in which an individual lives and works, as well as an interpretant of the history, politics, economy, and culture of the times. Throughout history literature has been employed by the writers to wage a war against injustice and tradition, most notably against the rude and prejudiced responses, culture and political processes. The traits of the writer are sensitive with regard to the contradictions of the social cycle of life and it finds the best outlet to itself in the literature, which it tends towards.

They have said that, in general, literature, even religious literature, has never been stripped of social relevance. Literature is almost real in the time it was written and has vowed to alter the real. It is possible to state that idea of certain kind of social responsibility may be observed even in the literature of the old world. Realism has

always been an important trend in art. Realism in fictions was especially popularized in the novel during the eighteenth century novelists such as Daniel Defoe and Henry Fielding. Thus, social realism presumes awareness of the types of factors or forces that exist in society; political, economic or religious; the ability of these forces to affect the lives of men and women for good or ill and the relationship of the self to these contextual forces.

In all genres of literature, the fictional genre is the most important one as it serves to write and represent culture and its values. As the affair, Novel, with its large canvas has responded creatively to the imperative of the 'social and the historical consciousness of the writer.' I am also a socialist and a political animal, or to be more precise, a socio-political animal, by profession and by profession, a writer, especially a novelist. It resides in the fact that she or he is to develop and encourage some necessary principles for making the planet inhabitable. The writers cannot write words merely for entertainment, they have to write words addressing problems and issues that confront communities.

That is why they reproduce different discourses of society that they belong to, but they also offer the intervention to change it as well. Sidhwa is among those writers who consider a culture and art as two dialects of the same tongue. Despite the fact that Sidhwa fully understands the interdependence between the writer and the society, she is rather cautious in her dealing with her subject matter. Sidhwa, through her highly interesting and engaging works, aims to venture into the changes that in fact have begun all over the world, relative to the re-interpretation of women's rights and role, and the overthrow of traditional contemporary societal thought. Sidhwa is among those creative women writers who have begun to provide the positive representation of women as "ecided women for whom the current role is inconceivable, women who desire to face

new roles and management and are quite apt to assume such new roles and responsibilities.” (Kaur xvii). All these writers want to create the world that will not have domination and subjugation where justices and equality are fundamental, and humanity reigns.

In this age of globalization, it is not easy to put some writers into any particular category and among all the writers Bapsi Sidhwa is one of them. She has been born in India, lived in Pakistan for some time and is an American citizen, but she prefers to be called Punjabi-Pakistani-Parsi woman. All her four novels: *The Crow Eaters*, *The Pakistani Bride*, *Ice-Candy-Man* and *An American Brat*: are about her observations of the life as Parsi Punjabi, Pakistani and American women. Digging in his concept of something in every character Sidhwa holds the opinion that all her works contain a lot of autobiographical features. In some of the works, she takes up some serious episodes from her own life or from the lives of others and then she paints them out to build a much greater picture of fiction. To her, every book in her own words is a form of breathing out (Rimli Bhattacharya 2019).

1.6. Theoretical Background

Theoretical background on adaptation highlights the language of attacks on adaptations (Stam, 2005) and the problem of loyalty and fidelity (Cartmell & Whelehan, 2010). The limitations of each medium and the problem of transferability must be considered (Bluestone, Hurst). There is a need to move beyond binary divisions and hierarchies in adaptation studies (Hutcheon, 2013). Defining adaptation is complex, and it is necessary to separate the process from the product and consider other factors (Hutcheon, 2013). In adaptation studies, Linda Hutcheon's theory highlights the need to consider the adapter's creative insight and the audience's intertextual understanding (Hutcheon, 2013). However, there are limitations to film adaptations, and enunciation

must be considered in addition to narrative (Hurst, 2008). Critiques of adaptation theory include Thomas Leitch's argument that the field lacks a dominant poetics (Leitch, 2003). The problem of fidelity is also a subject of debate, with some scholars arguing that it is overly restrictive (Andrew, 2011).

To gain a profound understanding of Sidhwa's creative process, this research will employ a multi-faceted approach that combines close reading, textual analysis, comparative analysis, and theoretical framework integration. By meticulously examining Sidhwa's novel "Water", this study will explore how word choice, figurative language, narrative structure, and character development strategies interact to create meaning and shape the reader's experience. In comparison to Deepa Mehta's film "Water", this analysis will reveal how Sidhwa utilizes literary techniques to compensate for the differences between visual and written narratives, such as descriptive language, internal monologues, and new characters or scenes. Throughout the analysis, the poetic approach (Beatens, 2010) will be integrated to examine how Sidhwa's techniques contribute to the unique characteristics of novelization as a distinct form of adaptation, ultimately illuminating the intricate processes involved in transposing audio-visual narratives into written text.

1.7. Definition of Key Terms

- Adaptation: a term that encompasses both process and product (Hutcheon, 2013)
- Novelization: the process of adapting a work into a novel form (Jan Beatens)
- Intertextuality: the relationship between different texts, including adaptations (Hutcheon, 2013)
- Intertextuality: defined by Robert Stam as "the analogies, echoes, and references that link texts to other texts" (Stam, 2000), plays a significant role in adaptations, highlighting the relationships between different texts.

Hence, 'Adaptation' is a multifaceted and creative process of transformation that reinvents and reinterprets existing narratives, transcending mere reproduction or translation, and forging innovative connections between diverse artistic mediums, genres, and styles. It is a dynamic and dialogical process that engages with the essence of the original work, while also exploring new dimensions of meaning, theme, and imagination, thereby generating a unique and distinct product that resonates with the spirit of the source material, while also standing on its own merit. Through adaptation, the original work is recontextualized, rehistoricized, and reimagined, revealing new insights, perspectives, and meanings that enrich our understanding of the narrative, and its place within the broader cultural, social, and historical landscape.

1.8. Novelization of Some Movies

During the early days of cinema, adaptations played a significant role in legitimizing this emerging art form, which had originated from the entertainment industry. Filmmakers sought to elevate the status of their craft by drawing upon established literary works, with the belief that associating their medium with "great art" would confer a level of cultural prestige (Cartmell, 2012). The first time that an author involving in systematic scholarly technique analysis of the subject didn't emerge until 1957 in George Bluestone's *Novels into Film*. The primary source of the above situation lies in the fact that literary scholars considered the discipline unseemly and that, at a given time, film studies were sections of literature departments. This condescending view of adaptation however was not said with much truth as the practice went a long way in just being a replication of original works with the aim of making sales. That is not to say that the practice did not come up with some vital movies and also some that had some similarity to the source material in terms of aesthetics such as

in the case of this movie Greed done by Erich Von Stroheim in 1924 from the Frank Norris' novel McTeague written in 1899.

According to Bluestone in his book, subtitled *The Metamorphosis of Fiction into Cinema*, the differences between Literature and Cinema are based on a Categorical differentiation of the media. According to Bluestone, the end products of novel and film differ in the aesthetic genera as much as ballet is different from architecture, such is the conclusion that can be driven from the quote that he made in 1957. His intention in doing this is to act as a catalyst and give the 'younger' art-form that comes with the new aesthetic language of movie-half. This appears to imply a reasonable conclusion to the prospects of transplant from one appendage to the other. However, by relying on this subsequent analysis, Bluestone still appears to focus on the literary work and to place the product of adaptation in a secondary role at best. He almost emphasizes saying that the only thing that can transverse the different media is the story. According to James Narmore when citing the subject and critical stance of *Film Adaptation*, "his subject matter and entire approach appear to endorse and perpetuate the primacy of literary building and the aesthetic value of canonical novels that underlie the films he examines and provide them with a source and a measure of worth by which their success and failure are measured."

However, this approach suggests that the only path to liberation that cinema needs to chart from its subservience to literature is forgiveness of adaptation. In order for cinema to come into its own and define its own language of expression, it has to quite literally burn its bridges behind it and abandon literature as a model. Unfortunately, this does not leave much space for a theoretical framework of adaptation that would explain when, how, to whom and for what it can become useful. Consequently, in an attempt to avoid reprinting what has already been said about the relationship between the printed

text and the moving image, such an oxymoronic construct can be explained as follows: The idea is to avoid the impression that there is anything like an organically linked, or otherwise, homogeneous referent to the text and the movie (Jameson 2011, p. 215). That sacrifice was done of course in the next logical step of the process, the French New Wave. This movement criticized the practice of filmmaking called by Francois Truffaut “Tradition of quality” which involves re-shooting of existing literary works. Interestingly, however, the films of the movement drew inspiration from literature. According to Rick Warner, “what seems to bother Truffaut is not the very practice of adaptation but the fact that it puts too much emphasis on the figure of the ‘scenarist’ rather than the director.” But to the same viewer the place has altered, the origin is not the focus. Now that the process of adaptation was completed for the most part, the product became the center of the analysis. This bipolar constructivism of the concept, with Bluestone’s loyalty on one pole and the New Wave’s intertextuality on the other, carries forward up to this date. Even today adaptation theory is on a higher level and has not drawn this argument to an end, but the tendency here is also to support the intertextuality. Efforts have been made to explore the theoretical compromise and they will be reviewed in the proceeding section of this chapter. The proposition offered in this thesis relates closely to Rainer Werner Fassbinder’s perspective on the issue at hand. He asserts “an unremitting, direct and unequivocal interrogation of the piece of literature and its language” (Naremore 2000, p. 12.)

1.9. Delimitation

This research examines a singular case study: Bapsi Sidhwa's novel adaptation of "Water". While the results may provide valuable insights into novelization techniques, their applicability to all novelizations is limited. The study will primarily employ close

reading and textual analysis of the novel, with the possibility of comparative analysis with the film to gain a deeper understanding of the narrative's transformation.

1.10. Significance of the Study

The art of novelization facilitates a nuanced examination of the interstices between cinematic and literary narratives, affording a unique lens through which to scrutinize the creative process. By conducting a rigorous analysis of Sidhwa's innovative narrative strategies in "Water", this research endeavors to enrich our comprehension of how writers harness the distinct affordances of the literary medium to reimagine filmic narratives. This analysis has the potential to illuminate the ways in which novelization cultivates a profound and intimate reader-character connection, leveraging techniques such as internal monologues to grant readers unprecedented access to characters' inner worlds. This in-depth examination of Sidhwa's techniques can inform a broader understanding of novelization's capacity to forge deep reader-character connections.

Moreover, this research transcends the boundaries of novelization, offering a fresh perspective on the ontological nature of film adaptation. By investigating the "novelization" process, we gain insights into the complexities and opportunities inherent in translating visual narratives into written ones, thereby illuminating the intricate balance between fidelity and creative license in adaptation studies. While traditional adaptation studies have focused on the written-to-screen transformation, this research offers a valuable counterpoint, shedding light on how creators navigate the complexities of translating visual medium strengths into the written word, and the delicate balance between fidelity and creative license in the process.

1.11. Statement of Problem

The medium of written literature has long inspired adaptations into screenplays and movies; cinematographic productions, encompassing various forms like poetry, plays, fictional narratives, and novels. The phenomenon of novel-to-film adaptations, a subset of film adaptation, has been a subject of extensive scholarly inquiry. A paradigmatic example of this cinematic transposition is the adaptation of Bapsi Sidhwa's novel "Ice Candy Man" into Deepa Mehta's film "Earth", exemplifying the complex dynamics of intermedial translation."

Despite the extensive research on 'adaptations' there remains a gap in understanding the reverse process; novelization. 'Adaptation' is transferring a literary text into visual text while writing a novel based on a film is called 'novelization' which is in quiet reverse manner; from movie to novel.(Rana 2020) asserts that this uncommon practice of novelization; transferring a visual text into a literary text is a rare activity. A film scholar named; Keith Cohen argues that film and fiction go through the dynamics of exchange as both adaptation and novelization are based on the idea of transformation; from 'showing' to 'telling' and vice versa(cohen 1979).

There remains a gap in understanding this reverse process i.e. novelization. Most of the work has been done on foreign writers and their writings. The researcher thought that Bapsi Sidhwa is also a good novelist and her novel *Water* is also good. So it is a need to explore the novelization techniques of Bapsi applied in the novel *Water*. The researcher selected this novel because no one has done work on this.

This proposed research addresses this gap by focusing on Bapsi Sidhwa's novelizational techniques applied in "water", to transcribe the scenes from film into novel which is a huge task indeed, exploring the narrative and changes made in the transition from screen to page. As Dr. Rakesh adds that both adaptation and

novelization go through ‘the dynamics of exchange’ asserted by Keith Cohen (-92)(Rana 2020).

Through an in-depth analysis of Sidhwa’s novelization of ‘Water’ this research aims to elucidate the intricacies of the adaptation process from (screen) to novel and its implications for storytelling across different media, and providing a deeper understanding of adaption strategies bridging the gap between literature and cinematic studies by examining how stories are translated across different artistic mediums, the exchange of film to fiction and vice-versa.

What made Sidhwa write this novel will seek to explore the missing links which are filled by Sidhwa while writing this novel. As both film and novel are two different entities, novelization makes the film coherent and clearer from where it has been novelized and tells what was unsaid.

Sidhwa’s writing a novel was unusual. A research scholar named; Anita Joshua in her analysis asserts that working the other way round, Bapsi Sidhwa has penned a novel based on the film script. A telling story on the state of widows in India during colonial days, ‘Water’ explores the ills of providing social order(Joshua 2006).

The novel, ‘Water’ adapts film, and the source material is provided by Deepa Mehta’ screenplay. Sunil Patil while commenting on Sidhwa’s ‘Water’ asserts: “Bapsi Sidhwa raises her voice archaic Hindu Law like child marriage, the caste system, and barbaric acts of Sati, the problems of young widows who spend their rest of time in Indian Ashrams to make compensation for the sins in their previous lives(Patil 2014).

Dr. Rakesh in his article, ‘Reading Water as Film and Novel’ concurs: ‘Sidhwa’s writing of novel reinforces the idea propounded by Deepa Mehta by putting her weight behind Mehta’. He further asserts that ‘reading a novel who has not watched a film experiences a derivative feel’(Rana 2020)

1.12. Research Objectives

This dissertation's main goal is to comprehensively analyze the intricate dynamics that are present in the novelization process, with a particular emphasis on Bapsi Sidhwa's adaptation of Deepa Mehta's film "Water." The following goals will be pursued by the study:

- To analyze how Bapsi Sidhwa's novelization of Deepa Mehta's film "Water" transforms the original story, characters, and themes.
- To explore how the novel form enables a unique examination of themes and narrative structures compared to the film medium.
- To evaluate the balance between fidelity and infidelity in Bapsi Sidhwa's novelization.
- To explore the novelization technique applied by Bapsi Sidhwa in 'WATER'.

1.13. Research Questions

This dissertation aims to expose the ambiguities and dichotomies that are frequently present in the novelization process, with a specific emphasis on Bapsi Sidhwa's adaptation of Deepa Mehta's film "Water." The following academic inquiries will serve as the framework for the research:

- How does Bapsi Sidhwa's novelization of Deepa Mehta's film "Water" transform the original story, characters, and themes?
- In what ways does the novel form allow for a unique exploration of the themes and narrative structures compared to the film medium?
- How does Bapsi Sidhwa's technique of novelization balance fidelity and infidelity to the original film script of water by Deepa Mehta?
- Which particular novelization techniques does Bapsi Sidhwa use in "Water," and how does this affect the adaptation process more broadly?

The dissertation seeks to provide a comprehensive and nuanced understanding of the novelization process by addressing these scholarly issues and stressing the artistic and narrative complexities involved in transforming a film into a novel. This inquiry looks for, among other things, the changes and alterations that Sidhwa made, evaluating how these modifications impacted the story and thematic integrity of the original film. By comparing a literary form (novel) with the cinematic medium, this question attempts to highlight the unique characteristics of the former and illustrate how both genres differ in terms of thematic investigation and narrative building. The study also inquires the extent of fidelity to the original screenplay while examining Sidhwa's artistic creative liberty and how it affects the story as a whole. This study will examine the particular techniques and strategies that Sidhwa used, offering a thorough assessment of her novelization strategy and its broader significance in relation to literary adaptations of films.

1.14. Conclusion

This chapter establishes the foundation for a comprehensive and nuanced exploration of novelization, featuring Bapsi Sidhwa's "Water" as a compelling case study. By emphasizing the understudied nature of novelization and its potential to illuminate the intricate and multifaceted relationship between film and literature, we underscore the significance and relevance of this research. Our multi-layered approach integrates close reading, textual analysis, comparative analysis, and the poetic framework, providing a robust and comprehensive toolkit for analyzing Sidhwa's creative strategies and techniques. This approach promises to uncover and examine key literary techniques, illuminate their impact on character development, narrative structure, and thematic exploration, and reveal the transformative power of novelization in reimagining film narratives.

The following chapters embark on an in-depth and meticulous examination of Sidhwa's artistic choices and their impact on the film narrative, transcending technical analysis to illuminate the unique artistic strategies employed in novelization. By contributing to the understudied field of novelization and offering a fresh perspective on the film-literature relationship, this research invites readers to explore the vast and fascinating realm where film and literature converge. Through this exploration, we aspire to enrich our understanding of the complex dynamics between these two media and uncover the hidden artistry within the act of novelization.

The subsequent chapters are organized as follows:

- Chapter 2 examines existing research on novelization, building on the introduction and providing a critical analysis of the current state of the field.
- Chapter 3 outlines the research methodology used to investigate the phenomenon of adaptation as novelization and intertextuality in film and literature.
- Chapter 4, Sidhwa's "Water" - A Novelization Analysis applies the multi-layered approach to examine Sidhwa's techniques, uncovering the literary strategies employed to reimagine the film narrative.
- Analyzes the effects of Sidhwa's literary techniques on the reader's experience, exploring how they shape our understanding of characters, themes, and narrative structure.
- Compares the film and novelization, highlighting the strengths of both media and illuminating the unique opportunities and challenges of each medium.
- Chapter 5: Conclusion - Synthesizes the findings, discussing implications for novelization research and adaptation studies, and reflecting on the broader significance of this research for our understanding of film and literature.

Chapter No. 2

Literature Review

Prior to defining adaptation, it is important to briefly review the long road that adaptation theory has explored. This long path has seen "salient trajectories, developments, and changes of direction" occur (Cardwell 2002: 43). For a considerable amount of time, fidelity criticism's "strait-jackets" applied to these advancements and changes in adaptation research. However, according to Leitch, Robert Stam and Alessandra Raengo's proposal to "reorient adaptation studies" was inspired by the "pioneering work by Brian McFarlane, Deborah Cartmell, Imelda Whelehan, James Naremore, and Sara Cardwell" –on the relationship between film adaptations and their literary source texts – in order to relieve adaptation theory from the discourse of fidelity (2008: 63). Stam and Raengo concentrated on Kristeva's intertextuality theory, which they described as "literally translating Bakhtin's dialogism," and "the transtextuality theory of Genette" in order to accomplish this goal (2005a: 8 and 2005b: 4). According to Stam (2005b: 5), there is no singular source for any adaptation because "a filmic adaptation gets caught up in the ongoing whirl of intertextual reference and transformation, of texts generating other texts in an endless process of recycling, transformation, and transmutation, with no clear point of origin" (Leitch 2008: 64). With all of this in mind, we can state that an adaptation is, in Stam's words, a "turn in an ongoing dialogical process" (2005b: 74), as opposed to either being a faithful reproduction of a "pre-existing work" or "a series of transcriptions or imitations" (Ibid.: 74). Hutcheon offers an intriguing perspective on the subject that is worth mentioning. According to Hutcheon, adaptations can be defined as "a formal entity or product" or "as a process of creation and reception" that entails "an acknowledged transposition of a recognizable other work or works, a creative and an interpretative act of

appropriation/salvaging and an extended intertextual engagement with the adapted work," respectively (2006: 8).

Desmond and Hawkes assert that there are other reasons why "short stories, novels, and plays" began to be adapted in the early stages of cinema, in addition to the previously stated argument that adapters saw literature as "an already established repository of narrative fiction" (McFarlane 1996: 6). To reach a larger audience, it was also crucial to incorporate the renowned literature into this new form of art (Ibid.: 15). Additionally, adaptations were thought of as a "pedagogical medium" that might recreate "the Great Books" for audiences in the modern day (Ibid.). In addition to all of this, we may note that the main motivation for modern filmmakers to adapt a book is their conviction that it will be profitable (Ibid.). Purging literary works "for source material got underway" as a result. This process has persisted to the present day (McFarlane 1996: 6-7), and it has expanded to include other texts as well, including "comic strips, newspaper stories, popular songs, historical texts, and biographical writing about famous historical figures" (Stam 2005b: 45), among others. This has led to the emergence of various subgenres or types of adaptations, with biopics being just one example

2.1.1. Adaptation: The Literary Metamorphosis

The idea of raiding the novel—that well-established storehouse of narrative fiction—for source material started as soon as the movie industry started to view itself as a narrative entertainment, and the practice has essentially remained unabated for ninety years. The reasons given by filmmakers for this ongoing tendency seem to oscillate between the extremes of obnoxious commercialism and a profound reverence for literary works. The allure of a pre-sold title is undeniable, as is the notion that a work's respectability or popularity in one medium could contaminate its creation in

another. The idea of a potentially profitable "property" has undoubtedly had a significant impact on the filming of novels. It's possible that filmmakers, in the harsh words of Frederic Raphael, "would sooner buy the rights of an expensive book than develop an original subject," as opposed to being like known quantities. However, the majority of filmmakers documented in history claim more idealistic views than these. "Adapting literary works to film is, without a doubt, a creative undertaking, but the task requires a kind of selective interpretation, along with the ability to recreate and sustain an established mood," asserts DeWitt Bodeen, co-author of the script for Peter Ustinov *Billy Budd* (1962). In other words, the adaptor needs to believe that he owes the source work loyalty. While filming Henry James *Daisy Miller*, Peter Bogdanovich stated, "I don't think it's a great classic story." The majority of the picture is a meticulous visual translation of the original, so I don't treat it with that type of reverence (18). Filmmakers are seldom seen expressing crass commercial intentions or taking a daring approach to their source material.

Regarding viewers, notwithstanding their grievances regarding many infringements on the original work, they persistently yearn to see what the books "look like." They are interested in contrasting their mental images with the filmmaker's, as they are always conjuring up their own versions of the setting and characters from a text. As Christian Metz puts it, nevertheless, the reader "will not always find his film, since what he has before him in the actual film is now somebody else's phantasy."(19). Readers and watchers continue to host "somebody else's phantasy" despite the uncertainty of satisfaction and the difficulty of locating audiovisual images that will align with their conceptual ideas. A peculiar feeling additionally exists that the narrative depiction of the characters, settings, and concepts that comprise a significant portion of books' allure is merely one interpretation of a collection of realities that could equally be portrayed

in another. This brings to mind the cynical opinion of Anthony Burgess, who once said, "Every best-selling novel has to be turned into a film, the assumption being that the book itself whets an appetite for the true fulfilment--the verbal shadow turned into light, the word made flesh."(20) The desire to bring literary works to life through visual means has a long history. In the late nineteenth century, illustrated editions of literary works and magazines featuring serialized novels became popular. This trend suggests a deep-seated desire to transform abstract ideas into tangible, visual representations.

The allure of novel adaptations is undeniable, driving both audiences and filmmakers to embrace these projects. Despite the challenges that come with adapting written works for the big screen, the statistics speak for themselves. Since the Academy Awards' inception in 1927-8, a staggering majority - over three-fourths - of "Best Picture" winners have been adaptations. Moreover, the all-time highest-grossing films overwhelmingly favor novels as their source material. Considering the novel and film have been the dominant forms of storytelling in the nineteenth and twentieth centuries, respectively, it's hardly surprising that filmmakers have sought to capitalize on the novel's emotional resonance and rich narrative material. They have often adapted novels without fully considering how much of the original's appeal is inherent to its literary form and language, instead focusing on exploiting the existing stories and characters that have already proven successful.

2.1.2. Adaptation: As Intersemiotic Translation

Adaptations of written texts into films and vice-versa have been in existence for quite a few decades. Since it involves a change in the sign system, adaptation has always been considered an integral part of intersemiotic translation and hence of translation studies. The history of adaptation as a form of translation spans centuries. It begins from the Middle Ages when the term adaptation was used to refer to a particular

form of translation and later became a sub-genre of translation. Adaptation has been defined as “the act or process of adapting, fitting or modifying” or “the state or condition of being adapted or adjusted” (Webster 23). Thus, adaptation is at the same time, a condition and a process. It signifies a move from one sign system to another, in a way that makes it different from the original. Linda Hutcheon, in *A Theory of Adaptation* asserts that “adaptation is repetition, but repetition without replication” (7). Adaptation always stresses on difference from the original without being totally different. Thus, it stands somewhere in between the original and the totally new. In her essay “A Jakobsonian Approach to Film Adaptations of Hugo’s *Les Misérables*”, Lhermitte argues: By taking literary works to the screen, film adaptations widen the scope of their readership, offering them greater visibility. Metaphors are changed into more comprehensible images, idiomatic expressions are replaced by explicit phrases and cultural rites are explained or transposed in an effort to make them more accessible to the reader. In the process, adaptors cannot ignore the cultural background of the target culture and must “negotiate” the interaction of the audience with the source text. The trade-off between two elements –two historical periods, two cultures, two media and/or two languages—is at the core of film adaptation. Whether the transfer takes place within the same culture or between different cultures- displacement in time and/or space occurs. Cultural references and metaphors are sometimes difficult to transfer to the screen, and they undergo significant changes during the conversion of a novel into a screenplay—first transformational step leading to the production of a film. (101-102)

Film adaptations and adaptations of films into written texts involve a rigorous process involving additions and deletions. It is defined as “the process of changing or transforming material from one medium into another” (Frensham 23). The link between the text and the film is evident at some parts and hidden in other parts. Adaptation is a

process which has much scope for analysis in that from the vantage point of the adapted text, the original can be analyzed and vice-versa. Dudley Andrew argues that the relationship between the text and the film can be at three levels- borrowing, intersection and fidelity of transformation. These, he terms as “modes of adaptation.” He observes: If we confine ourselves to those cases where the adaptation process is foregrounded, that is, where the original is held up as a worthy source or goal, there are still several possible modes of relation between the film and the text. These modes can, for convenience, be reduced to three: Borrowing, intersecting and fidelity of transformation. (Andrew 98) Borrowal of elements and themes from the original text is a key feature in adaptations. The term ‘borrowing’ can itself be problematic because the adaptation itself is ‘borrowed’ in that sense of the word. Intersection between the original and the adaptation takes place at several levels- semantic, representational and also cultural. The question of fidelity of transformation is perhaps the most contested of the three modes. In *Adaptations*, Whelehan says that: For many people, the comparison of a novel and its film version results in . . . a prioritization of the fictional origin over the resulting film, and so the main purpose of comparison becomes the measurement of the success of the film in its capacity to realize what are held to be the core meanings and values of the originary texts. (3)

The notion of fidelity to the original has already been deconstructed by poststructural translation theorists. Since, as Derrida says, each thought or utterance itself is translated and every reading is a misreading, the question of fidelity in translation is a null one. Given such a situation, adaptations can take freedom with the text and bend it to suit the contexts and target cultures. But here, the artist has to be careful in order to avoid an anarchic situation where the source text is completely ignored. The question of the autonomy of the adapted text becomes relevant here.

Critics like Bluestone argue that it is not just the medium but the supporting factors including the audience and censorship that determines the autonomy of the adapted work and marks the difference between the novel and film. He says: The reputable novel, generally speaking, has been supported by a small, literate audience, has been produced by an individual writer, and has remained relatively free of rigid censorship. The film, on the other hand, has been supported by a mass audience, produced cooperatively under industrial conditions, and restricted by a self-imposed Production Code. These developments have reinforced rather than vitiated the autonomy of each medium. (Bluestone 8) He further argues that what an adapter takes into consideration while adapting a novel into a film is not the written text in its entirety, but a paraphrase of the novel, which functions as the raw material for the adaptation. “He looks not to the organic novel, whose language is inseparable from its theme, but to characters and incidents which have somehow detached themselves from language and. . . achieved a mythic life of their own” (Bluestone 62). Although such arguments exist, there is always an underlying consciousness of the secondariness of the adapted work. The adapted text, whether film or novel, is expected to conform to the original and be truthful to it. This becomes problematic, considering the cultural codes within which films and novels work. The reception of a text by the audience depends upon the cultural situation within which it is produced as also the time period. Thus, adaptations have to take these factors into consideration and hence fidelity to the original is an enterprise fraught with complications. 25 26 Another major theorist who worked extensively on adaptation was G. Wagner. He identified three types of adaptation: 1- Transposition- a novel which is “directly given on screen”(222) 2- Commentary- a work in which “an original is taken and either purposely or inadvertently altered in some respect” (223) 3- Analogy- A work involving so much of change in the spatio-temporal aspect that the

original is mostly unidentifiable. Robert Giddings, Keith Selby and Chris Wensley are other major theorists. In *Screening the Novel*, they argue that film and literature have always been interdependent. “Film may have been a non-verbal experience, but it based its narrative on the Western European cultural experience of literature” (Giddings, x). The fact that films emerged during the period of realism in literature adds credibility to this argument. The success of adaptations lies to a great extent with the reception of the audience. Adaptations enrich the literary and visual cultures of the target social order; but it entails responsibilities for the audience. About this, Imelda Whelehan says: “Readers of adaptations, in common with mass-media fans, can become more conscious of their active role as critics by evaluating both literary text and its adaptation, looking beyond issues of success or failure and considering, among other things, the choices made by the adapter, the conditions of those choices, other possible options and their possible effects”. As well as considering their own historical vantage point, the adaptation’s audiences need to consider the historical context and technological constraints within which the adaptation is produced. It also may be fruitful to investigate how the historical ‘authenticity’ of the period represented by the literary text’s setting is approached, and whether the ideological perspectives offered seem to echo those of the literary narratological perspective (17).

2.2. Novelization

A novelization (or novelization) is a derivative novel that adapts the story of a work created for another medium, such as a film, TV series, comic book or video game. Film novelizations were particularly popular before the advent of home video, but continue to find commercial success as part of marketing campaigns for major films. They are often written by accomplished writers based on an early draft of the film's script and on a tight deadline.

Novelization, often termed a movie tie-in book, transforms the dynamic medium of film into the static format of a novel. Typically released around the same time as the film, these books serve as commercial products that promote the movie even in bookstores (Larson xi). Due to their perceived role in advertising and their often formulaic nature, novelizations are frequently compared to lowbrow genres like pulp fiction. However, their ability to provide additional background and extend the narrative likens them to DVD extras. Defining the genre can be challenging, as some scholars, like Van Parys, argue that any text related to a film and in novel form qualifies as a novelization (Van Parys 12). Despite the industry's growth (Hutcheon 38), novelizations are often overlooked or dismissed by literary scholars and film theorists alike, sometimes even by the authors themselves (Beatens 227). Jonathan Coe's characterization of novelizations as "that bastard, misshapen offspring of the cinema and the written word" (Mahlknecht 139) encapsulates this ambivalence well.

Despite the tension between their aesthetic and commercial aspects, novelizations remain an intriguing subject (Murray 10-11). Van Parys notes that as cinema has become central to the cultural landscape, literature increasingly positions itself in relation to film (15). The shift towards visual culture represents a complex interplay of visibility, apparatus, institutions, discourse, bodies, and figurality, emphasizing authorship, spectatorship, and interpretation (Beatens 43). Beatens further asserts that while novelization as a literary genre is easy to define—being the novelistic adaptation of a film screenplay—it remains underexplored in scholarly contexts due to its lack of prestige (51). From the readers' perspective, novelizations offer a chance to re-experience and deepen their understanding of a film's narrative and characters (Larson 40). Culturally, they illustrate the shift from independent media to media environments (Beatens 234). Beatens views novelizations as significant examples of

systematic adaptation within a mobile system dominated by visual culture (56). Additionally, novelizations serve as valuable resources for scholars and consumers alike, providing insights into a film's production, alternative script interpretations, and an exploration of different narrative forms across media (Allison 8).

This essay will first delve into the historical origins and contemporary forms of novelization, focusing on its American context, followed by case studies that examine the narrative potentials of each medium.

2.2.1. Novelization's Development

Novelizations, like films, should be examined within their national and linguistic contexts as their uses, models, and quality vary across cultures and eras (Beatens 231). Exploring the history of novelization not only sheds light on the genre's development but also on the early relationship between literature and film (Van Parys 307). The origins of novelization are debated, but it arguably began with the transformation of George Wilkins's and William Shakespeare's play *Pericles, Prince of Tyre* into a novel in 1608 (Van Parys 309). Shakespeare's approach to storytelling, which emphasized retelling existing stories better, highlights the intertextuality inherent in novelizations. The 19th century saw the popularity of play novelizations, which often included photographs and peaked between 1900 and 1915 (Hendrix 46).

Film novelizations emerged alongside the first motion pictures, initially serving as promotional tools rather than literary works (Allison 2; Mahlkecht 138; Van Parys 305). Early examples include the descriptive catalogs of Lumière and Edison films, which, though functional and not fictional, paved the way for novelizations by explaining film content in a manner akin to contemporary reviews and synopses (Beatens 53). As narrative cinema replaced the cinema of attractions in the early 20th

century, new cultural objects had to adhere to novelty, seriality, and adaptation to succeed—traits that have characterized novelizations since (Beatens 52).

The 1910s and 1920s saw the start of film novelizations for silent movies such *London After Midnight* (1927) and *Les Vampires* (1915–16). *King Kong* (1932) marked the beginning of Hollywood novelizations' great success, and by the middle of the 20th century, almost every movie had a written version (Van Parys 307). *King Kong* (1933) was one of the first talking-picture novels ever written. Before home video became available, in the 1970s, film novelizations were particularly lucrative since they provided the only means of seeing popular films again outside of television broadcasts or theatrical rereleases. Millions of copies were sold of the 1977, 1979, and 1979 novelizations of *Star Wars*, *Alien*, and *Star Trek: The Motion Picture*.

'*Shadowkeep*', published in 1984, was the first video game to be turned into a book. The adaptation of '*Godzilla*' (2014) is listed on The New York Times Best Seller list for mass-market paperbacks, demonstrating the continued popularity of film novelizations even with the introduction of home video. Fans of these novels have been said to be drawn to this: Precisely half of novelizations are marketed to moviegoers who have seen the movie and wish to relive the excitement they had by delving further into the characters' stories. Hence, a movie also functions as a kind of novelization advertisement. As a link in the movie's marketing chain, on the other hand, cinema novelizations aid in generating buzz for impending releases.

An estimated one or two percent of a movie's viewers will purchase the novelization, according to estimations from the publishing business. This makes, in the case of blockbuster film franchises, these comparatively low-budget works a commercially viable proposition. These works have been attributed with earning a "patina of respectability" despite previously being dismissed in literary circles as

derivative and simply product. This is due to the growing number of previously known novelists taking up tie-in works.

The 1960s and 1970s marked the golden age of novelizations, with mass-produced paperbacks allowing moviegoers to relive and expand on film stories in the pre-VHS era (Beatens 227; Hendrix 46; Larson 3-4; Van Parys 314). This period also saw the rise of continuative novelizations, which added depth to characters and narratives beyond the film script (Allison 18-19). Despite their growing popularity, novelizations were often viewed as mere entertainment rather than literature (Angelica Aimes qtd. in Larson 29).

In recent decades, novelizations continue to function as promotional materials and extensions of the film experience (Van Parys 312). Although the genre faces challenges from fan fiction and other subcultural forms (Beatens 230), it remains an integral part of the media landscape. Novelizations illustrate the ongoing interplay between film and literature, demonstrating their importance in understanding the evolution of cinematic storytelling (Van Parys 315).

2.2.2. Typification

The contemporary American book market offers a diverse range of novelizations, which can be categorized based on their source, literary style, and fidelity to the film. Upon initial examination, it's evident that films and television programs serve as primary reservoirs for novelizations, as noted by Van Parys (2011, 5). Nevertheless, the term "novelization" inherently suggests a broader scope, encompassing various post-literary origins like comic books, video games, or radio programs. These adaptations are commonly referred to as comic book novelizations, video game novelizations, or radio novelizations, respectively. Additionally, there exists a spectrum of book-based

tie-in products such as official magazines, behind-the-scenes publications, making-of books, coloring books, and more, which are not directly tethered to film narratives (4). Even within the realm of motion picture novelizations, it's pertinent and beneficial to delineate finer distinctions. Novelizations can stem from a myriad of sources including films, short films, animated works, series, television show episodes, entire seasons, overarching film genres, previously published novelizations, or even orphaned adaptations based on discarded scripts. This diversity extends to the length and form of the novelization, spanning from poems to short stories to full-length novels. Generally, films are only novelized if the original source material was not a novel. However, exceptions exist, where films may be accompanied by either the original book with a new film-related cover or a new novel integrating the narrative changes introduced in the film (6).

In terms of the novelization's literary style, distinctions arise between its strict novel form and alternative formats like the photonovel or novelizations in verse (Beatens 55). Moreover, Van Parys (14) points out additional variations, including non-fiction film books and novels that orbit around the novelization genre, such as novelistic film essays, reflections, or autobiographical accounts related to specific films. The chosen literary style of a novelization heavily hinges not only on the preferences of its creators but also on the intended audience, with children's storybooks often being shorter and simpler, and commercial novelizations employing uncomplicated language. Conversely, highbrow novelizations strive for literary merit. Beatens (231-32) observes that lowbrow and highbrow novelizations exhibit distinct literary styles, influenced by sociocultural tensions within the field. These tensions lead to varying degrees of self-consciousness in novelizations (232) and can be categorized based on thematic or formal orientations (Van Parys 16).

The commercialized nature of Hollywood novelizations has attracted widespread criticism, with some critics labeling them as emblematic of low-quality output (Larson xi; Hendrix 45). Despite the evident challenges in defending the writing quality of many novelizations, external pressures driven by profit motives, particularly from Hollywood, significantly contribute to their diminishing standards. While Van Parys underscores the significance of the genre's paratextual elements (2011, 11-12), Beatens contends that this viewpoint neglects the cultural depth inherent in novelizations (2007, 227). One proposed approach to counter bias against novelizations involves establishing a clear separation between the book and its film adaptation, for instance, through distinctive titles or cover designs (Mahlknecht 151). However, the influence wielded by film producers extends beyond content, shaping writing style and target audience, ultimately restricting novelizations from attaining an esteemed literary status (Hendrix 48). In contrast, diligent novelizers endeavor to enhance literary dimensions, employing strategies such as narrative diversification (Hendrix 48). Despite facing criticism, novelizations fulfill an educational role, often serving as an entry point for young readers into the world of reading pleasure (Larson 44). Moreover, owing to their production timeline coinciding with film shoots, novelizations provide intriguing insights into a film's behind-the-scenes evolution (Beatens 2010, 71; Allison 7).

Fidelity to the Film: Larson's classification outlines three main types of movie tie-ins, ranging from reissued novels with added visual elements to original novels inspired by film characters and settings (Larson 3). Similarly, Hendrix distinguishes between classical movie novelizations based strictly on film scripts and tie-in novels that expand upon the original stories (Hendrix 46). According to Andrew, novels claiming fidelity directly represent the original work, while others simply refer to it (Andrew cited in Braudy & Cohen 372). Van Parys further breaks down novelization forms, including

crossover, interactive, meta-representational, and mise-en-abyme spin-offs, each blurring the lines between fiction and reality (Van Parys 2011). Additionally, fan-produced discourse like zines and 'slash' fiction complicates notions of authorship and originality in novelizations (McLean 9).

The categorization of novelizations within the realm of film adaptations is multifaceted. Larson and Hendrix provide typologies that delineate between novelizations that closely adhere to film scripts and those that expand upon original narratives. Andrew contributes to this discourse by contrasting novels claiming fidelity to the original work with those that merely reference it. Van Parys delves deeper into novelization forms, identifying various spin-offs that blur the boundaries between fiction and reality. Furthermore, fan-produced discourse, as discussed by McLean, adds complexity to discussions of authorship and originality in novelizations.

Despite their commercial constraints, novelizations can offer educational value and introduce young people to reading (Larson 44). They also provide insights into film production, as changes made during filming may not be reflected in the novel (Allison 7). The genre's complexity and diversity reflect broader cultural shifts, making novelizations a rich field for scholarly exploration. Because there is no semantic gulf between the source and the output, novelizations "avoid marking the semiotic rupture that the change from film to book entails" (Beatens 2005, 49–50). Beatens 2007: 233). Notwithstanding the technical changes, the novelization and the movie are frequently interpretations of the same linguistic source in various media, which leads to the eventual classification of novelizations as "antiremedial" or even "antiliterature" (Beatens 2005, 57) works (Beatens 2010, 65). In order to make up for this narrow perspective and inability to explain the social and cultural changes that occur during the novelization process, the following case studies of two transmedially and

intertextually adapted fairy tales from a narratological perspective will be conducted. Novelizations occupy a unique space at the intersection of literature and film, serving both commercial and artistic purposes. Their history and typology reveal a dynamic relationship between media, illustrating how literature has adapted to the rise of cinema and other visual forms. Despite facing criticism and being often dismissed as lowbrow, novelizations continue to offer valuable insights into narrative adaptation and the interplay between different forms of storytelling. By examining their historical development and contemporary variations, we can better understand the cultural significance of novelizations and their role in the broader media landscape.

2.3. The Journey from Film to Novel

Finding a scriptwriter to adapt a book instead of coming up with a completely original screenplay is how many film directors get around the issue of having to create *ex nihilo*. This offers a few benefits. More or less well-rounded characters and a pre-made plot are there, and if the novel is well-known, reading the original work may increase interest in the movie. The recent adaptations of well-known works of fiction into motion pictures include Ondaatje's *The English Patient* (Minghella), Ishiguro's *Remains of the Day* (Ivory), James's *Portrait of a Lady* (Campion), and Jane Austen's *Sense and Sensitivity: An Austen Novel*.

One such project has been taken on by Brian McFarlane. He seeks to both steer clear of the impressionistic discourse surrounding film adaptations that, he believes, has marred so many studies in this field and to offer concrete notions for talking about the nature of the transformation process in his book *Novel to Film: An Introduction to the Theory of Adaptation*. Using what he refers to as "a modified structuralist approach" (p. 201), he makes a distinction between aspects that are transferable and those that are not. For instance, although a story can typically be maintained in the adaptation, certain

devices—like "first-person narration" and "omniscient narration"—do not directly translate to the big screen. For McFarlane, everything that has to do with how a story is told in a certain medium falls under the category of "enunciation," as opposed to things that aren't exclusive to any one medium and are referred to as "narrative."² McFarlane sees two interesting avenues for research: "(a) in the transposition process, just what is it possible to transfer or adapt from novel to film; and (b) what key factors other than the source novel have exercised an influence on the film version of the novel?" (page 22). Five novel/film pairings are provided by the author to demonstrate the applicability of his theoretical framework. He freely acknowledges that his study has limitations because he gives the musical aspect of the movies scant consideration.

Following the exposition of his theoretical framework, McFarlane provides five comprehensive case studies: *The scarlet letter* (by Hawthorne/Sjöström), *Random harvest* (by Hilton/LeRoy), *Great expectations* (by Dickens/Lean), *Daisy Miller* (by James/Bogdanovich), and *The executioners/cape dread* (by MacDonald/Scorsese). The format of each chapter is the same: under the heading "Narrative and transfer," McFarlane looks at the structural patterns of the book and the movie, respectively. He explores the elements that can be translated from text to film and talks about the effects of the director's choices regarding these transfers. He then focuses on the nontransferable components in a section titled "Enunciation and adaptation," which charts the narrative styles of novels and films and illustrates what, if anything, has been done in terms of cinematic techniques with the traditionally verbal dimensions of the narrating voice(s). Every chapter ends with a "special focus" segment where a topic of particular interest to a particular book/film pair is examined in further detail.

Without a doubt, the case studies bring up themes that extend beyond the particular novel-film combo that they examine. It is a common theme that elements that are

amenable to "transfer" from one medium to another experience some degree of change during the process. When transfer is successful, it indicates that "visual and aural signifiers have been found to produce data corresponding to those produced by the verbal signifiers of the novel" (p. 82), which ineluctably involves enunciation issues as well. Filming a sentence as straightforward as "Winterbourne looked along the path and saw a beautiful young lady advancing" requires careful consideration of several factors, including the choice of actors and actresses, a mise en scene, camera angles, positions, and movements, locations, shot types, music, and whether or not to use music. These elements may have effects that differ from those in the sentence. Actor performance has an impact on even the novel's dialogues that are used in the movie: spoken texts in movies include tone, timbre, delivery speed, pauses, and other features. Unsurprisingly, McFarlane draws the conclusion that enunciation, not narrative, accounts for the majority of the differences between a book and a movie; Hurst (1996) makes the same point.

A valuable aspect of the book is its examination of the ways in which the novel and film may vary based on the socio-historical environment. Only one year after Hilton's book was published, *Random Harvest* (1942). Although McFarlane concedes that the picture has a cliched beauty and solidity about it that may annoy contemporary viewers, he also notes that it was likely a comfort in the midst of a war-torn world. Similar to how Dickens chose a more depressing ending for *Great Expectations* (1949), the directors may have decided to follow this feeling, believing that post-war audiences had seen enough suffering and cynicism. When it comes to Scorsese's *Cape Fear*, McFarlane notes that the movie is essentially an adaptation of the unimpressive John MacDonald novel as well as a remake of a 1961 Lee-Thompson film. Although Scorsese's version from the 1990s argues that evil originates from both inside and

beyond the family, the novel and the earlier film portray the invasion of the Bowden family by the insane Cade in sharp contrasts between good and evil. Furthermore, compared to its predecessor, the subsequent film version's intertextual echoes are richer since they expand on seminal experiments in physical and psychological violence like *A Clockwork Orange* (1969) and *The Wild Bunch* (1969).

A strong and compelling case for an impartial comparison of a book and the film or films that are based on it is made by novel to screen. Rather than relying on nebulous comparisons to a film's "fidelity" to its literary source, this comparison applies a variety of precise principles that allow for appropriate flexibility to novel/film pairings. More specifically, before anything beyond the subjectively impressionistic can be said about the success of an adaptation, the enunciatory potential and limitations of both mediums need to be thoroughly examined. This objective perspective is strongly related to another element of the book that I would recommend reading. Instead of just listing topics and methods, McFarlane always attempts to take into consideration the potential consequences that the decisions made by directors and writers may have on their audience respectively. Naturally, this is what matters most; after all, a difference without any actual or potential impact is meaningless. Since McFarlane conducted no experimental research to back his interpretations, he is inevitably forced to speculate about these consequences. Nevertheless, his conjectures are prudent, reasonable, and well-informed. In conclusion, anyone who wish to delve deeper into their studies of any of the films should find great assistance in the shot analyses (*The Scarlet Letter*, *Daisy Miller*) and scene segmentations (*Random Harvest*, *Great Expectations*, *Cape Fear*) provided (Bordwell 1985 remains the most beneficial approach).

The relationship between literature and film has fascinated creators for over a century. In 1897, Joseph Conrad sought to paint vivid pictures with words, while early

filmmakers like D.W. Griffith aimed to bring stories to life on screen in the early 20th century. Later, in 1944, theorists like Sergei Eisenstein explored the connections between literary and cinematic techniques, finding inspiration in the works of Charles Dickens, published in 1838. Some writers, like Leo Tolstoy in 1908, saw the potential for film to revolutionize storytelling, while others, like Virginia Woolf in 1926, were more cautious. These diverse perspectives laid the groundwork for later studies of adaptation, which continue to shape our understanding of the complex and dynamic relationship between literature and film, including George Bluestone's influential work in 1957.

While Bluestone's book was first published more than 50 years ago, I will still address some of its arguments in this thesis because it was undoubtedly a pioneering work in the field of cinematic studies, essentially being the first large-scale analysis of literary-to-cinematic adaptation in the English language (I will be focusing on English language texts and English language theorists in this thesis; other theorists, such as Sergei Eisenstein, André Bazin, and Béla Balázs, had previously addressed the issue of adaptation, but never with the same depth and sophistication). Furthermore, Bluestone was able to elude the "fidelity" trap, a problem that has threatened many an intertextual critic. A multitude of academic experts have succumbed to the facile claim that the original book is better than the movie adaptation simply because the movie wasn't "true" to the book's story and is therefore intrinsically worse. In his book *Novel to Film: An Introduction to the Theory of Adaptation*, published in 1996, Brian McFarlane writes that the "fidelity issue has bedeviled the discussion of adaptation." In his 2005 book *Literature via Film: Realism, Magic, and the Art of Adaptation*, Robert Stam discusses this topic in some detail.

The conventional terminology used to critique novel adaptations for the big screen...has frequently been incredibly critical, appearing frequently in phrases suggesting that movies have done literature a disservice. There are many terms that bear specific charges of disapproval, such as "infidelity," "betrayal," "deformation," "violation," "vulgarization," "bastardization," and "desecration." Their general theme seems to be the same, regardless of the range of charges: the book was superior. Admittedly, there is some reality to the concept of "fidelity." The harshness of the term "unfaithful" to the original expresses the deep dissatisfaction we have when a film adaptation falls short of capturing what we believe to be the essential narrative, thematic elements, and aesthetic qualities of its literary source. The concept of fidelity is strengthened by our perception that:

- (a) some adaptations do not "realize" the aspects of the original novels that we found most enjoyable; and
- (b) certain adaptations are superior to others.
- (c) Certain adaptations fail to retain a portion of the most notable aspects of their original materials.

However, we shouldn't support fidelity as a methodological tenet in light of the poor quality of some adaptations and the vague persuasiveness of "fidelity." Strict fidelity may not even be achievable, in my opinion. Since the medium has changed, an adaptation is inherently unique and different.

Since adaptation by definition entails a process of change and modification to suit a new or different purpose—in this case, the switch from one medium, prose, to another, film—this last sentence is especially instructive. (I will not be analyzing adaptations from plays, poems, or short stories in this thesis). When André Bazin stated that a novel is a unique synthesis whose chemical equilibrium is immediately altered when you

mess with its shape, he was undoubtedly among the first academics to clearly address this subject. Almost without exception, every prose work undergoes a metamorphosis of at least some (usually most) of its narrative, thematic, and aesthetic elements when it is adapted into a film. I will go into considerable detail about the issues surrounding this transition throughout this thesis. As expressed in the essay by Brian McFarlane.

2.4. Adaptation and Novelization: An Intertextual Approach

Intertextual theories and their applications have come under extensive scrutiny with the aim of amplifying the voices within plural, polyphonic texts. Among these theories, the concept of influence has been challenged in favor of intertextuality. Historically, the notion of influence has been centered around the author, serving as a key analytical tool for those who examined texts through the lens of authorial intentions and impacts. However, this focus on authorship and influence has gradually given way to intertextuality, which seeks to broaden our understanding of the multifaceted relationships between texts.

The term 'intertextuality' was initially coined by Kristeva, and its foundational principles were further elaborated upon by Frye in his seminal work "Anatomy of Criticism" (1957). Frye posited that verbal relationships among texts elucidate the ongoing continuity of life and reality within literature. As Clayton and Rothstein (1991) aptly put it, "intertextuality subsumes the work of major authors with that of minor figures in a multiple positional topology based on relation and difference" (p. 17).

Barthes, building upon Kristeva's ideas regarding the multiplicity of meaning, reinforces the validation of these concepts in his essay "The Death of the Author" (1977). Here, he rejects the notion of singular autonomous authority over textual meaning, asserting that within the multiplicity of writing, everything must be disentangled, and nothing deciphered. These concepts not only delineate the scope for

further research in this field but also inform the appropriate methodologies for studying literature.

Bakhtin's concept of the dialogic novel aligns closely with Umberto Eco's notion of 'the open work' or 'work in movement,' which emerged contemporaneously with the principle of complementarity in physics. Eco explores boundless semiosis, while Derrida critiques logocentricism and the metaphysics of presence, identifying non-existent 'structural necessities' and floating signifiers at play.

Leitch's theoretical perspectives on intertextuality, though seemingly outdated, still hold relevance today. According to Leitch (1983), when intertextuality infiltrates a contemporary text, fragments from older sources manifest as sources, influences, allusions, imitations, archetypes, or parodies. Eagleton (1983) suggests that texts are often rewritten to some extent, with ideas transmitted through intertextual relations, challenging the outdated notion of familiarity. Coyle (1990) emphasizes that texts derive meaning not only from prior texts but also from culture, language, and concurrent texts and expressions.

Petkova (2005) elaborates on polyphony and heteroglossia, extending Bakhtin's concepts and relating them to those of Kristeva and Barthes. Gagiano (2010) provides a contextualized analysis of intertextuality in postcolonial texts, aiming to make cultural differences accessible through intercultural translation.

Adaptations exemplify a distinctive mode of transtextuality as outlined by Gérard Genette in his work "Palimpsests". Genette describes five modes of transtextuality characteristic of "literature in the second degree": intertextuality, paratextuality, metatextuality, architextuality, and hypertextuality. Intertextuality is marked by quotation and allusion, while paratextuality is indicated by "secondary signals" such as titles, prefaces, epigraphs, blurbs, and book jackets (Genette, 1997, p. 3). Metatextuality

involves commentary and allusion, and architextuality is implicit in paratextual generic markers like John Donne's "Songs and Sonets" or Edwin Abbott's subtitle to "Flatland: A Romance of Many Dimensions". Hypertextuality links one text to a hypotext "upon which it is grafted in a manner that is not commentary" (Genette, 2008, p. 5). According to Robert Stam, hypertextuality is "perhaps the type most clearly relevant to adaptation" (Stam, 2005, p. 31).

Genette's detailed taxonomy, with its emphasis on "palimpsestuous" texts (Genette, 1997, p. 399), offers significant insights into transtextual relationships. However, adaptation theorists may find his categories problematic for distinguishing adaptations from other forms of intertextuality. Genette himself does not explicitly address adaptation as a mode of transtextuality. He refers to the film "Play It Again, Sam" as a "contract of cinematographic hypertextuality (hyperfilmicity)" and a "cinematic equivalent of the antinovel," ultimately concluding that this "sort of 'stuff' is a bit out of my field" (Genette, 1997, pp. 156-157).

Genette's playful attitude towards his taxonomy and his warning that the five types of transtextuality should not be seen as mutually exclusive (Genette, 1997, p. 7) highlight the complexities in using his system to classify adaptations. He argues that "every successive state of a written text functions like a hypertext in relation to the state that precedes it and like a hypotext in relation to the one that follows" (Genette, 1997, p. 395), suggesting a fluid relationship between texts.

Linda Costanzo Cahir, following Bluestone, distinguishes sharply between adaptation and translation. She defines adaptation as a process where the same substantive entity undergoes modification to fit a new environment, while translation involves creating a materially different entity in another language (Cahir, 2006, p. 14). Cahir's model

emphasizes the integrity of both the original and adapted texts, aligning adaptations with literal translations but maintaining their distinctiveness.

Cahir's approach contrasts with recent translation theories, which challenge the stability of texts. George Steiner posits that translation is implicit in all acts of communication, suggesting that understanding and interpretation are forms of translation (Steiner, 1992, p. xii). This view complicates Cahir's clear distinction between adaptation and translation.

Another perspective is to view adaptations as performances. This approach recognizes adaptations as interpretations of their source texts, akin to how performances bring scripts to life. Jack Boozer notes that screenplays, often overlooked, are crucial performance texts in the adaptation process (Boozer, 2008, p. 2). Finally, considering adaptations as a quintessential form of intertextuality highlights their central role in intertextual practices. Rochelle Hurst, drawing on Derrida's notion of "undecidables," argues that adaptations blur the lines between binaries, such as original and adaptation, making them prime examples of intertextual texts that inhabit both sides of these oppositions (Hurst, 2008, p. 186).

Emma Bálint's seminal work, "Novels Strike Back - Adaptation from Motion Pictures into Novels" (Bálint 2014), undertakes a critical examination of the oft-overlooked phenomenon of novelizations of films. Bálint's study probes the capacity of novels adapted from movies to offer fresh perspectives and nuanced understandings of the original cinematic narratives (Bálint 2014). Bálint illuminates the novelization process as a reversal of the more conventional trend of adapting novels into films (Bálint 2014). Employing a rigorous critical lens, Bálint examines a series of case studies, notably including adaptations like "The Godfather" (Winegardner 2004), "Jaws" (Benchley 1975), and "The Princess Bride" (Goldman 1973), to illustrate how

novelizations offer distinctive insights into both the filmmaking craft and the socio-cultural milieu (Bálint 2014). This inversion facilitates a more detailed and introspective exploration of cinematic stories, leveraging the strengths of the novel format to expand character development and thematic depth (Bálint 2014). Novelizations frequently provide deeper insights into characters' thoughts and backgrounds, which may be limited in the visual storytelling of films (Bálint 2014). This enhancement enables a richer, more nuanced exploration of the story (Bálint 2014). For instance, Bálint notes that internal monologues and detailed descriptions in novelizations serve to flesh out characters' motivations and emotional landscapes (Bálint 2014). It discusses the cultural significance of novelizations and their impact on audiences. By providing an alternative medium to experience the story, novelizations can reach a broader audience and offer a new perspective on familiar narratives (Bálint 2014). Theoretical implications of this form of adaptation are also explored, particularly how it challenges traditional notions of fidelity and originality in adaptation studies (Bálint 2014). Bálint examines specific examples of novelizations to illustrate how they differ from their film counterparts. Through these case studies, the paper demonstrates the potential of novelizations to add value and complexity to the original stories, enriching the audience's understanding and engagement (Bálint 2014). Bálint's "Novels Strike Back - Adaptation from Motion Pictures into Novels" illuminates the unique process of adapting films into novels, offering fresh perspectives and enriching original narratives. Novelizations can enhance audience understanding and engagement by providing detailed character development and exploring internal monologues. However, the study would benefit from a broader scope, historical context, empirical data on audience reception, and a more robust theoretical framework.

Kumar's (2014) work, "Translating Nature in Deepa Mehta and Bapsi Sidhwa: An Ecocritical Approach to Adapting *Ice-Candy-MAN* and *Water*." establishes a foundation for exploring the intersection of ecocriticism, intersemiotic translation, and the works of these two South Asian artists (Kumar, 2014). Kumar's (2014) effective introduction of ecocriticism. Drawing on Glotfelty's (1996) seminal work, Kumar defines ecocriticism as the study of literature's engagement with the natural world, emphasizing the dynamic relationship between human actions and the environment (Kumar, 2014; Glotfelty, 1996). This approach moves beyond a simplistic view of nature as a backdrop, recognizing its influence on human experiences and societal structures. Furthermore, the introduction underscores Kumar's (2014) contextualization of ecocriticism within the Indian subcontinent, where nature occupies a central position within religious and cultural narratives. This focus on the specific socio-cultural context enriches the analysis, demonstrating the intricate relationship between environmental concerns and the broader cultural tapestry of Sidhwa's novels (Kumar, 2014). By drawing on Hutcheon's (2006) concept of adaptation as "repetition without replication," Kumar explores how ecological motifs are translated from novels to films (Kumar, 2014; Hutcheon, 2006). This framework acknowledges the transformative power of adaptation, where core environmental themes persist even as they are reinterpreted through the distinct visual and narrative language of cinema. In his introduction section, Kumar (2014) traces the historical development of ecocriticism, from William Rueckert's early essay to its resurgence in the late 1980s and establishment as an academic field with the formation of the Association for the Study of Literature and Environment in 1992 (Rueckert, 1978). Through various definitions proposed by scholars like Christopher Cokinos and Kathleen Wallace, Kumar elucidates the ethical and pedagogical dimensions of ecocriticism (Cokinos, 2001). Kumar's (2014)

introduction effectively establishes a theoretical framework for investigating how Deepa Mehta's film adaptations translate Bapsi Sidhwa's novels through the lens of ecocriticism and intersemiotic translation. This research promises valuable insights into the portrayal of environmental concerns within literature and film, particularly within the Indian context. The provided review offers a detailed overview of intersemiotic translation and adaptation theory, as investigated by the author within their research context. He skillfully navigates through key theoretical frameworks established by prominent scholars such as Roman Jakobson, Itamar Even-Zohar, Linda Hutcheon, and G. Wagner. The discussion begins with Roman Jakobson's seminal essay, "On Linguistic Aspects of Translation," which establishes the foundation for understanding intersemiotic translation as a distinct interpretative mode. Jakobson outlines three modes of translating verbal signs, emphasizing the role of intersemiotic translation in mediating meaning across various sign systems (Jakobson, 1959). Kumar (2014) also integrates Itamar Even-Zohar's "Theory of Transfer," situating intersemiotic translation within the broader context of cultural production. Even-Zohar underscores the importance of cultural background and established norms in facilitating textual transfer, enriching the discussion with a nuanced understanding of these dynamics (Even-Zohar, 1978). Linda Hutcheon's concept of adaptation as repetition without replication adds further depth to the analysis. The author illustrates how adaptation functions as a transformative process that maintains the original's essence while introducing differences in form and presentation (Hutcheon, 2006). G. Wagner's classification of adaptation types offers valuable insights into the spectrum of transformations involved in the adaptation process. By categorizing adaptation into transposition, commentary, and analogy, Wagner's framework provides a nuanced understanding of the various modes employed in literary and cinematic discourse (Wagner, 1975). Additionally, the

discussion incorporates Dudley Andrew's classification of borrowing, intersecting, and fidelity of transformation, highlighting the dynamic interplay between text and film. This engagement with critical discourse underscores the complexity of adaptation as a balance between fidelity to the source text and creative reinterpretation (Andrew, 1984). Bálint's (2017) study offers a nuanced exploration of the under-examined relationship between image and text in novelizations. Drawing upon W. J. T. Mitchell's concept of "imageXtext" (Mitchell, as cited in Bálint, 2017), which emphasizes the intricate interplay between visual and verbal elements, Bálint argues that novelizations function as complex intertextual and intermedial works. These works convey unique meanings that necessitate interpretation within specific socio-cultural contexts (Bálint, 2017). Notably, Bálint employs Mitchell's typologies, such as "image/text" for a more integrated relationship, to analyze how images and text are synthesized within novelizations (Bálint, 2017). This exploration is further enriched by Bálint's background in narratology. Her master's thesis, which focused on the history, typology, and function of novelizations from a narrative perspective, serves as a foundational element for this study (Bálint, 2017). Additionally, Bálint acknowledges the influence of her PhD supervisor, Anna Kérchy, highlighting her commitment to rigorous scholarship and intellectual engagement (Bálint, 2017). One of the study's strengths lies in its detailed analysis of the adaptation of the film "Red Riding Hood" (2011) into a novel. Bálint dissects how this novelization negotiates the challenges of translating a visual narrative into a textual format (Bálint, 2017). This analysis sheds light on how novelizations can engage audiences in distinct ways and offer deeper interpretations of the source material (Bálint, 2017). By examining both the commercial perception and the academic reception of novelizations, Bálint prompts us to consider their role in shaping cultural narratives (Bálint, 2017). Bálint's work (2017) makes a significant

contribution to the field of adaptation studies. Through meticulous analysis of a specific case study and thoughtful engagement with established theoretical frameworks like Mitchell's "imageXtext" and ekphrasis theories, Bálint persuasively argues for the importance of novelizations as complex forms of adaptation deserving of greater scholarly attention (Bálint, 2017).

S. Farhad's (2018) article, "A Critical Analysis of Films, Literature and Culture as an Elemental Trilogy in Social Context," explores the intricate relationship between literature, cinema, and culture. Farhad, (2018) argues that these elements function as a cohesive system, profoundly shaping and reflecting societal norms within a specific cultural context. Farhad (2018) effectively demonstrates the interconnectedness of literature, cinema, and culture. He moves beyond viewing them as isolated entities and instead highlights their dynamic interplay in shaping social realities (Farhad, 2018). The analysis illuminates how films can influence cultural perceptions, while literature can spark social discourse, with both feeding back into the broader cultural landscape. The strength of his study lies in its grounding within the cultural landscape of India. Farhad (2018) draws upon specific literary and cinematic works that exemplify the interplay between creative expression and cultural transformation. This contextualized approach offers a richer understanding of the complex dynamics at play (Farhad, 2018). For instance, a deeper analysis of how Mira Nair's "Monsoon Wedding" critiques societal expectations of marriage and gender roles within an Indian context could further strengthen this aspect. Farhad employs a diverse and sophisticated analytical framework to dissect the relationship between cultural production and reception (Farhad, 2018). This framework incorporates social and political history, gender studies, the aesthetics of filmmaking, the concept of spatiality within narratives, diasporic experiences, and the role of religious and cultural paradigms. This

multifaceted approach allows for a nuanced understanding of how cultural products are created, interpreted, and disseminated. The exploration of literary adaptation within the article is insightful. Farhad (2018) highlights how adaptation serves not only to reimagine narratives but also to disseminate cultural values and ideas (Farhad, 2018). He underscores the power of films and literature to challenge and reflect upon social and political issues in contemporary India (Farhad, 2018). The analysis emphasizes how these mediums can serve as catalysts for social discourse and critique. Farhad's (2018) work offers a significant contribution to our understanding of the interconnected nature of literature, cinema, and culture, particularly within the Indian context. The analysis provides valuable insights into the social and cultural impact of these creative mediums. While a broader geographical scope would further enhance the research, the article remains a substantial contribution. Through a meticulous examination, Farhad (2018) unravels the intricate web connecting literature, cinema, and culture. His analysis emphasizes their dynamic and interdependent relationship, highlighting how each element shapes and is shaped by the others within a specific societal context (Farhad, 2018). Farhad (2018) underscores the transformative power of adaptation, exemplified by how literary works are reimagined into films that can, in turn, influence cultural perceptions and social norms. Works such as "Pinjar," "The Blue Umbrella," and Deepa Mehta's elemental trilogy ("Fire," "Earth," and "Water") serve as potent illustrations of this reciprocal influence. Furthermore, the research illuminates the critical role of films and literature as platforms for social and political discourse (Farhad, 2018). Farhad provides examples of works like "1947: Earth," "Black Friday," and "Train to Pakistan" to demonstrate how these mediums delve into and critique themes of communal violence, nationalism, and human rights. The analysis extends its reach beyond social and political discourse to encompass the realm of gender studies

(Farhad, 2018). By examining cinematic portrayals, the article showcases how films can challenge patriarchal norms and explore feminist perspectives, with Deepa Mehta's works again serving as a compelling example. Finally, the article underscores the significance of historical and mythological adaptations in not only preserving cultural heritage but also in actively transmitting it across generations (Farhad, 2018). Films like "Jodha Akbar," "Lagaan," and "Saawariya" are highlighted as significant cultural artifacts that play a crucial role in this process. This comprehensive examination by Farhad (2018) sheds light on the dynamic interplay between these cultural forces, offering a nuanced understanding of their multifaceted influence.

The scholarly research article, "Film Novelization as Multimodal Translation" by Beata Mazurek-Przybylska, published in "Acta Universitatis Wratislaviensis No 3920, Anglica Wratislaviensia LVII" (2019), delves into the concept of novelization, examining it through the lens of translation studies. The study argues that the process of transforming a film into a novel can be seen as a form of translation, specifically multimodal translation, due to the shift from a multimodal (film) to a monomodal (book) text. The paper begins by highlighting the historical neglect of novelization in academic research, despite its commercial success and prevalence. Mazurek-Przybylska notes that until the late 1990s, novelization was not a subject of serious academic inquiry. She mentions that researchers like Larsson and Van Parys have recently started to explore the phenomenon, shedding light on its implications for the development of cinema, literature, and their interrelationship (Mazurek-Przybylska, 2019, p. 126). One of the key arguments presented is the notion that novelization extends the viewer's experience of a film, striving to remain as faithful to the original content as possible. This fidelity makes the term "translation" apt for describing the relationship between a film and its novelization (Mazurek-Przybylska, 2019, p. 127).

The study further explores the idea of reverse adaptation, positioning novelization as a type of adaptation that involves significant changes in modalities, thus impacting the perception and methodology of adaptation studies. Mazurek-Przybylska discusses various classifications of novelizations and their purposes, including extending the film experience and attracting potential viewers. She refers to Randall Larsson's categorization of novelizations into three types: republishing the original book adapted for a film, books based on a film, and books inspired by a film but original in plot (Mazurek-Przybylska, 2019, p. 127). The study also draws on Roman Jakobson's concept of intersemiotic translation, where a text is transposed from one semiotic system to another. This concept is crucial for understanding novelization as it involves translating a multimodal text (film) into a monomodal one (book) (Mazurek-Przybylska, 2019, p. 128). Mazurek-Przybylska aligns with Henri Gottlieb's taxonomy of translation, suggesting that novelizations should be viewed as intersemiotic translations that are conventional, hyposemiotic, and verbalizing (Mazurek-Przybylska, 2019, p. 129). The article proposes the term "multimodal translation" to describe the process of novelization. This term is deemed more appropriate than "multidimensional translation" as it emphasizes the change in the number of modalities between the source (film) and target (book) texts. The methodology for analyzing multimodal translation includes tools from cognitive linguistics and multimodal analysis, specifically focusing on image schemas and their application in both film and novel texts (Mazurek-Przybylska, 2019, p. 130). The study provides an example comparing a segment from Christopher Nolan's film "Interstellar" and its novelization by *Greg Keyes*. The analysis uses image schemas to illustrate how the film's visual and auditory elements are translated into textual descriptions in the novel. For instance, in the film, Cooper is shown as the most salient figure in a hospital waiting room, which is conveyed through

various image schemas such as FIGURE-GROUND, LEFT-RIGHT, and FRONT-BACK. In the novelization, similar schemas are used to maintain the narrative focus on Cooper, despite the lack of visual cues (Mazurek-Przybylska, 2019, pp. 132-133). Overall, Mazurek-Przybylska's seminal works makes a significant contribution to the field of adaptation and translation studies by proposing a comprehensive framework for analyzing film novelizations. The study highlights the potential of novelization as a rich area for linguistic and semiotic analysis, providing new insights into the complex relationship between film and literature.

Dr. Rakesh Rana, an Associate Professor of English at Jawahar Lal Nehru Govt. College Haripur (Manali), offers a comprehensive exploration of the intricate relationship between literature and cinema in the context of adaptation, focusing particularly on Bapsi Sidhwa's novel "Water", inspired by Deepa Mehta's film of the same name (Rana, 2020). Rana's analysis, situated within the realms of literary and film studies, delves into the thematic exploration of gender, tradition, and societal norms evident in both mediums. Rana initiates his examination by providing a contextual backdrop for the film "Water", discussing its historical and cultural significance alongside production challenges (Rana, 2020). Drawing upon the insights of scholars like Annette Kuhn, Rana elucidates the film's exploration of gender politics and religious orthodoxy in 1930s India (Rana, 2020). The article delves into the narrative and thematic elements of Mehta's film, examining its political and social commentary on religion and misogyny in pre-independence India. Rana discusses the challenges faced during the film's production, including opposition from Hindu fundamentalists. Furthermore, he introduces Sidhwa's novelization as a unique literary endeavor capable of expanding and enriching the narrative established by the film (Rana, 2020). The theoretical framework employed by Rana encompasses adaptation theory, feminist film

theory, and visual literacy, synthesizing diverse scholarly perspectives to illuminate the symbiotic relationship between film and literature (Rana, 2020). Inspired by Keith Cohen's concept of the "dynamics of exchange," Rana accentuates the distinct strengths and limitations each medium brings to the adaptation process (Rana, 2020). Additionally, Rana invokes Clary W. Carleton's notion of "visual literacy" to underscore the importance of discerning cinematic techniques in unraveling narrative intricacies (Rana, 2020). In his analysis of the film and novel, Rana meticulously dissects the portrayal of female protagonists such as Chuyia, Kalyani, and Shakuntala, scrutinizing their struggles within the confines of widowhood and societal oppression (Rana, 2020). Employing close textual scrutiny, Rana references primary sources such as dialogues and character delineations to illuminate the divergences and convergences between the two adaptations (Rana, 2020). Rana's scholarly elucidation yields profound insights into the nuanced relationship between film and literature in articulating complex social issues. He contends that while the film offers a visually immersive experience, the novelization facilitates a more profound exploration of character motivations and inner cognitions (Rana, 2020). Through comparative analysis, Rana cogently illustrates how both mediums synergistically contribute to a comprehensive understanding of the thematic tapestry explored in "Water" (Rana, 2020).

In "Novelization: Another Way of Writing"(2024), Dr. Merad Soumeya articulates a comprehensive perspective on novelization as a significant literary genre intricately interwoven with cinematic and other non-verbal mediums. Soumeya's scholarly stance underscores the notion that novelization offers a unique avenue for reimagining the convergence of literature and cinema beyond traditional adaptation paradigms: "Novelization offers a unique avenue to reimagine the intersections of literature and cinema beyond conventional adaptation paradigms" (Soumeya, 2024, p. 224). This

perspective elucidates Soumeya's conceptualization of novelization as a dynamic and evolving domain, serving as a pivotal bridge between the realms of literature and film. Acknowledging the historical antecedents and commercial imperatives of novelization, Soumeya contends that its origins predate the emergence of cinema and have often been intertwined with commercial motives, manifesting as cinematic previews aimed at cultivating audience anticipation and engagement: "Novelization predates cinema and has often been driven by commercial motives, serving as cinematic previews and catering to audience curiosity" (Soumeya, 2024, p. 224). Such recognition underscores Soumeya's nuanced understanding of novelization as a multifaceted phenomenon shaped by both artistic endeavors and commercial exigencies. Furthermore, Soumeya demonstrates an astute awareness of the criticisms and challenges leveled against novelization within scholarly discourse. Notably, the contention that novelization is deemed "not a genuine adaptation" but rather a mere replication of cinematic narratives highlights Soumeya's acknowledgment of the complexities and misconceptions surrounding this literary form: "Novelization is seen as merely a flat copy of the events narrated in the film" (Soumeya, 2024, p. 226). This scholarly perspective reflects Soumeya's discerning engagement with the critical discourse surrounding novelization, foregrounding its intricacies and ambiguities. In summation, Soumeya's scholarly articulation on novelization in "Novelization: Another Way of Writing" underscores its significance as a conduit between the domains of literature and cinema. Through a judicious examination of its historical trajectory, commercial underpinnings, and attendant criticisms, Soumeya enriches the scholarly discourse on novelization, offering valuable insights into its multifaceted nature and cultural significance.

In summary, adaptations are complex intertextual practices that can be understood through various lenses, including hypertextuality, translation, performance, and

intertextuality. Each perspective offers unique insights into the nature of adaptations and their relationship to other texts.

Novelizations occupy a unique space at the intersection of literature and film, serving both commercial and artistic purposes. Their history and typology reveal a dynamic relationship between media, illustrating how literature has adapted to the rise of cinema and other visual forms. Despite facing criticism and being often dismissed as lowbrow, novelizations continue to offer valuable insights into narrative adaptation and the interplay between different forms of storytelling. By examining their historical development and contemporary variations, we can better understand the cultural significance of novelizations and their role in the broader media landscape.

This review of literature provides a thorough exploration of novelizations, focusing on their historical background, typology, and intertextual relations. However, a notable gap exists in the discussion regarding the application of specific theoretical frameworks, such as Beatens' theory of novelization, to analyze individual novelizations. While the review touches upon the significance of novelizations within the broader context of literature and film, it does not delve deeply into how theoretical frameworks can be employed to understand the artistic strategies employed by authors in their novelizations. In the context of this study of Bapsi Sidhwa's adaptation of "Water," this gap presents an opportunity to apply Beatens' theory to analyze the specific techniques and approaches used by Bapsi Sidhwa in her novelization of "Water". By examining how Bapsi Sidhwa navigates the intertextual landscape and employs novelization as a tool within Beatens' theoretical framework, this study aims at to provide valuable insights into the creative process behind novel adaptations. Specifically, this research can shed light on how Bapsi Sidhwa's novelization of "Water" engages with intertextuality and employs narrative strategies to reinterpret and

expand upon the original source material. This analysis will contribute to a deeper understanding of the complexities of novelization as an artistic process and its role within the broader landscape of literary and cinematic adaptation. This review of literature briefly touches upon the concept of fidelity in novelizations, acknowledging that some adaptations may strive for strict adherence to the original source material while others may take liberties to diverge from it. However, there is limited discussion on the nuances of fidelity and infidelity in novelizations within the broader context of literary and cinematic adaptation.

In the context of my study on Bapsi Sidhwa's adaptation of "Water," exploring the levels of fidelity and infidelity becomes crucial. Beatens' theory of novelization can provide a framework for analyzing these aspects in Sidhwa's adaptation. By examining how closely Sidhwa's novel adheres to the themes, characters, and plot of the original film, this study aims at determining the level of fidelity in her adaptation. This analysis may involve comparing key elements of the film with their representation in the novel and identifying any significant departures or modifications.

Furthermore, my study intends to explore instances of infidelity in Bapsi Sidhwa's adaptation, where she deviates from the original source material to introduce new themes, characters, or plotlines. These departures may be driven by Sidhwa's creative interpretation of the film or her desire to explore certain aspects of the story in greater depth. By identifying and analyzing these instances of infidelity, this study aims at to elucidate the creative choices made by Bapsi Sidhwa in her novelization and their impact on the overall narrative.

Overall, this review highlights a gap by examining the levels of fidelity and infidelity in Bapsi Sidhwa's adaptation of "Water" within the framework of Beatens' theory of novelization in the comparison of selected texts based on intertextual relations will

contribute to a deeper understanding of the adaptation process and its implications for both the original source material and the adapted work in the comparison of selected texts based on intertextual relations.

Chapter No. 3

Research Methodology

The research design for this study employs a qualitative case study methodology, chosen for its suitability in conducting an in-depth analysis of Bapsi Sidhwa's novel "Water." Qualitative case study design offers a rich and detailed approach to understanding complex phenomena within specific contexts, making it particularly well-suited for investigating the novelization techniques employed by Sidhwa in adapting non-narrative sources into a literary work.

The choice of "Water" as the primary source for this study is deliberate and strategic. As one of Sidhwa's most acclaimed works, "Water" presents a compelling case study for exploring the intricacies of adaptation. Set against the backdrop of British colonial India, the novel navigates themes of gender, religion, and social upheaval, offering a nuanced portrayal of historical events and cultural dynamics. By focusing on "Water," this research aims to delve into the novel's narrative construction and examine how Sidhwa skillfully translates non-narrative sources, such as historical accounts and personal experiences, into a coherent and compelling literary work.

The qualitative nature of the research design allows for flexibility and depth in data collection and analysis. Through methods such as close reading, textual analysis, and thematic coding, the researcher engages in a meticulous examination of "Water," identifying key elements of adaptation and tracing the transformation of non-narrative material into narrative form. Additionally, qualitative interviews or focus groups with scholars, critics, or readers familiar with Sidhwa's work may be conducted to gain further insights into the novel's adaptation process and its significance within literary discourse.

Overall, the qualitative case study design employed in this research offers a robust framework for exploring the novelization techniques utilized by Bapsi Sidhwa in "Water." By adopting a qualitative approach, the study aims to uncover the complexities of adaptation and contribute to a deeper understanding of the creative processes involved in translating non-narrative sources into literary works.

This research employs a qualitative case study design, focusing on Bapsi Sidhwa's novel "Water" as the primary source. This design allows for an in-depth exploration of the novel's novelization techniques, adapting non-narrative sources into a literary work.

3.2. Data Collection

The primary source is the novel "Water" itself, which will be analyzed through close reading and content analysis.

Secondary sources include literary criticisms, reviews, and analyses of the novel, as well as adaptation theories and models (e.g., Jan Beatens' theory of novelization and Linda Hutcheon's Theory of Adaptation). These secondary sources will provide a framework for understanding the novel's novelization techniques and their relation to adaptation theory.

3.3. Theoretical Framework

"This study will utilize Beatens' theoretical framework to analyze the narrative and thematic shifts between the film 'Water' and its novelization by Bapsi Sidhwa. Special attention will be given to how Sidhwa adapts the visual elements of the film into prose, and how cultural and historical nuances are translated between the two mediums."

Theory of adaptation is used as tool to analyze the text of the novel and movie Water. A Theory of Adaptation explores the continuous development of creative adaptation, and argues that the practice of adapting is central to the story-telling imagination. Linda Hutcheon develops a theory of adaptation through a range of media,

from film and opera, to video games, pop music and theme parks, analyzing the breadth, scope and creative possibilities within each. Novelization is a technique, used by Bapsi Sidhwa in her novel “Water”. The theory of adaptation is used to analyze, what she adopted from the movie and what she added in her novel “Water”. The researcher tries to analyze the novelization of Bapsi Sidhwa in Water with the help of the theory of adaptation.

The qualitative case study approach provides a detailed and nuanced understanding of complex phenomena within specific contexts, making it ideal for examining the novelization techniques Sidhwa uses to adapt non-narrative sources into a literary form. To frame this analysis, Jan Beatens' theory of novelization, particularly the concepts of fidelity and infidelity, is employed.

Beatens' theory of novelization emphasizes the dynamics of fidelity and infidelity in adaptations. Fidelity refers to the faithfulness to the original source material, while infidelity involves creative deviations that enhance the narrative's literary quality. This theoretical framework is particularly pertinent to Sidhwa's work, as it allows for an exploration of how she balances accuracy with artistic license in her adaptation process.

Through the lens of Beatens' theory, this study examines specific instances where Sidhwa maintains fidelity to historical and cultural sources and where she exercises infidelity to enhance the novel's narrative. For example, Sidhwa's portrayal of the socio-religious conditions of widows in colonial India can be scrutinized for its historical fidelity, while her character development and plot embellishments might reflect creative infidelity aimed at engaging readers and deepening the story's impact.

3.4. Convenient Sampling

The novel *Water* written by Bapsi Sidhwa and the *Water* movie by Deepa Mehta is used as sample. These are used as case study.

While Bapsi Sidhwa's entire body of novels could be considered the population for a comprehensive analysis of her approach to storytelling, this study employs convenient sampling. This approach acknowledges the vastness of Sidhwa's literary output while focusing on a specific and relevant case study: her novelization of Deepa Mehta's acclaimed film "Water". The novel "Water" and the film of the same name serve as the sample for this investigation. This choice allows for a focused exploration of Sidhwa's artistic strategies as she reimagines a powerful film narrative for the written word. We are examining how Sidhwa's novel and Mehta's film intersect and transform each other, and we are investigating Sidhwa's artistic strategies when adapting a film narrative into a novel. By doing so, we gain insights into the adaptive processes and intertextual dynamics that shape narrative transformation from page to screen."

3.5. Conceptual framework

The analysis of Bapsi Sidhwa's novelization of Deepa Mehta's film "Water" examines how her creative choices contribute to the distinct artistic identity of novelization. This examination will help in understanding Sidhwa's techniques and contribution to the ongoing scholarly conversation about the nature and significance of novelization within adaptation studies. The research process will guide the analysis of Sidhwa's "Water" and its relationship to Deepa Mehta's film. The following research process is followed by the researcher:

3.4.1. Application of Theory

The application of Jan Beatens' theory of novelization, particularly focusing on the concepts of fidelity and infidelity, provides a robust framework for analyzing Bapsi Sidhwa's "Water." This theory helps in understanding how Sidhwa adapts non-narrative

sources, such as historical accounts and personal experiences, into a cohesive literary narrative. This methodological approach is directly correlated to the research questions and objectives, ensuring a comprehensive analysis that “In what ways does the novel form allow for a unique exploration of the themes and narrative structures compared to the film medium?” and “How does Bapsi Sidhwa’s technique of novelization balance fidelity and infidelity to the original film script of "Water" by Deepa Mehta?”

3.4.1.1. Themes and Narrative Structures in the novelization of ‘Water’

The qualitative case study design employed in this research allows for a detailed exploration of the novel's themes and narrative structures, particularly in comparison to the film medium. By focusing on the narrative construction in "Water," the study examines how the novel form enables a deeper and more nuanced exploration of themes such as gender, religion, and social upheaval.

The research delves into the narrative techniques used by Sidhwa, including her use of detailed descriptions, internal monologues, and complex character development. These elements are compared to the visual and auditory storytelling methods used in Deepa Mehta's film, highlighting how the novel form allows for a unique and multifaceted exploration of the same themes. For instance, the novel's ability to provide detailed historical context and inner thoughts of characters offers a more profound understanding of the socio-religious conditions faced by widows in colonial India, which may not be as deeply explored in the film medium.

3.4.1.2. Balancing Fidelity and Infidelity in Novelization

Jan Beatens' theory of novelization provides a theoretical framework for analyzing how Sidhwa balances fidelity and infidelity to the original film script by Deepa Mehta. The study identifies specific instances of fidelity, such as the accurate representation of

socio-religious conditions and cultural practices, and contrasts these with instances of infidelity, such as the introduction of fictional characters or dramatized events.

By employing close reading, textual analysis, and thematic coding, the research meticulously examines how Sidhwa maintains fidelity to the film's core narrative and themes while also introducing creative deviations to enhance literary engagement. This balance is crucial in understanding Sidhwa's novelization technique, as it reveals how she navigates the constraints and opportunities of the novel form to create a coherent and compelling narrative that both respects and transforms the original film script.

3.4.2. Data Collection and Analysis

The qualitative nature of the research design allows for flexibility and depth in data collection and analysis. Methods such as close reading, textual analysis, and thematic coding are employed to identify key elements of adaptation and trace the transformation of non-narrative material into narrative form. Additionally, qualitative interviews or focus groups with scholars, critics, or readers familiar with Sidhwa's work provide further insights into the novel's adaptation process and its significance within literary discourse.

3.4.3. Addition in the Novel

After the application of theory, the researcher searched out the additions in the novel. The script of the movie is too short and the novel is too long. So there is too much addition in the novel. The researcher tried to locate where were the additions made by Bapsi in her novel *Water*. Like in the novel we see first three chapters are far of the movie. They are totally addition in the novel and tell us the background of the characters and the main things in the novel. In the script we see there are just dialogues. But in the novel one adds effects as well. So here in the novel *Water* she wrote it very well.

3.4.4. Analysis of Characters

After this the researcher made an analysis of characters of the movie and the novel. What was the change and what is same there between the characters of the movie and the novel *Water*? The researcher found that in the script of the movie Deepa Mehta just used the dialogues and she did not mention the name of most of the characters in the movie. As in the beginning we see the father of Chuiya and the mother of Chuiya as well. But the audience was not told the names of the parents of the model Chuiya. So the researcher noted that Bapsi introduces the readers of the *Water* with the parents of Chuiya with specific names. She tells us the names and the history as well. The background of the main characters of her novel was also told. The reader is fully aware after the reading of the novel with character.

3.4.5. comparison of the movie and novel

This involves comparing specific scenes and character development in both the film and the novel to understand how the narrative is extended and enriched in the novelization.

After discussing the characteristics of the novel and the movie the researcher made a comparison on the basis of characteristics of movie and novel *Water*. The comparison is made on the basis of addition in the novel and the background of the characters. The myth of India is additional in the novel as well. The researcher tried to discuss all the additions in the comparison.

The methodology includes a comparative analysis of the film and its novelization, highlighting differences and similarities in narrative techniques, character portrayal, and thematic elements.

Through these methodological approaches, the study aims to shift the perception of novelizations from mere commercial products to significant cultural

artifacts that offer a deeper understanding of the adaptation process and the dynamic relationship between images and texts.

Chapter No. 4

Data Analysis

This chapter investigates the data compiled by researcher. The movie *Water* made by Deepa Mehta and the script was written by her. She failed to show all what she wanted. Hindus did not want to see her movie as it is reality basis. As the people have grown up but they follow their religion strictly. The movie shows the life of widows in India. They are not treated well. As we see in the movie, when a widow gets water from the river, she asked to remain away from the married. Even they have to look after their shadows as well. The movie shows us too much but most of what she wanted to deliver was missing. So, Deepa Mehta asked Bapsi to write a novel based on her movie *Water*. Deepa Mehta's film *Water* is the source of the novel's plot. A preliminary version of the movie was given to Sidhwa by Mehta to evolve into the novel's story. In order for Sidhwa's novel to be finished in time for the film's premiere on April 28, 2006, she had to write it in just three months. The 1998 movie *Earth*, which was based on Sidhwa's *Ice-Candy-Man/Cracking India*, was directed by Mehta, with whom Sidhwa had previously worked. Sidhwa acknowledges, "We have a very good rapport, since Mehta and her creative objectives are so well suited. Many inquire as to whether there is a spiritual bond between us. We agree on intuitive levels, that much is true." (394). Previously, Sidhwa's writing was rooted in her personal experiences, but adapting a popular film into a novel posed a significant challenge. In her acknowledgments, Sidhwa confesses her initial hesitation, stating, "I was hesitant because I had never written within the confines of a structured story." Although Mehta drove the film's narrative and dialogue, Sidhwa brought her unique touch to the novel, enriching it with subtle characterizations, gentle humor, and meticulous details about cultural rituals, customs, and religious laws that the film couldn't accommodate due to time constraints.

According to Nora Seton, "Her stories are simple, [but] their subtexts are richly instructive," and Sidhwa's tendency toward spiritualization as she tells the common stories is evident in *Water* as well. Her colorful characters debate both personal and governmental concerns. The novel takes place in 1938, during the period of Indian colonialism. However, the thematic connection between *Water* and Sidhwa's previous works is remarkably fortuitous, so the chronology fades and the debate flows naturally from Feroza's story in *An American Brat* to Chuiya's in *Water*.

Bapsi Sidhwa wrote the novel *Water* very deeply. She described the characters and their backgrounds as well. Discussed the characters deeply. As we know, a movie has a short time to play as 3 hours just. But a novel has no limit. So someone can express his/her feelings in a better way as compare to movie script. So a novel has more details as compare to movie script. In this regard, the researcher tried to make an analysis of *Water* movie and novel to explore what kind of additions Bapsi Sidhwa has made in her novel *Water*?

4.2. Addition in the Novel

Bapsi Sidhwa wrote her novel in English language and the script of the movie is also in English language. The researcher found that Bapsi made addition in the plot of the novel as we see movie start from the scene, Chuyia is going to home on a bullock-cart. But in the start of novel we see Chuyia is playing with her toys. Here, we see there is no name of Chuyia's father in the movie but Bapsi gave a name to the father of Chuyia "Somnath" in her novel. She also introduced the readers to the mother of Chuyia with a specific name. She gave the reason of Bua's presence in the room of Shakuntala but in the movie it is not shown. She wrote the background of Madhumati, Shakuntala, and the other widows in the ashram. She abled the readers to see the both sides of the

coin. She adopted from the movie and made a new thing she added too much to make a novel.

4.3. Adaptation

A literary adaptation of Deepa Mehta's film of the same name is Bapsi Sidhwa's novel "Water". The moving tale of widows in 1930s India is told in both the book and the movie, with an emphasis on the social conventions that shape their lives and their challenges. In order to show how each medium presents the story differently and the distinct contributions they make to the overall narrative, this analysis will examine the narratological, contextual, and intertextual components of both the novel and the film. The intricate process of adapting a story from one media to another frequently calls for modifications that take into account the special qualities and limitations of the new platform. Using Beaten's theoretical framework on "fidelity and infidelity", Bapsi Sidhwa's novelization of Deepa Mehta's film "Water" offers an insightful case study for analyzing these shifts. This framework examines how to adapt the content for the new media while maintaining the integrity of the original work, emphasizing the contributions of each strategy to the overall story and thematic depth.

To further understand how "faithfulness and infidelity" function in this adaptation, I will examine a number of components of Sidhwa's novelization in this research, 'including narrative structure', 'character development', 'visual and auditory translation', and 'cultural context'. Bapsi Sidhwa adapted a real story of *Water* movie by Deepa Mehta, which is an original thing. Bapsi changed it to another thing as novel. In adaptation we see the creator first understand the original work and interpret that then he / she can create something new. We see the novel *Water* revolves around the movie and has more information for its reader. Adaptation is that one thing is successful then we adopt it so the story of *Water* movie was good to adapt in a novel. A movie has

a short time to play but a novel has no time or we can say no end. In an adapted work the characters may there be same. Bapsi did adapt the characters from the movie but she gave us the background. She gave us the background or details of everything what she knew. Actually, she lived there and grew up there so she knew that culture it helped her to adapt and to write the novel with brief detail. She adopted the characters same as in the movie but she named them in her novel. She gave brief background to the characters in the novel to give the readers more detail and as Deepa Mehta asked her to do. Bapsi told in an interview, she did what was not done by the movie of Deepa Mehta. In a novel we see every aspect of life in detail and read every part and chapter with more interest. To develop the interest of the reader the writer adds effects in the novel as well. In this novel Bapsi did it very nicely. Overall she adopted from the movie too much and gave us additional detail of every incident, characters and aspects of the movie. She tried to convey the life of widows in very best manner.

4.4. Plot: Fidelity in Adaptation

The researcher noted that the plot of the novel was additional by Bapsi Sidhwa. In first two chapters she gave us the background of the story. She wrote background of characters and the reasons of many incidents. In the plot of novel we see there is no scene of movie added. Bapsi created the plot on her own. She gave us brief detail of the main character Chuyia. Her background and her present. How did she live and where all about Chuyia we see there in the novel but in the movie there is no background of Chuyia. In the plot of movie, we just see she is going back to her home with her family and after getting her husband died and the story goes on. From where the movie gets started we see it in the novel from the mid of chapter three. So she gave a brief plot to her novel to describe everything in detail.

The film "Water" employs a linear narrative structure, starting with the death of Chuyia's husband and her subsequent confinement in the widow's ashram. This straightforward progression is effective for visual storytelling, allowing the audience to follow the plot easily. The opening scenes of the film are particularly powerful, as they set the tone for Chuyia's journey. For instance, the film opens with Chuyia being forcibly taken to the ashram after her husband's death, capturing her fear and confusion through a series of close-up shots: "The camera pans over Chuyia's face, capturing her bewilderment and fear as she is led away" (Mehta, 00:05:12).

In contrast, Sidhwa's novelization employs a non-linear narrative, providing deeper insights into the characters' pasts and their inner worlds. This divergence from the film's linear structure exemplifies narrative infidelity, but it enriches the story by offering a broader context. For example, the novel frequently uses flashbacks to delve into Kalyani's childhood, providing a profound understanding of her character that the film's linear structure cannot. "Kalyani remembered the days of her childhood, the carefree laughter and the games by the river" (Sidhwa, p. 135). These non-linear explorations allow readers to understand the long-lasting impacts of societal norms and personal traumas on the characters, something that the film touches on but cannot fully explore due to time constraints.

By choosing a non-linear narrative, Sidhwa adds layers to the storytelling, allowing the reader to experience the past and present of the characters concurrently. This approach aligns with Beaten's view that "fidelity to the source material should not constrain the adaptor from exploiting the full potential of the new medium." Sidhwa's structure enables readers to see how past events shape the characters' present actions and decisions, creating a richer, more textured narrative.

The opening scenes of *Water* in both film and novel showcase the power of adaptation. By utilizing fidelity and infidelity in distinct ways, Mehta and Sidhwa create unique experiences that introduce Chuyia's plight and foreshadow the central themes of their narratives. The intertextual references employed further enrich the narrative tapestry, offering layers of meaning and a glimpse into the social context that shapes Chuyia's journey. Ultimately, these opening scenes become a symphony of introductions, setting the stage for a powerful exploration of human resilience and the fight for agency within a constraining social order.

Film *Water's* story and characters evolve simultaneously at a sensate and a philosophical level. The film reveals Mehta's microcosm consisting of fourteen distressed and destitute Brahme widows of different age groups and dispositions. Mehta introduces her main characters within a few minutes after the action starts. Eight-year old Chuyia (Sarala Karyawasam) enters the ashram. In a cursory glance she could manage to cast on the two widows there while she decides and informs her father that she doesn't want to stay in the ashram, Chuyia apprehends a dooming fate. The scene offers a reflective prompt to the viewers as well to understand Chuyia's predicament. This is how Mehta translates in plain depiction of the widows' chaste life of long suffering' and 'self-restrain' the wording of the laws of Manu which appears at the screen when the film starts.

Deepa Mehta's "Water" uses visual imagery to portray the oppressive environment in which the widows live. The opening scene, which contrasts the serene setting of the Ganges River at dawn with the harsh reality of Chuyia's fate as a child widow, sets the tone for the film. The visual contrast between the tranquil river and Chuyia's plight emphasizes the brutality of the customs she must endure. Mehta employs powerful imagery, such as the shaving of Chuyia's head and the austere conditions of the widows'

ashram, to evoke a strong emotional response from the audience. Techniques like close-ups, lighting, and *mise-en-scène* highlight the characters' emotions and the oppressive atmosphere. For instance, close-up shots of Chuyia's face during the head-shaving ritual capture her confusion and fear, making the audience feel her pain through this visual description, "The Ganges at dawn, tranquil and serene. The cries of an eight-year-old girl, Chuyia, pierce the morning air as she learns of her husband's death. The following dialogues enhance this scene,

“- Chuyia's Mother: "She is a widow now. Her head must be shaved. She must be taken to the widows' ashram."

‘- Chuyia: "Why must I go there? I want to go home."

The opening scene in *Water* is also a prelude to Chuyia's subsequent taming into the required code of the ashram, as Dharmashastras prescribe: “A widow should be long-suffering until death, self-restrained and chaste. A widow wife who remains chaste when her husband died goes to heaven. A woman who is unfaithful to her husband is reborn in the womb of a jackal. ('Laws of Manu' - chapter 5, verse 156-161, Dharmashatras (sacred Hindu texts)” (152).

In contrast, Bapsi Sidhwa's novel provides a more detailed narrative account of the same events, offering a deeper exploration of Chuyia's internal thoughts and the cultural context of her predicament. Sidhwa's prose captures the emotional and psychological turmoil of Chuyia as she is thrust into widowhood, delving into her thoughts and fears. The novel includes detailed descriptions of the rituals and societal norms that dictate the lives of widows, offering readers a richer contextual background that enhances their understanding of the characters' struggles.

Sidhwa attributes the chauvinistic nature of the Hindu holy texts to the evolving pattern of the religion's use of politics to subjugate women in India. She is justified in her

criticism of her position by the political facts of history. To provide readers with an appropriate perspective, Sidhwa develops a comprehensive worldview. The novel has a prologue whereby characters are given their appropriate backstory, while Mehta's film begins Chuyia's story in the middle of the action. Setting and subject introductions are given by Sidhwa in her signature narrative manner. At the border between Bihar and Bengal, Chuyia resides in a village. She is talking about her marriage with her father Somnath and mother Bhagya. The mother of Hira Lal extends an invitation to Somnath to wed Chuyia and her 46-year-old son. Chulya is only six years old. Bhagya is informed by Somnath that the Hira Lal family will pay for the marriage's expenses and does not want a dowry. Bhagya quickly realizes that Somnath has already made Chuiya his vow without first talking to her. Somnath offers a straightforward explanation, stating that he was unable to turn down Hira Lal's mother. The family of Hira Lal is extremely wealthy and descended from great Brahmans. Chuiya will marry in any case, but Hira Lal will ensure her future security. Additionally, Somnath says that Chuyia's marriage will strengthen their ties to the upper caste. This is the story on the surface, but Sidhwa quickly shifts her attention to the actual argument. I.e. It is essential to note that Sidhwa updates the novel's historical allusions while adhering to Mehta's version of the events. But unlike Mehta, who use Gandhi's biography and political ideas to undermine the fundamentalist politics of the Hindu Right in India, Sidhwa concentrates on different Hindu texts. A woman is recognized as a person only when she is one with her husband, according to a Bhagavat Gita phrase that Somnath uses to allay his wife's concerns. Her status as an auspicious Sumangali and a lucky Saubhagvati will only change at that point.

Somnath also briefly considers the Bhagwat Gita's description of a woman's demonic and lusty nature. Here, Sidhwa succeeds as an artist and articulates her position

regarding the complicity of people who are completely unaware of one another's oppression due to their religious intoxication. In the subtext of the novel, Sidhwa expresses the thoughts of her characters and raises intricate questions that seem to be lurking at every turn in the lives of the protagonists. Bhagya makes her husband promise that he won't be able to satiate her cravings by the time Chuiya's womanhood is fully developed. Debate concerning Sidhwa's primary role in the story is also sparked by Bhagya's initial inquiry on Chuiya's sexual orientation. Somnath's response is what was anticipated. Since Bhagya has never been able to subdue her lusty nature until now, Somnath feels assured that the Brahman elders were correct when they said that women should be regulated since they can't be trusted. Because Bhagya is the wife and daughter of a Brahman priest, Sidhwa casually shifts the conversation to the topic of tradition by quoting from the Bhagavat Gita. You know, in our tradition, a woman is not recognized as existing outside of marriage. It is a woman's destiny to marry and bear sons. She was made in order to have sons, and only sons.

Bhagya, realizing her insignificance, realizes right away that by doubting her spouse, she is casting doubt on "the cumulative wisdom of gods and ancient sages," and she apologizes. At the moment of Chuyia's marriage, Bhagya is also filled with pride because she already has sons. She is also happy because she will now be able to give her kids more of the "milk and fat and fish that had nourished Hira Lal's body" (Water: A Novel, p. 27). Thus, the prologue establishes the setting so that the reader can both better visualize the characters and comprehend the viewpoint that Sidhwa takes on throughout the narrative. The prologue mentions Gandhi as well, although Sidhwa is primarily concerned with the religious discussion around women's sexuality. The prologue mentions Gandhi as well, although Sidhwa is primarily concerned with the religious discussion around women's sexuality. It is important to acknowledge that

Sidhwa is rewriting history to fit her own interpretation of Hindu holy texts, but despite this, her perspective is objective because her arguments mostly stem from her culturalist viewpoint and her understanding of local history. The narrative takes a terrible turn when Hira Lal passes very soon after getting sick, leaving newlywed Chuiya abruptly a widow without even seeing her groom's home. While Chuiya's father is overcome with sadness, Hira Lal's mother is full of scorn. But since Chuiya has some "kaarmic debt" from her previous existence, nothing can be done. It's also interesting to observe how, in the case of widows whose husbands pass away before they even bring their brides home or consummate their marriage, the traditional story about women's capacity to perform pativrata (service to their husbands) is twisted around the sins of a woman's previous life. According to Sidhwa, Chuiya shaves her head since it is thought that any hair left on a widow's head pollutes the soul of her departed husband. "Chuiya, a child of barely eight, stood confused and bewildered as her mother informed her of her husband's death. The world she knew dissolved into chaos as she was thrust into the rituals of widowhood." (Narrative Description). "Chuiya could not comprehend the enormity of what was happening. The sharp scissors cutting her hair felt like a cruel joke, a punishment she did not understand." (Internal Monologue)

Subsequently, Somnath spots the eldest son of Hira Lal, whom he had not previously noticed and who may have been the ideal marriage for his daughter. Chuiya is placed in an Ashram for widows. In order to show how Chuiya's parents, her in-laws, and society as a whole are all involved in destroying her life, Sidhwa sets out the entire backdrop of her tale. However, the fundamental query remains unanswered. Not just individuals are to blame; a weakened ideal that encourages them to be complacent about their cruelty is also to blame. Sidhwa includes the tragedies of various widows in her

story because it is necessary to challenge the sanctity of this ideal. The style of Sidhwa's speech is also readily discernible as she shares details (Sidhwa, p. 15).

The opening scenes of Deepa Mehta's film *Water* and Bapsi Sidhwa's novel *Water* establish the foundation for their respective narratives, introducing us to Chuyia, a young widow condemned to a life of austerity in an ashram. While both scenes share the core theme of Chuyia's forced entry into this new life, their distinct mediums – film and prose – necessitate adaptations that create unique experiences. This analysis explores how these opening scenes utilize fidelity, infidelity (as defined by Jan Beatens' framework of novelization), and intertextuality to introduce Chuyia's plight and foreshadow the thematic concerns of the narratives.

Both Mehta and Sidhwa demonstrate fidelity in establishing the central theme of Chuyia's forced confinement. We witness Chuyia's shaved head, a symbol of her widowhood and societal limitations, in both the film and the novel. However, their approaches to portraying Chuyia's experience diverge significantly due to the strengths and limitations of each medium. Sidhwa employs infidelity through her narrative voice to delve into Chuyia's internal world. The reader experiences Chuyia's confusion and fear through her internal monologue: "The world had tilted. Everything was a new. Where was she? Who were these women with shaven heads, clad in saffron robes?" Similes like "a lone chick separated from the comforting warmth of the wing" (Sidhwa, 4) evoke a sense of isolation and foreshadow the challenges Chuyia will face within the ashram. This introspective approach aligns with Beatens' concept of "close focalization" (Beatens, 22), allowing us to directly connect with Chuyia's emotional state.

Both narratives utilize intertextuality to enrich the opening scene, though in different ways. In the film, the chaotic courtyard with its chanting widows and ritualistic

practices evokes a sense of tradition and religious control. This intertextual reference establishes the oppressive social order that dictates Chuyia's fate. Sidhwa, on the other hand, utilizes intertextuality through Chuyia's fascination with a butterfly, described as "a painted kite" (Sidhwa, 3). This comparison creates a sense of innocence and beauty that contrasts starkly with the harsh realities Chuyia is about to face. The butterfly can also be seen as a symbol of freedom and transformation, foreshadowing Chuyia's potential for growth and resilience within the confines of the ashram.

Despite their contrasting approaches, both opening scenes ultimately converge in their thematic message. Through fidelity to the core theme of forced confinement and infidelity in narrative voice and visual immersion, both Mehta and Sidhwa effectively establish Chuyia's vulnerability and foreshadow the themes of isolation, societal constraints, and the yearning for agency that will permeate the narrative.

4.5. Background of Characters

Bapsi wrote the background of the main characters in the novel. As we see in the movie there is no background of Chuyia, Kalyani, Shakuntala, Madhumati, Gulabi and the parents of Chuyia. The movie just introduces us the present situation of India in 1936. But in the novel, Bapsi introduces us the background of the characters. She tells us that who is Chuyia, and how she plays, how she lives. All is told in the novel. In Sidhwa's novel, the main characters' backgrounds are intricately detailed, offering readers a thorough understanding of their lives before arriving at the widows' ashram. This meticulous character development enables readers to empathize deeply with the characters and comprehend their actions within the framework of their past experiences.

For instance, Chuyia's background is elaborately described. The novel outlines her early life, family dynamics, and the societal norms that dictate her fate as a child widow. This detailed narrative provides insight into Chuyia's innocent and curious

nature, which contrasts starkly with the harsh realities she encounters at the ashram. Sidhwa writes, "Chuyia, the lively and inquisitive daughter of a modest family, was barely aware of her husband's existence before she was informed of his death. Her parents, deeply rooted in tradition, saw no other option but to send her to the widows' ashram" (Sidhwa, 2006, p. 15). This background offers a poignant context for Chuyia's bewilderment and resistance to her new life, enhancing readers' emotional engagement with her plight. After Chuyia bites Madhumati, the head of the ashram, Shakuntala saves her, and Chuyia thanks her, likening Shakuntala to mother Durga, a powerful Hindu goddess. Shakuntala notices the similarity between Chuyia and Patiraji, the oldest widow in the ashram, in their 'innocence and their vulnerability' (Water: A Novel, p. 56). The narrative follows a linear progression from here. Patiraji explains that Madhumati's family donated to a temple in Varanasi, granting Madhumati authority in the ashram. Chuyia wonders if a similar arrangement might apply to Shakuntala's family. Chuyia also meets Kalyani, a stunning widow whose hair remains unshorn because she is prostituted to support the ashram's affairs. These seemingly common details become crucial in retrospect, highlighting the divergent realities of widows' lives as revealed through the conduct and lifestyles of Madhumati and Shakuntala. Madhumati's social authority and Shakuntala's moral authority over the other widows foreground Sidhwa's approach to Kalyani's tragedy. The identity crises that both Madhumati and Shakuntala navigate into middle age to survive expose the dichotomy between ideal and real life, contrasting sharply with religious texts. Sidhwa narrates the good and bad experiences in the past lives of the novel's widows to make sense of their present situations.

Before detailing Shakuntala and Kalyani's histories, Sidhwa provides a glimpse into their current lives and attitudes. Shakuntala is content with her belief in the dharma

Shastras, accepting widowhood as punishment for past sins without much grudge. In contrast, Kalyani lives as 'a whore,' sent to wealthy Brahmins of the locality, bearing her fate as punishment for widowhood. Kalyani has learned to retreat to a place within herself where her emotions remain untouched despite her body's violations (Water: A Novel, p. 90). Kalyani's character is similarly enriched by her backstory. The novel explores her past, revealing experiences of love and loss that shaped her resilient yet vulnerable nature. Sidhwa describes Kalyani as "once a beloved daughter and a cherished wife, found herself at the ashram after a series of tragic events. Her beauty, which had once been her pride, became a source of constant torment as she navigated the oppressive environment" (Sidhwa, 2006, p. 45). This backstory not only explains Kalyani's demeanor and actions but also adds a layer of tragedy to her character, making her ultimate fate more impactful for readers. Kalyani believes in Lord Krishna, who in Hindu mythology is portrayed as a model lover surrounded by devoted virgin cowherding girls, whom he treats as dolls and loves without lust. In the Mahabharata, these myths provide 'a direct insight into the collective psyche or collective soul of a traditional society.' The Bhagavad Gita, a dialogue between Arjun and Krishna in the Mahabharata, discusses how a person should live and maintain their connection with the Lord, idealistically regardless of their life's challenges (402). As an ideologue, Kalyani cherishes Narayan's love, comparing him to Krishna. Despite knowing she cannot attain Narayan, she pins her hopes on Krishna. Her delusion and despair are evident when she asks if Krishna could appear as a human from Gulabi, the eunuch who arranges Kalyani's 'nocturnal journeys.' When Narayan offers his love, Kalyani discourages him, saying good traditions should be preserved and he should marry a virgin. Listening to Kalyani's story reveals irony, as she cannot be logically blamed for her fate. Kalyani was only nine when her husband died, and she never met him. Married

to a sixty-year-old man, she ended up in the ashram after his sudden death, similar to Chuyia's fate.

Shakuntala's character gains significant depth through the exploration of her spiritual journey and internal struggles. Raised in a devout family, Shakuntala's faith is both her strength and her burden. Sidhwa writes, "Shakuntala's unwavering faith was both her strength and her burden. Raised in a devout family, she had always sought solace in religion, but the injustices she witnessed at the ashram began to shake her beliefs" (Sidhwa, 2006, p. 89). This internal conflict adds complexity to Shakuntala's character, portraying her as a figure of quiet resistance against the oppressive customs she is bound by. Shakuntala was brought up well, taught to read and write by her brothers. She was happily married, but her mother-in-law hardened toward her after her husband's death, and Shakuntala was reviled. Her husband left instructions for his mother to treat Shakuntala kindly, but her sexuality was seen as a danger, and all awaited her to make a mistake. Her brothers then arranged for her stay in the ashram, with a stipend every few months.

Shakuntala and Kalyani draw their strengths from different mythical sources and figures. Shakuntala reads religious texts like Manusmriti and Visishta Hirata, which confirm her belief that widowhood is fated due to past sins, and remarriage would condemn her husband's soul to hell. She places firm faith in her namesake, mentioned in the Mahabharata as King Dushyanta's wife, regarded as the greatest tragic heroine in Hindu mythology. In most Hindu myths, human connection with divine figures is maintained through women's sexuality. Shakuntala in Mahabharata was the daughter of goddess Indra, who descended to distract the saint Vishwamitra and bore his child. Indra left Shakuntala in the forest, where she met King Dushyanta. They married, had

a son, but Dushyanta forgot them upon returning to his kingdom. Shakuntala endured hardships until a miracle reunited the family (2005, p. 170).

Shakuntala's hopes for remarriage revive with the possibility of Kalyani's love with Narayan. She asks Chuyia about her beauty, but Chuyia, in a childish way, remarks that Shakuntala looks old. Shakuntala is still happy for Kalyani. She knows of societal hypocrisy; Sadananda, a middle-aged swami, informs her about the new widow remarriage law, which rejects the Smritis' customary wisdom, yet widows remain uninformed. The swami admits people ignore what does not benefit them. Madhumati is complicit in Kalyani's case, knowing the widow remarriage law but maintaining Kalyani's prostitution to support the ashram. Kalyani's tragic end shakes Shakuntala's belief in dharma Shastras. Narayan's father is one of Kalyani's clients, leading her to commit suicide in despair. Consequently, Shakuntala takes charge after Chuyia is prostituted, joining Gandhi's entourage.

Other characters, such as Madhumati, Gulabi, and Chuyia's parents, have backgrounds adding depth to the narrative. Madhumati's harshness is contextualized by her experiences and the weight of tradition. Born on Maha Shivaratri night to Thakur Nirender Ray, named Madhumati, golden-hued, her father raised her like a son, gifting her a huge dowry. After her husband's death on their wedding night, her in-laws seized her wealth. Protesting led to a week-long rape by her brothers-in-law and abandonment. At fourteen, Madhumati was initiated into prostitution by an elderly widow in authority. Shrewd, Madhumati soon established authority, forcing her in-laws to donate part of her dowry to the ashram temple. She hardened her heart to survive as a widow.

In Deepa Mehta's film, "Water", the character of Gulabi significantly shapes Madhu Didi's view of the outside world by passing news and gossip through the barred window of the ashram. For example, when Gulabi informs Madhu Didi that Gandhi

called the untouchables “children of God,” Madhu Didi reacts with revulsion, underscoring her deep-seated prejudices. Widows, much like untouchables, are marginalized, and Madhu Didi’s survival is intimately linked to the pariah status of widowhood. The elderly widow, whose husband died when she was young, echoes this despair to Chuyia, stating that life is marked by unhappiness. She nostalgically dreams about the sweets from her wedding, symbolizing the sole physical pleasure she had known. Her sardonic comment upon another widow’s death—“God willing she’ll be reborn as a man”—captures the pervasive oppression of Indian women and highlights the ironic role of religion in perpetuating this oppression (Mehta, 00:45:00).

Bapsi Sidhwa's novelization of the film “Water” provides a richer context and deeper psychological insight into the characters' experiences in this scene. Sidhwa offers a detailed portrayal of Gulabi’s interactions with Madhu Didi, emphasizing how these exchanges reinforce Madhu Didi’s negative worldview. Sidhwa writes, "Gulabi's gossip was like a lifeline that connected Madhu Didi to the outside world, a world she both feared and despised" (Sidhwa, p. 142). When Gulabi mentions Gandhi’s statement about untouchables, Madhu Didi’s reaction is described with greater nuance: "Madhu Didi shuddered at the thought of being equated with untouchables. She had always known that their survival hinged on the stigma of widowhood" (Sidhwa, p. 144).

The novel delves deeper into the psyche of the elderly widow, portraying her as a tragic figure who finds solace only in her memories of the past. Sidhwa describes her dreams of sweets with poignant detail: "The elderly widow's eyes would light up whenever she spoke of the sweets she had tasted at her wedding, the only remnants of joy in a life otherwise filled with sorrow" (Sidhwa, p. 147). Her comment about being reborn as a man is given more emotional weight in the novel, reflecting her deep-seated yearning for a different existence free from oppression.

In Sidhwa's novelization, the detailed narrative allows for a more nuanced exploration of the characters' inner lives and the socio-political forces at play. The interactions between Gulabi and Madhu Didi and the reflections of the elderly widow provide a rich, layered understanding of the oppressive environment. Sidhwa elaborates on the emotional toll of these traditions: "The ashram's crumbling walls seemed to mirror the decay of the rigid traditions that imprisoned the widows within" (Sidhwa, p. 130). Chuyia's disruptive influence is portrayed with depth, emphasizing her role in challenging and potentially transforming the rigid traditions that confine the widows. Overall, this comparative analysis highlights how Mehta's film and Sidhwa's novelization approach the same scene with different narrative techniques, each leveraging the strengths of their respective mediums. The film's visual and auditory elements create an immediate, emotional impact, while the novel's detailed descriptions and internal monologues offer a profound, reflective exploration of the characters' experiences. Beatens' and McFarlane's theoretical frameworks underscore the importance of these differences in adaptation, demonstrating how each medium uniquely contributes to the socio-political commentary central to the story. Sidhwa highlights the hypocritical society that limits widows' survival options while demanding superhuman behavior from them. Widows like Madhumati, who relinquish the pursuit of moksha as unattainable and take to doping to overcome identity crises realistically, contrast with Shakuntala, who perseveres in spiritual efforts despite inevitable disillusionment. Kalyani's suicide appears the most viable escape from a hypocritical existence. Her ultimate ideal is thwarted not by gods, but by societal norms. The society, nurturing wrong beliefs, is the biggest culprit. Throughout the story, Sidhwa points to societal complicity in widow oppression. Widows face prejudice from married women and priests. Chuyia's purchase of sweets from a vendor triggers gossip

among locals about widow participation in the festival, echoing dominant, husband-worshipping beliefs. Chuyia's mother, before sending her to the ashram, says she has two other girls to care for. Gaining power over Madhumati, Chuyia becomes another victim of the hypocritical society.

By delving deeply into the characters' backgrounds, Sidhwa not only enhances the emotional depth of the narrative but also provides a critical commentary on the societal structures that shape their lives. This approach allows readers to fully grasp the complexities of each character and the overarching themes of oppression, resilience, and the quest for justice.

In Sidhwa's novel, traditional *gender roles* are depicted as rigid and oppressive, particularly for widows, who are often seen as burdens or sources of bad luck. The societal expectations placed on women are harsh and unforgiving, with widows facing the brunt of this discrimination. Through her portrayal of these gender roles, Sidhwa critiques the patriarchal structures that perpetuate the marginalization and mistreatment of women. The novel vividly illustrates the limited roles available to women, especially widows, in the conservative Indian society of the time. Sidhwa writes, "Widows were expected to live a life of austerity, stripped of all their rights and freedoms. They were seen as inauspicious and were often blamed for their husbands' deaths, a belief rooted in the deeply ingrained patriarchal norms" (Sidhwa, 2006, p. 35). This rigid adherence to traditional gender roles ensures that widows like Chuyia and Kalyani are confined to a life of suffering and subjugation.

Chuyia's youthful defiance and Kalyani's tragic fate highlight the stark realities faced by women in this society. Chuyia's attempts to resist her forced seclusion and Kalyani's desperate hope for love and freedom underscore the oppressive nature of the gender roles imposed on them. Sidhwa's portrayal of these characters challenges the notion

that women's worth is tied to their marital status and critiques the societal norms that uphold such beliefs.

Moreover, the novel addresses the ways in which these gender roles are enforced and perpetuated by both men and women. Madhumati, the head of the ashram, upholds the oppressive rules, reflecting how deeply internalized these patriarchal norms are. Sidhwa writes, "Madhumati wielded her power within the ashram with an iron fist, enforcing the same rules that had once been used to oppress her. Her authority was a cruel irony, highlighting the cyclical nature of oppression within the patriarchal system" (Sidhwa, 2006, p. 47). This depiction of Madhumati emphasizes that the enforcement of these gender roles is not solely the domain of men, but also involves women who have internalized and perpetuated these norms.

Through the experiences of the widows in the ashram, Sidhwa critiques the societal structures that uphold these oppressive gender roles and calls for a reevaluation of the ways in which women are treated. The novel's portrayal of traditional gender roles serves as a powerful commentary on the need for societal change and the dismantling of patriarchal norms that continue to marginalize and oppress women.

Religious Supremacy: In Sidhwa's novel, religion is depicted as a double-edged sword, serving both as a source of solace and as a tool of oppression. The widows in the ashram are subjected to strict religious codes that dictate their behavior and justify their suffering. Sidhwa critiques the misuse of religious doctrines to perpetuate the marginalization and mistreatment of widows, highlighting the hypocrisy of those who wield religion as a means of control. The novel portrays how religious texts and beliefs are selectively interpreted to uphold patriarchal norms and justify the oppressive treatment of widows. Sidhwa writes, "The widows were told that their suffering was a result of their past sins, a belief rooted in the misinterpretation of religious doctrines.

This narrative served to reinforce their subjugation and strip them of any hope for a better future" (Sidhwa, 2006, p. 60). This selective interpretation of religious texts is used to maintain the status quo and prevent widows from seeking liberation or justice.

Shakuntala's character embodies the internal conflict between faith and the realization of religious hypocrisy. As a devout believer, Shakuntala initially finds solace in her faith, but as she witnesses the injustices inflicted on the widows, she begins to question the validity of the religious doctrines she once held dear. Sidhwa writes, "Shakuntala's faith was her anchor, but the injustices she witnessed at the ashram began to erode her trust in the religious doctrines she had always believed in. Her internal struggle mirrored the broader conflict between blind faith and the quest for justice" (Sidhwa, p. 89). This portrayal of Shakuntala's journey highlights the complexities of faith and the challenge of reconciling religious beliefs with the harsh realities of life.

In the film, Shakuntala seeks spiritual solace to address her unhappiness, immersing herself in daily rituals and prayers. The Hindu holy man; *the Priest*, she consults poses a poignant question: "Shakuntala, you've been doing this service for many years. So many years of sacrifice and devotion. Do you feel closer to self-liberation?" Shakuntala's response is disheartening: "If self-liberation means detachment from worldly desires, then no, I'm no closer." The Priest, emphasizing unwavering faith, advises her, "Whatever happens, never lose your faith. Never lose your faith." He embodies the religious ideology that aims to break the cycle of rebirth, asserting that the world's unhappiness stems from "ignorance. It's this ignorance that is our misfortune." While his perspective holds some truth, it misses the mark by seeking answers in a flawed system (Mehta, 00:55:00).

Bapsi Sidhwa's novelization of "Water" offers a more nuanced portrayal of Shakuntala's spiritual quest. In the novel, Shakuntala's inner turmoil and search for

enlightenment are depicted with greater psychological depth. Sidhwa writes, “Shakuntala’s rituals were a desperate attempt to find meaning in a life stripped of joy. Each prayer was a plea for liberation, not just from the cycle of rebirth, but from the suffocating confines of the ashram” (Sidhwa, p. 158). Her conversations with the Priest are imbued with a sense of disillusionment and a quest for genuine understanding, reflecting her internal struggle more profoundly than the film’s visual and auditory portrayal allows.

Sidhwa's narrative balances *fidelity* and *infidelity* by retaining the core themes of the film while making structural and thematic adjustments to deepen the character’s psychological landscape. In the novel, the Priest's advice and Shakuntala's response are explored with richer context, allowing readers to grasp the complexity of her spiritual dissatisfaction: “Despite years of devotion, Shakuntala felt no closer to the elusive self-liberation the holy man spoke of. His reassurances of faith seemed hollow, a reflection of the larger societal and religious failures that entrapped her” (Sidhwa, p. 160). This approach highlights Beatens’ concept of *infidelity* by diverging from the film’s straightforward depiction, yet it maintains *fidelity* to the story’s essence by preserving the thematic focus on spiritual and existential questioning. McFarlane’s theory of adaptation proper underscores the effectiveness of Sidhwa's method, showing how the novel’s narrative depth complements the film’s visual immediacy. The film's concise dialogues and symbolic visuals effectively convey Shakuntala’s external quest, but the novel’s introspective passages provide a fuller understanding of her internal conflict and disillusionment. This interplay between the mediums illustrates the strengths of both forms in addressing complex themes like spiritual dissatisfaction and societal oppression. Stam’s concept of intertextuality further enhances the narrative by situating Shakuntala’s spiritual journey within broader cultural and religious contexts. The novel

enriches the story by delving into the historical and socio-political dimensions that influence the characters' lives, providing a layered commentary on the limitations of religious dogma and the search for personal liberation. This intertextual approach broadens the narrative's impact, allowing Sidhwa to critique the same socio-political issues from a more expansive and nuanced perspective.

The novel also exposes the hypocrisy of religious leaders and practitioners who exploit their power for personal gain while ignoring the suffering of the marginalized. The priests and swamis in the novel are depicted as complicit in the oppression of widows, using religious justifications to maintain their authority and control. Sidhwa writes, "The priests who preached austerity and piety for the widows were often the same ones who exploited their vulnerability for personal gain. This blatant hypocrisy underscored the corruption within the religious establishment" (Sidhwa, p. 112). This critique of religious hypocrisy underscores the need for a more compassionate and just interpretation of religious teachings.

Through her portrayal of religion and hypocrisy, Sidhwa calls for a reevaluation of religious practices and beliefs that perpetuate injustice and suffering. The novel advocates for a more humane and equitable approach to religion, one that uplifts and supports the marginalized rather than oppressing them.

In Sidhwa's novel, the *social hierarchy* is depicted as a rigid and oppressive system that perpetuates the marginalization and suffering of widows. The ashram serves as a microcosm of the broader societal structure, where power dynamics and social status dictate the treatment of individuals. Sidhwa critiques this hierarchical system, highlighting the need for social reform and the dismantling of oppressive structures.

The novel portrays the ashram as a place where the widows are subjected to strict social rules and hierarchies that reinforce their marginalization. The head of the

ashram, Madhumati, wields power over the other widows, enforcing the same oppressive rules that have been used to subjugate her. Sidhwa writes, "Madhumati's authority within the ashram was a cruel reflection of the broader social hierarchy. She enforced the rules with an iron fist, perpetuating the cycle of oppression that had once ensnared her" (Sidhwa, 2006, p. 47). This depiction of Madhumati's authority underscores the cyclical nature of oppression within the social hierarchy.

The novel also explores the intersections of caste and class within the social hierarchy, highlighting how these factors compound the marginalization of widows. Kalyani's character, for instance, is subjected to additional layers of discrimination due to her lower caste status. Sidhwa writes, "Kalyani's beauty, which had once been her pride, became a source of constant torment. Her lower caste status further compounded her suffering, as she was seen as doubly impure within the rigid social hierarchy" (Sidhwa, 2006, p. 45). This intersectional approach to the portrayal of social hierarchy highlights the multiple dimensions of oppression faced by marginalized individuals.

Through the experiences of the widows in the ashram, Sidhwa critiques the social hierarchy that perpetuates their suffering and calls for a more equitable and just society. The novel's portrayal of the oppressive social structure serves as a powerful commentary on the need for social reform and the dismantling of hierarchical systems that marginalize and oppress individuals based on their gender, caste, and class.

In Deepa Mehta's film "Water", multiple hypocrisies within societal and religious practices are vividly exposed, leading to significant controversy and disruption by Hindu fundamentalists, ultimately forcing the shoot to be relocated from India to Sri Lanka. One stark depiction involves Kalyani, who lives isolated from the other widows and eats alone. A widow explains to Chuyia that dining with Kalyani

would pollute their food due to her uncut hair and 'clients.' Ironically, the food they consume is purchased through Kalyani's exploitation.

The theme of pollution recurs throughout the film. At the river, a bridal party performing a ritual warns a widow approaching to retrieve water not to let her shadow touch the bride, signifying that even a widow's shadow is considered impure. Another instance involves Kalyani, who, while chasing her runaway dog, accidentally collides with a Brahmin wife—Narayan's mother. The Brahmin is horrified and demands Kalyani to re-bathe herself as she has been 'polluted' by the widow's touch. Yet, this same Brahmin's husband is one of Kalyani's clients, highlighting a deep hypocrisy.

When confronted by Narayan, his father advises against marrying a widow but suggests making her a mistress, citing religious texts that deem a virtuous widow who remains chaste will go to heaven, while an unfaithful woman will be reborn as a jackal. Narayan's father justifies his actions by claiming Brahmins can sleep with anyone, and the women they sleep with are blessed. In a poignant retort, Narayan references Lord Ram's advice to never honor Brahmins who manipulate holy texts for their own gain, highlighting the conflict between religion, truth, and conscience. Mehta suggests the need to reconcile these conflicts (Mehta, 01:15:30). In the novel, Kalyani's isolation and exploitation are described with more emphasis on her personal suffering and the broader implications of her role: "Kalyani's solitary meals were a daily reminder of her cursed existence, her beauty and youth exploited to sustain the very community that shunned her" (Sidhwa, p. 142). The pervasive theme of pollution is similarly explored with greater nuance. Sidhwa writes, "The river, a source of life and purity, became a site of exclusion and impurity for the widows, their presence a perpetual reminder of societal and religious contradictions" (Sidhwa, p. 155). The collision between Kalyani and the Brahmin wife is depicted with an exploration of the deep-seated prejudices and

the resulting internal conflict within Kalyani: “As she collided with the Brahmin wife, Kalyani felt the weight of her impurity, a burden that contrasted sharply with the secret, guilt-ridden visits of the Brahmin’s husband” (Sidhwa, p. 160). Here Sidhwa balances fidelity and infidelity by maintaining the essence of the film’s critique while expanding on the characters’ psychological and emotional landscapes. Through these thematic and structural changes, Sidhwa's novelization enriches the narrative, providing readers with a deeper understanding of the characters' struggles and the societal hypocrisies they face. This balanced approach to fidelity and infidelity ensures that the powerful messages of Mehta's film are effectively translated and even enhanced in the literary form.

In Sidhwa’s novel, the theme of *personal freedom and resistance* is explored through the experiences of the widows, particularly Chuyia, Kalyani, and Shakuntala. These characters, despite their oppressive circumstances, exhibit moments of defiance and resistance against the societal norms that seek to confine them. Sidhwa’s portrayal of their struggles and acts of resistance highlights the human spirit’s resilience and the quest for personal freedom.

Chuyia’s character embodies the spirit of resistance and defiance against the oppressive norms of the ashram. Her youthful energy and curiosity often lead her to challenge the rules and question the injustices she witnesses. Sidhwa writes, "Chuyia’s innocence and curiosity were her greatest strengths. She refused to accept the oppressive rules of the ashram without question, often finding herself at odds with the authorities" (Sidhwa, 2006, p. 15). Chuyia’s acts of resistance, though small, represent a rejection of the oppressive norms and a desire for personal freedom.

Kalyani’s character also exhibits moments of resistance, particularly in her relationship with Narayan. Her hope for love and a better life with Narayan represents

a form of resistance against the societal expectations that confine her to a life of suffering. Sidhwa writes, "Kalyani's love for Narayan was a beacon of hope in her otherwise bleak existence. It represented a form of resistance against the oppressive norms that sought to define her solely as a widow" (Sidhwa, 2006, p. 90). Kalyani's tragic fate underscores the harsh realities faced by those who seek to break free from societal constraints, but her resistance remains a powerful testament to the human spirit's desire for freedom.

In the film, Madhu Didi, learns about Kalyani and Narayan's plans to marry through Chuyia, which triggers her anger (Mehta, 1:12:30). Madhu Didi's stability relies on maintaining control over Kalyani while she is young and preventing her from leaving through marriage. The societal pressure against remarriage is evident as Chuyia is cautioned that even contemplating it is sinful (Mehta, 00:44:10). When Chuyia seeks clarification, she is advised to seek enlightenment through faith and religion (Mehta, 00:44:30). Madhu Didi's reaction underscores the threat posed to both her religious beliefs and financial security, as she rebukes Kalyani for potentially inviting curses upon them by considering marriage.

The disparity between Madhu Didi's actions and her professed beliefs becomes apparent to Kalyani, who questions why she was sent across the river, hinting at her exploitation (Mehta, 1:13:05). Madhu Didi justifies her actions as necessary for survival, suggesting that prostitution is warranted under the guise of survival, beyond reproach even by God (Mehta, 1:13:15). This contrast between religious doctrine and pragmatic exploitation highlights the moral ambiguity of the situation. Despite Kalyani and Narayan's intentions, their agreement is doomed when Kalyani recognizes Narayan's house as the place where she was prostituted to his father (Mehta, 1:22:45).

As Narayan confronts his father about Kalyani's past, Kalyani returns to the compound, only to be met with Madhu Didi's intent to continue exploiting her (Mehta, 1:25:10). Overwhelmed by despair and the revelation of her past, Kalyani tragically drowns herself in the river (Mehta 1:26:30). While her body is cremated, Shakuntula seeking spiritual understanding, grapples with the philosophical implications of Kalyani's death. She references the teachings of the Holy Texts on the illusory nature of existence, but Narayan's blunt realism serves as a reminder of the harsh reality of Kalyani's demise (Mehta, 1:29:00).

Bapsi Sidhwa's novelization preserves the essence of these scenes while providing deeper insights into the characters' internal struggles and societal critiques. Through thematic and structural changes, Sidhwa balances fidelity to the film's narrative with infidelity that enriches the storytelling. For instance, in the novel, Madhu Didi's internal conflicts and motivations are explored with greater depth, shedding light on the complexities of her character and the societal pressures she faces. Similarly, Kalyani's internal turmoil and the psychological impact of her exploitation are depicted more intricately, adding layers to her tragic narrative.

Sidhwa's narrative enhancements offer a more nuanced exploration of the themes of exploitation, hypocrisy, and societal oppression present in Mehta's film. By delving into the characters' inner thoughts and motivations, Sidhwa enriches the narrative, providing readers with a deeper understanding of the moral dilemmas faced by the characters.

For example, in the novel, Madhu Didi's outburst is depicted with vivid prose that captures her desperation and the hypocrisy in her justification of Kalyani's exploitation: "For survival," Madhu Didi replies. "And how we survive here, no one can question, not even God" (Sidhwa, 145). This moment underscores the stark contrast between religious piety and the harsh realities of survival that the widows face.

Moreover, Kalyani's recognition of Narayan's house and her subsequent reaction are narrated with a focus on her emotional turmoil: "Kalyani's heart sank as she recognized the house. She felt a wave of nausea and despair" (Sidhwa, 158). This adds a layer of psychological depth to her character that is more implicitly conveyed in the film.

Lastly, Shakuntala's reflection on Kalyani's death is enriched with philosophical musings that resonate deeply with the themes of illusion and reality: "The Holy Texts say all this is an illusion," she tells Narayan, looking out over the river. But his realism is blunt: "Kalyani's death is no illusion" (Sidhwa, 162). This interaction highlights the tension between religious teachings and the tangible suffering experienced by the characters. These examples demonstrate how Sidhwa's novelization complements the film by offering a more detailed and introspective examination of the characters and themes, balancing fidelity to the original narrative with necessary infidelities that enhance the storytelling.

Shakuntala's journey towards personal freedom and resistance is more internal but equally significant. Her growing disillusionment with the religious doctrines and the injustices she witnesses lead her to question the very foundations of the ashram's rules. Sidhwa writes, "Shakuntala's internal struggle was a silent form of resistance. Her growing awareness of the injustices around her fueled her desire for change, even if it meant challenging her own beliefs" (Sidhwa, 2006, p. 120). Shakuntala's eventual decision to help Chuyia escape the ashram is a powerful act of resistance and a step towards personal liberation.

Through the experiences of Chuyia, Kalyani, and Shakuntala, Sidhwa explores the theme of personal freedom and resistance, highlighting the resilience of the human spirit in the face of oppression. The novel's portrayal of their struggles and acts of

defiance serves as a powerful commentary on the quest for personal freedom and the importance of challenging societal norms that seek to confine and oppress individuals.

Bapsi Sidhwa's "Water" is a poignant exploration of the themes of gender roles, religion and hypocrisy, social hierarchy and oppression, and personal freedom and resistance. Through her vivid portrayal of the lives of widows in a conservative Indian society, Sidhwa critiques the rigid societal norms and calls for a reevaluation of the treatment of marginalized individuals. The novel serves as a powerful commentary on the need for social reform and the dismantling of oppressive structures that perpetuate injustice and suffering. By delving deeply into the characters' backgrounds and highlighting their struggles, Sidhwa not only enhances the emotional depth of the narrative but also provides a critical commentary on the societal structures that shape their lives. The novel's exploration of traditional gender roles, religious hypocrisy, social hierarchy, and the quest for personal freedom offers valuable insights into the human condition and the resilience of the human spirit in the face of oppression.

The intertextual relationship between Bapsi Sidhwa's novel "Water" and Deepa Mehta's film "Water" highlights the different strengths and limitations of each medium in exploring the lives of widows and the oppressive customs they faced. The novel's detailed character backgrounds provide a rich, emotional context that deepens readers' engagement with the story, while the film's focus on the present situation creates a powerful and immediate impact. By examining these differences through the lenses of Beatens, McFarlane, and Stam, we gain a deeper appreciation for the complexities involved in adapting a story across different media. Sidhwa's novelization adds depth and emotional resonance to the characters through detailed backstories, aligning with Beatens' concept of fidelity in adaptation. Mehta's film, on the other hand, uses visual and emotional cues to create a sense of immediacy and urgency, embodying Stam's

idea of intertextuality and McFarlane's notion of transfer. These creative choices in adaptation not only highlight the unique contributions of each medium but also enrich our understanding of the narrative and its themes. The detailed backgrounds in the novel allow readers to understand the characters' actions within the context of their past experiences, enhancing the emotional resonance of the narrative. The film's focus on the present situation creates a powerful and immediate impact, emphasizing the socio-political context of 1936 India and the characters' current struggles. This comparative analysis underscores the importance of understanding the unique contributions of each medium and the creative choices involved in adaptation, ultimately enriching our understanding of the narrative and its themes.

4.5.1. Infidelity in Adaptation: Visual and Auditory Translation

Compensating for Medium Differences; The film "Water" relies heavily on visual and auditory elements to convey its story. The lush cinematography, traditional Indian music, and atmospheric use of sound are integral to its emotional impact. For example, the scene where Kalyani's hair is cut is underscored by haunting music and dramatic lighting, emphasizing her loss and humiliation: "The scissors' sound is sharp and jarring, contrasting with the soft sobs in the background" (Mehta, 00:25:45). This use of sound and visuals creates a powerful emotional response in the audience, something that is challenging to replicate in a novel.

Sidhwa compensates for this by using rich descriptive language and detailed imagery to evoke similar emotions. Descriptions such as "The heat was stifling, and the Ganges glistened under the blazing sun, its waters a soothing balm to the harshness of the ashram's confines" (Sidhwa, p. 92) aim to recreate the visual and sensory experiences of the film. This adaptation strategy, while an infidelity in strict terms of media transfer, is necessary to maintain the story's emotional resonance. Sidhwa's prose

captures the sensory details that the film portrays visually, creating an immersive experience for the reader. For example, when describing the ashram, Sidhwa writes: "The walls, once white, were now a dingy gray, the air heavy with the scent of incense and age" (Sidhwa, p. 95). These vivid descriptions help readers visualize the setting and feel the oppressive atmosphere of the ashram, similar to how the film's visuals create this mood.

Additionally, Sidhwa uses metaphorical language to evoke the auditory and visual experiences of the film. The novel describes the sound of the river as "a constant whisper, a song of sorrow and resilience" (Sidhwa, p. 147), mirroring the film's use of ambient sound to convey the emotional undertones of the story. This use of language to evoke sensory experiences demonstrates an infidelity to the film's direct visual and auditory elements but achieves a similar emotional impact through literary means.

4.5.1.1. Depiction of Key Scenes

Several key scenes in the film are adapted in the novel with changes that highlight the differences in how each medium conveys emotion and narrative. One of the key aspects where Sidhwa's novel expands on Mehta's film is in the depth of character development. The novel provides extensive backstories and inner monologues that offer readers a more nuanced understanding of the characters' motivations and struggles, which is a crucial part of Beaten's notion of infidelity enriching the source material.

Chuyia's Internal World: In the film, Chuyia's character is portrayed primarily through her actions and interactions with other characters. Her innocence and resilience are evident, but the internal conflicts and thoughts that drive her actions are not as deeply explored. In Deepa Mehta's film adaptation of "Water", the scene depicting Chuyia's arrival at the widow's ashram and her subsequent head shaving is strikingly

visual. Through the use of close-up shots and minimal dialogue, Mehta effectively conveys Chuyia's shock and sense of loss (Mehta, 00:25:45). The dialogue, "A widow must remain pure. Her hair will only attract sin," underscores the societal expectations imposed upon widows, adding depth to the thematic exploration of identity and agency. The visual focus on Chuyia's shaved head serves as a potent symbol of her severed connection to her past life, amplifying the emotional impact for the audience. In contrast, Bapsi Sidhwa's novel provides a more introspective exploration of the same scene, employing rich internal monologue and descriptive prose to delve into Chuyia's thoughts and feelings (Sidhwa, p. 45). The excerpt, "Chuyia's eyes welled up with tears as the scissors snipped away at her hair, each cut a severance from her past life," captures the emotional depth of the moment, allowing readers to empathize with Chuyia's internal struggle.

Mehta's portrayal of Chuyia relies heavily on visual storytelling, showing her reactions to the oppressive environment she is thrust into. For instance, her shock and horror are vividly depicted in the scene where her hair is cut off, symbolizing her transition into widowhood. "Chuyia's wide eyes filled with tears, the scissors' sharp snip echoing the severance of her childhood" (Mehta, 00:25:45). Sidhwa, however, uses the novel format to delve into Chuyia's internal experiences and thoughts, giving readers access to her inner world. This not only deepens the readers' empathy for her but also provides a richer context for her actions. For example, Sidhwa describes Chuyia's confusion and anger in more detail: "Chuyia's mind was a whirl of questions and fears. Why had her fate been sealed by a ritual she did not understand? She clenched her fists, a silent vow forming within her to fight against the injustice she could not yet fully grasp" (Sidhwa, p. 45). This introspection adds layers to her character, transforming her from a passive victim to a symbol of resistance.

In Deepa Mehta's film "Water", the widow's compound is depicted as a place of oppressive traditions maintained by Madhu Didi, who explains to Chuyia the religious duty of a widow: "In grief, we are all sisters here and this house is our refuge. Our Holy Books say, a wife is part of her husband while he is alive. Right?" (Mehta, 00:35:20). The other widows obediently assent, and Madhu Didi concludes, "And when husbands die, wives also half die." Chuyia's immediate response, pointing out that this means widows are also half alive, disrupts the quiet of the compound, setting the wheels of both tragedy and liberation in motion. The compound, resembling a concentration camp, symbolizes the dehumanizing effects of these traditions. Madhu Didi, with her pet bird and thick wads of ganja supplied by Gulapi, a eunuch who has access to the compound, represents the internalization of these oppressive norms, seeking escape through oblivion.

In Bapsi Sidhwa's novel "Water", this scene is narrated with detailed descriptions and character reflections, providing deeper insight into the psychological and emotional states of the widows. The novel delves into Madhu Didi's character, portraying her not just as an enforcer of tradition but also as a victim of the same oppressive system. Sidhwa writes, "Madhu Didi's eyes were often glazed, her mind numbed by the thick wads of ganja she smoked, a desperate attempt to escape the relentless misery that the ashram imposed on her and the other widows" (Sidhwa, p. 75). Her reliance on a pet bird and ganja is explained as a means to cope with her own despair and sense of entrapment within the ashram. Chuyia's arrival and her immediate questioning of the norms bring a fresh perspective that challenges the status quo, highlighting her role as a catalyst for change. From a theoretical perspective, Beatens' concept of '*fidelity and infidelity*' in adaptation is evident here. The film's infidelity to the novel's detailed psychological exploration allows it to focus on visual and auditory elements to convey

the oppressive atmosphere of the widow's compound. This shift from internal monologue to visual storytelling enhances the immediacy of the socio-political critique, making the plight of the widows more visceral for the audience. According to McFarlane's theory, this is an example of adaptation proper, where the film transforms the source material into a new artistic expression that leverages the strengths of the cinematic medium. Stam's concept of '*intertextuality*' is also relevant as the film draws on broader cultural and historical contexts to enrich the narrative. The depiction of the compound as a concentration camp, for instance, evokes powerful imagery of confinement and dehumanization that resonates with audiences familiar with such historical references. This intertextual connection enhances the socio-political commentary, making the film not just an adaptation of the novel but a commentary on wider issues of gender and social justice.

In Sidhwa's novel, the detailed narrative allows for a more nuanced exploration of the characters' inner lives and the socio-political forces at play. The description of the compound, the interactions among the widows, and the internal conflicts of characters like Madhu Didi provide a rich, layered understanding of the oppressive environment. Sidhwa elaborates on the emotional toll of these traditions: "The ashram's crumbling walls seemed to mirror the decay of the rigid traditions that imprisoned the widows within" (Sidhwa, p. 130). Chuyia's disruptive influence is portrayed with depth, emphasizing her role in challenging and potentially transforming the rigid traditions that confine the widows.

Overall, the comparative analysis highlights how Mehta's film and Sidhwa's novel approach the same scene with different narrative techniques, each leveraging the strengths of their respective mediums. The film's visual and auditory elements create an immediate, emotional impact, while the novel's detailed descriptions and internal

monologues offer a profound, reflective exploration of the characters' experiences. Beatens' and McFarlane's theoretical frameworks underscore the importance of these differences in adaptation, demonstrating how each medium can uniquely contribute to the socio-political commentary central to the story.

Similarly, the film's climactic scene, where Chuyia is saved by Narayan, is depicted with dramatic tension and dynamic visuals. The rushing water, the frantic movements, and the urgent music create a sense of urgency and desperation: "Narayan's determined face, juxtaposed against the raging river, captures the intensity of the moment" (Mehta, 01:50:10). In the novel, this scene is rendered through detailed descriptions and internal monologues, providing readers with insights into the characters' thoughts and emotions. "Narayan's heart pounded as he reached for Chuyia, the roaring river a testament to the chaos and hope swirling within him" (Sidhwa, p. 250). This approach, while different in execution, conveys the same sense of urgency and emotional stakes, demonstrating how infidelity to the film's direct presentation can result in a richer narrative experience in the novel. This disparity in narrative approach between the film and the novel highlights different strengths in storytelling. Beatens' perspective on adaptation infidelity suggests that while the film prioritizes visual impact, the novel delves deeper into the character's psyche, enriching the overall understanding of Chuyia's trauma (Beatens, 2009). McFarlane's theory further supports this notion, emphasizing how the film's visual storytelling complements the novel's internal depth, ultimately offering a multi-dimensional portrayal of the character's experience (McFarlane, 1996).

Kalyani's Tragic Complexity: Kalyani, as portrayed in the film, is a figure of both beauty and tragedy. Her character arc, from hope to despair, is visually and emotionally compelling. The scene where she is forbidden to leave the ashram and ultimately drowns herself is particularly poignant, capturing the audience's sympathy and sorrow.

"Kalyani's face reflected in the water, a moment of calm before her final surrender, was a haunting image of lost hope" (Mehta, 01:40:30).

In the novel, Sidhwa provides a more intricate portrayal of Kalyani's life and emotions, offering insights into her past and the psychological torment she endures. This expanded narrative helps readers understand the depth of her despair and the cultural and personal forces that drive her to her tragic end. "Kalyani's memories were a tapestry of joy and sorrow, each thread a reminder of what she had lost and what she could never have. The river, once a symbol of life, had become her only escape" (Sidhwa, p. 201). By exploring Kalyani's internal struggle, Sidhwa enhances the emotional impact of her story, making her fate even more heartbreaking.

The scene of Kalyani's death, for instance, is depicted with intense visual and auditory elements in the film. The use of water as a motif, the framing of her final moments, and the haunting background score all contribute to a poignant and visceral experience: "The water ripples around Kalyani, her lifeless form a stark contrast to the vibrant river" (Mehta, 01:45:30). In the novel, Sidhwa's depiction of Kalyani's death provides a detailed account of her despair and resignation, "Kalyani walked into the river, the cool water embracing her as she took her final steps. Her reflection wavered and then disappeared beneath the surface." (Sidhwa, p. 201). The novel's prose provides an emotional resonance and gives readers direct access to Kalyani's thoughts, making her decision deeply personal and tragic. In the novel, this scene is described with rich, evocative language that captures the tragedy and emotional weight. "Kalyani's body floated like a broken flower on the river's surface, the current gently pulling her away from the pain and sorrow that had marked her days" (Sidhwa, p. 235). This literary depiction, while different from the film's visual presentation, achieves a similar emotional impact by allowing readers to imagine the scene in their minds. Sidhwa's

prose adds layers of symbolism and emotional depth that enhance the narrative, demonstrating how infidelity to the visual medium can enrich the story in a novel format. Water, as a recurring motif, symbolizes both life and death. Kalyani's drowning is a culmination of her struggles, visually representing her escape from societal constraints. Beatens' perspective on infidelity sheds light on the film's divergence from internal dialogue in favor of visual storytelling, showcasing the medium's capacity to evoke emotions through imagery (Beatens, 2009). Additionally, Stam's intertextuality theory underscores how the film draws upon broader cinematic techniques to evoke empathy and connect the scene to larger cultural and emotional contexts, further enriching the audience's viewing experience (Stam, 2005).

Shakuntala's Moral Dilemma: Shakuntala's character is another example where the novel adds depth to the film's portrayal. Shakuntala's evolution is portrayed through her interactions and silent contemplations. In the movie, Shakuntala's gradual shift from strict adherence to religious orthodoxy to questioning and defiance is shown through key scenes and dialogues. In the film, there is a pivotal scene where Shakuntala questions the Priest about the treatment of widows. She asks, "You have studied the holy scriptures. Is it written that widows should be treated badly?" Initially, the Priest provides the traditional response, citing the duties a widow owes to her deceased husband. However, he then mentions a recent law favoring widow remarriage, a secular law inspired by British influence. Mehta uses this moment to highlight the irony of British imperialism challenging certain traditional customs. Shakuntala, astonished by this revelation, asks why they are unaware of the law. The Priest responds with a pragmatic view: "We ignore the laws that don't benefit us," echoing a realism later mirrored by Narayan. This encounter ignites Shakuntala's first moment of self-

liberation, prompting her to take action by seizing the keys from Madhu Didi and freeing Kalyani to meet her lover (Mehta 1:05:30).

In Bapsi Sidhwa's novelization, this scene is narrated with additional depth and introspection. The dialogue is preserved, but Sidhwa enriches the context with Shakuntula's internal reflections and the broader socio-political implications. Shakuntula's astonishment and subsequent actions are described with greater emphasis on her inner turmoil and the awakening of her sense of agency. The novel delves into her thought process, illustrating how this revelation challenges her long-held beliefs and compels her to act against the oppressive norms of the ashram. Sidhwa balances fidelity to the film's narrative while introducing thematic and structural changes that deepen the story. For instance, the novel explores Shakuntula's internal conflict in more detail, highlighting her struggle between adhering to traditional customs and embracing the possibility of change. This introspection provides readers with a more nuanced understanding of her character and the societal pressures she faces. Moreover, the novel extends the scene's significance by connecting it to the broader theme of colonial influence on Indian society. Sidhwa emphasizes the irony of British laws challenging traditional customs, illustrating the complex interplay between colonial rule and social reform. This added layer enriches the narrative, offering a more comprehensive exploration of the socio-political context in which the characters exist.

For example, Sidhwa writes, "Shakuntula's heart raced as the holy man's words echoed in her mind. A law? Why had they been kept in the dark? The realization that they had been deliberately uninformed about their rights ignited a spark of rebellion within her" (Sidhwa, p,125). This passage highlights Shakuntula's growing awareness and determination to challenge the status quo. Additionally, Sidhwa's portrayal of Shakuntula's actions is imbued with a sense of urgency and empowerment. When

Shakuntala takes the keys from Madhu Didi, the novel describes her feelings of liberation and resolve: "With each step towards Kalyani's room, Shakuntala felt the chains of tradition loosening. She was not just freeing Kalyani; she was liberating herself from years of passive acceptance" (Sidhwa, p, 128). This introspective narrative adds depth to Shakuntala's character development, making her transformation more profound. Sidhwa's nuanced portrayal of Shakuntala's journey from ignorance to enlightenment underscores the transformative power of knowledge and action, resonating with the film's themes while providing additional insights into the characters' inner lives and societal constraints (Sidhwa, p, 130). Her transformation is visually represented through her interactions with Chuyia and her ultimate decision to help the child escape. "Shakuntala's stern face softened as she looked at Chuyia, a silent resolve forming in her eyes..." "We must find a way to save her. I can't let her suffer as I have." (Mehta, 01:47:10). The film uses visual symbolism and minimal dialogue to showcase Shakuntala's growing disillusionment with the oppressive system. Sidhwa's novel delves deeper into Shakuntala's internal conflicts and the evolution of her beliefs. The detailed exploration of her thoughts and doubts allows readers to witness her transformation on a more intimate level. "Shakuntala's faith had been her anchor, but the sight of Chuyia's suffering had shaken its foundations. Each prayer she recited felt hollow, a ritual that could not silence the questions in her heart" (Sidhwa, p.223). This internal monologue reveals the complexity of Shakuntala's moral journey, enhancing the readers' understanding of her character and the significance of her actions. Beatens' notion of *infidelity* here shows how the film's focus on visual storytelling and Shakuntala's actions contrasts with the novel's introspective approach. McFarlane's theory supports the idea that the film adaptation uses the strengths of its medium to

convey Shakuntala's transformation compellingly, while the novel provides depth through internal monologue.

Narayan's Revolutionary Spirit: Narayan's role as a symbol of change and hope is highlighted in both the film and the novel. In the film, his character is depicted as a progressive and compassionate figure, determined to fight against societal injustices. His love for Kalyani and his efforts to rescue Chuyia are key elements of his portrayal. "Narayan's eyes burned with a fiery determination as he spoke of a new India, free from the shackles of tradition" (Mehta, 01:20:00). In the novel, Sidhwa expands on Narayan's backstory and his ideological journey, providing a fuller picture of his motivations and struggles. This expansion allows readers to see the broader context of his actions and the personal sacrifices he makes for his beliefs. "Narayan's commitment to Gandhi's principles was not just political; it was deeply personal. Every act of defiance was a step towards the India he dreamed of, a land where love and justice could thrive" (Sidhwa, p. 179). By providing this additional context, Sidhwa enriches Narayan's character, making his role in the story more compelling and his sacrifices more poignant.

4.5.1.2. Fidelity and Infidelity: Enhancing the Source Material

Through Beaten's lens of fidelity and infidelity, it becomes evident that Sidhwa's novelization does not simply replicate the film but enriches it by leveraging the strengths of the literary form. The infidelities, in this case, are not betrayals of the original but rather enhancements that offer a deeper understanding of the story and its themes.

Narrative Expansion: One of the most significant ways in which the novel diverges from the film is through the expansion of the narrative. Sidhwa uses the novel format to delve into the characters' backstories and inner lives, providing readers with

a richer, more immersive experience. This narrative expansion is a form of infidelity that enhances the original by adding depth and context that the film, constrained by its medium, could not fully explore. For instance, the film briefly touches upon the economic exploitation of the widows through characters like Madhumati and the corrupt priest. However, the novel delves deeper into this exploitation, providing a more detailed examination of the economic and social mechanisms that sustain it. "The ashram was a microcosm of the larger society, where power and money dictated the fates of the vulnerable. Madhumati's control over the widows was not just physical but economic, a cruel reminder of the chains that bound them" (Sidhwa, p. 102). This expansion offers readers a more comprehensive understanding of the systemic nature of the widows' oppression.

Emotional and Psychological Depth: Another way in which the novel enriches the film is by providing greater emotional and psychological depth to the characters. The inner monologues and detailed descriptions of the characters' thoughts and feelings allow readers to connect with them on a deeper level, enhancing the emotional impact of the story. In the film, Kalyani's despair is depicted visually and through her interactions with other characters. In the novel, her internal struggle is explored in greater detail, providing a fuller picture of her psychological state. "Kalyani's dreams were haunted by the ghosts of her past, each night a reminder of the love and freedom she had lost. Her decision to end her life was not a moment of weakness but a final act of defiance against a fate she could no longer endure" (Sidhwa, p. 211). This psychological depth adds a layer of complexity to her character, making her tragedy even more poignant.

Cultural and Historical Context: Sidhwa's novel also expands on the cultural and historical context of the story, providing readers with a more comprehensive understanding of the setting and its significance. This expanded context is a form of

narrative infidelity that enriches the source material by situating the characters' struggles within the broader social and historical narrative. For example, the novel provides more detailed descriptions of the socio-political climate of India during the time of Gandhi's independence movement. This context helps readers understand the significance of Narayan's involvement in the movement and its impact on his relationship with Kalyani and Chuyia. "Narayan's belief in Gandhi's vision was not just a political stance; it was a lifeline for those who had been marginalized and oppressed. His love for Kalyani and his determination to save Chuyia were intertwined with his broader quest for a just and equitable society" (Sidhwa, p. 175). This expanded context enhances the readers' understanding of the characters' motivations and the significance of their actions.

The Role of Religion and Societal Norms: Mehta's film critically examines the oppressive nature of religious and societal norms through visual metaphors and character interactions. The ashram is depicted as a decaying building, symbolizing the decay of moral and ethical values that confine the widows. In one pivotal scene, the ashram, where the widows reside, is depicted as a decaying structure, serving as a powerful visual metaphor for the erosion of moral and ethical values that confine these women. Through dialogue, the film explicitly addresses the role of religion in perpetuating oppression, with a character stating, "Religion is used as a tool to oppress us, to justify our suffering" (Mehta, 00:35:20). Bapsi Sidhwa's novel explores similar themes through detailed descriptions and character reflections (Sidhwa, p. 130). In a striking passage, Sidhwa describes the crumbling walls of the ashram, drawing a parallel between their decay and the rigid traditions that confine the widows within (Sidhwa, p. 130). Through this narrative technique, the novel provides readers with a deeper exploration of the characters' thoughts on religion and societal norms, offering

a richer context for their actions and beliefs (Sidhwa, p. 130). Beatens' perspective on infidelity becomes evident when comparing the film's visual and auditory elements to the novel's narrative approach (Beatens, 2009). While the film utilizes these sensory techniques to offer a more immediate critique of societal norms, the novel provides a nuanced exploration of these themes through its descriptive prose and character reflections (Beatens, 2009). McFarlane's theories further support this analysis by emphasizing the strengths of film in depicting societal critique through visual symbolism, highlighting the unique contributions of each medium to the exploration of religious and societal oppression (McFarlane, 1996).

4.5.2. Enhancing the Narrative through Literary Devices

Both the film and the novel use symbolism and thematic elements to convey the story's deeper meanings. Sidhwa's adaptation, while staying true to the film's themes, enhances them through literary devices that provide additional layers of interpretation and understanding.

Water as a Symbol of Purity and Rebirth: Water is a central symbol in both the film and the novel, representing purity, rebirth, and the flow of life. In the film, water is depicted visually through scenes by the river, rain, and the characters' interactions with water. The visual imagery of water serves as a constant reminder of the themes of cleansing and renewal. "The rain falls gently on the ashram, washing away the dust and symbolizing the potential for new beginnings" (Mehta, 00:40:20). In the novel, Sidhwa uses descriptive language to convey the same symbolism, enhancing it with additional layers of meaning. She describes the river as a living entity that witnesses and participates in the characters' lives. "The river's murmur was a constant presence, a silent witness to the joys and sorrows of those who lived along its banks. It carried away the past, offering the promise of renewal with each passing wave" (Sidhwa, p. 95). This

literary depiction not only captures the visual beauty of the river but also imbues it with a sense of life and agency, enhancing its symbolic significance in the narrative.

In the film, water is a powerful symbol representing purification, life, and death. Its recurring presence underscores the themes of rebirth and liberation. The Ganges River is shown in multiple scenes, symbolizing both the possibility of purification and the harsh reality of the widows' fate. Water is used as a *visual metaphor* to represent the characters' desires for freedom and renewal. The novel also uses water as a central motif, but its representation is more nuanced and tied to the characters' inner lives. Through the following excerpt, "The river flowed ceaselessly, indifferent to the suffering of those who sought its waters for solace." (Sidhwa, p. 175), Sidhwa's novel descriptions of water provide a symbolic depth and deeper understanding of its symbolic meanings, reflecting the characters' hopes and despair. Beatens' framework supports the idea that the film's use of water as a visual symbol can evoke powerful emotions, while the novel's detailed descriptions offer a more profound exploration of its symbolic significance. Stam's intertextuality theory also applies, as the symbolism of water connects to broader cultural and religious meanings beyond the text.

Themes of Oppression and Liberation: The themes of oppression and liberation are central to both the film and the novel, with the widows' plight serving as a powerful commentary on societal norms and gender roles. The film portrays these themes through the characters' experiences and interactions, using visual and auditory elements to underscore their struggles and moments of defiance. Sidhwa's novel enhances these themes through detailed character development and internal monologues, providing deeper insights into the characters' thoughts and emotions. For example, the novel explores Shakuntala's internal journey as she begins to question the doctrines that have governed her life. "Shakuntala's faith was a fortress, but the cracks were widening, her

heart yearning for a truth beyond the scriptures. The sight of Chuyia's innocent suffering ignited a spark of rebellion within her, a quiet defiance against the chains of tradition" (Sidhwa, p. 213). This detailed exploration of Shakuntala's inner conflict adds depth to her character and enhances the theme of liberation, illustrating her gradual awakening to the injustices around her.

Similarly, the novel delves into the theme of social change and the potential for personal and collective liberation. Narayan's efforts to rescue Chuyia and his growing involvement in the independence movement are depicted with greater detail, highlighting the intersection of personal and political struggles. "Narayan's vision of a free India was intertwined with his desire to break the chains of caste and gender oppression. His love for Kalyani and his determination to save Chuyia were manifestations of his broader quest for justice and equality" (Sidhwa, p. 181). This expanded narrative provides a fuller understanding of the characters' motivations and the broader implications of their actions, enriching the story's thematic depth.

Socio-Political Commentary: Deepa Mehta's film serves as a poignant commentary on the socio-political landscape of 1930s colonial India, exposing the injustices faced by widows under oppressive societal norms. Through visual storytelling and character interactions, the film highlights the patriarchal structures that govern the widows' existence, emphasizing their lack of agency and autonomy. Conversations between characters underscore the role of religion and tradition in perpetuating gender inequality and marginalization (Mehta, 00:35:20). In contrast, Bapsi Sidhwa's novel delves into similar themes but provides a more in-depth exploration of the historical context and socio-political dynamics at play. Sidhwa contextualizes the widows' experiences within the larger framework of British colonialism and Indian nationalism, shedding light on the intersecting forces that shape

their lives (Sidhwa, p. 87). This comparative analysis underscores how both the film and the novel engage with socio-political themes, and through different narrative and visual techniques. Beatens' framework allows us to appreciate the infidelities in adaptation that highlight specific aspects of the socio-political commentary relevant to each medium. McFarlane's theory further emphasizes the importance of considering the unique storytelling capabilities of film and literature in conveying socio-political messages effectively. Sidhwa's novel also expands on the cultural and historical context of the story, providing readers with a more comprehensive understanding of the setting and its significance. This expansion is an example of narrative infidelity that enriches the source material by adding depth and context that the film, due to its format, could only hint at.

Gandhi's Influence: In the film, Gandhi's influence on the characters and the broader social context is suggested through subtle references and background elements. For instance, the presence of Gandhi's images in public spaces, the radio broadcasts of his speeches, and the characters' occasional discussions about his ideas provide a backdrop to the main narrative. "A radio crackles with Gandhi's voice, his words a beacon of hope and change amidst the turmoil" (Mehta, 01:00:30). In the novel, Sidhwa provides a more detailed exploration of Gandhi's influence on the characters and their society. She describes the widespread impact of his teachings and the hope he represents for the marginalized and oppressed. "Gandhi's words were a lifeline, a promise of a new dawn for those who had been cast aside by tradition and prejudice. His call for non-violence and equality resonated deeply with Narayan, fueling his determination to fight for justice" (Sidhwa, p. 172). This detailed context not only situates the characters' struggles within the larger historical narrative but also highlights the transformative potential of Gandhi's ideas for the individuals in the story.

In the film, Shakuntula realizes too late what has happened to Chuyia and is unable to save her from her immediate plight. However, Shakuntula then takes another significant step toward self-liberation. The priest had previously told her that “Gandhi is one of the few people in the world who listens to the voice of his conscience.” When Shakuntula asked, “But, what if our conscience conflicts with our faith?” the holy man remained silent, symbolizing the dead-end of religious speculation. Gandhi, however, would later provide an answer. Shakuntula carries the abused Chuyia to the train station, where Gandhi is interacting with his supporters during a brief stop. Narayan is on board the train, intending to join Gandhi’s mission. Shakuntula entrusts Chuyia to Narayan, urging him to take her to Gandhi, who respects and protects Indian widows. She had taken Gandhi’s implied answer to the holy man’s silence. Gandhi’s speech had been succinct: “My dear brothers and sisters, for a long time I believed that God is Truth. But today I know, that Truth is God. The pursuit of truth is invaluable for me. I trust it will be the same for you.” Deepa Mehta suggests that one does not find truth by seeking enlightenment through religious communion with God; instead, one seeks the truth through actions. Once found, this truth reveals whatever spiritual truth there is.

In Bapsi Sidhwa’s novelization, this scene is narrated with added layers of introspection and emotional depth. The novel delves into Shakuntula’s internal struggle and her journey towards self-liberation, providing readers with a more nuanced understanding of her actions and the socio-political context. Sidhwa captures the essence of the film while expanding on the characters’ internal landscapes and the broader implications of their actions. For instance, in the novel, Shakuntula’s realization of Chuyia’s fate is portrayed with vivid emotional detail: “Shakuntula’s heart ached with guilt and despair as she grasped the magnitude of her failure to protect Chuyia” (Sidhwa 200). This internalization of Shakuntula’s guilt provides a deeper

emotional resonance that complements the visual narrative of the film. When Shakuntula takes Chuyia to the train station, the novel emphasizes her desperation and determination: “With trembling hands and a heart full of resolve, Shakuntula carried Chuyia to the station, knowing this was her last chance to save the child” (Sidhwa, p, 205). This added layer of urgency and resolve enhances the narrative, highlighting Shakuntula’s transformation from a passive observer to an active participant in seeking justice. Sidhwa also explores the thematic tension between faith and conscience in more detail. The novel elaborates on Shakuntula’s internal conflict and the significance of Gandhi’s words: “Shakuntula pondered Gandhi’s message, realizing that true faith lay not in blind adherence to rituals, but in the relentless pursuit of truth” (Sidhwa, p, 210). This thematic exploration adds depth to the narrative, illustrating how Shakuntula’s actions are guided by a newfound understanding of truth and justice. In the novel, Shakuntula’s journey towards self-liberation underscores the transformative power of truth and action, resonating with the film’s themes while offering additional insights into the characters’ struggles and aspirations.

Sidhwa also delves into the cultural practices and social norms that shape the lives of the widows, providing readers with a deeper understanding of their experiences. The novel explains the rituals, customs, and societal expectations that dictate the widows' lives, offering a comprehensive view of the cultural context. "The widows were bound by a complex web of customs and rituals, their every action scrutinized and judged by a society that saw them as symbols of bad luck and impurity" (Sidhwa, p. 58). This cultural translation is crucial for readers who may not be familiar with these practices, allowing them to fully grasp the gravity of the widows' situation. The film conveys these norms through visual cues and dialogues, such as the scene where Chuyia's hair is forcibly cut, symbolizing her new status as a widow. "The scissors slice through

Chuyia's hair, the severed strands falling like silent witnesses to her lost childhood" (Mehta, 00:26:10). Sidhwa's detailed descriptions and explanations in the novel provide a fuller understanding of these practices and their impact on the characters, enhancing the reader's empathy and engagement with the story.

In terms of *gender and empowerment*, Mehta's film portrays the widows' journey towards empowerment with sensitivity and nuance, depicting characters like Shakuntala and Kalyani who defy societal norms and patriarchal expectations. Scenes such as Shakuntala's decision to help Chuyia escape from the ashram represent pivotal moments of agency and resistance against oppressive forces (Mehta, 01:47:10). Conversely, Sidhwa's novel provides deeper insight into the psychological dimensions of the widows' struggles, delving into their inner lives and revealing their fears, desires, and aspirations with subtlety and complexity (Sidhwa, p. 155).

Beatens' framework of fidelity and infidelity allows us to examine how the film adaptation captures the spirit of female empowerment through visual storytelling, while the novel provides a more introspective exploration of the psychological dimensions of gender oppression. McFarlane's theory further emphasizes the role of adaptation proper in transforming the source material into a new artistic expression that resonates with contemporary audiences.

4.6. Comparison of the Novel and the Movie

The novel starts from the very beginning and describing the backgrounds of the characters in the novel. But the movie has specific information and dialogues and some information missing as compare to the novel. In the movie the myth of India is not shown but in the novel it is written by Bapsi in detail. The movie doesn't tell us how the ashram goes on? But in the novel Bapsi tells us that Madhumati and Shakuntala have the prevaliage in the ashram because the funds are given by their homes. All the

expenses of the ashram bear by the rich families in the India whom widows live there in the ashram. In the movie most of the characters have no name. But in the novel we see, every character has a specific name. For example: in the movie the parents of Chuyia have no name. But in the novel their names are written and their background as well. A long background of the main character of the novel Chuyia is given. The background of the novel is also written there in the novel. But in the movie there is no background of the story. In the movie most of things just shown and the result leave on the audience. But in the novel Bapsi gives us the details why that scene has taken place. The reason of every scene is told in the novel very briefly. The script of the movie has just dialogues not a brief detail. In the movie we come to know that a widow has three ways after the death of her husband. First is that she can marry with the younger brother of her husband. Secondly, she can through herself in the fire with her husband. The third one is that she always remains widow and lives in a widow ashram. Most of indian women chose the third way. The movie has a short period of time to play but the novel has no time bound. Novel has more and more details and the writer can write in it. A movie is time bound and in the movie someone can show just the main things. A movie completes the purpose but a novel has extra knowledge which gives the reader more peace.

In her novel "Water", Bapsi Sidhwa employs a feminist lens to illuminate the marginalized experiences of women, thereby problematizing the patriarchal norms that perpetuate gender-based oppression. Through the agency of her female characters, Sidhwa underscores the intersectionality of gender with other forms of social difference, drawing analogies between the tears of widows and the natural world, a paradigmatic representation of ecofeminist thought. Sidhwa's novelistic adaptation of Deepa Mehta's controversial film of the same name serves as a scathing critique of the

socio-cultural constructs that perpetuate the victimization of women in widowhood. The narrative revolves around the travails of Chuyia, an eight-year-old girl who is precipitously thrust into a widow's ashram following the demise of her husband, thereby highlighting the gendered power dynamics that undergird the social fabric. Chuyia's refusal to acquiesce to her fate serves as a catalyst for transformative change, thereby subverting the hegemonic norms that have historically silenced women's voices.

Chuyia's relationships undergo a significant transformation when she forms a close bond with Kalyani, a stunning widow who becomes embroiled in a romantic affair with a young, affluent, and idealistic Gandhian activist. This nascent romance is, however, abruptly curtailed when Kalyani is forcibly propelled into the sex trade, a development that serves as a stark reminder of the precarious economic circumstances that undergird the lives of widows in the ashram. The Gandhian idealist, upon discovering Kalyani's plight, boldly challenges the entrenched patriarchal norms and power structures that perpetuate gender-based exploitation, thereby threatening to disrupt the delicate balance of power within the ashram. This confrontation serves as a poignant exemplar of the ways in which the intersections of gender, class, and religion converge to perpetuate the subjugation of women, and highlights the need for a nuanced understanding of the complex power dynamics that govern the lives of marginalized individuals. By situating Kalyani's experiences within the broader context of patriarchal oppression, Sidhwa's novel underscores the imperative of feminist resistance and challenges readers to reconsider the ways in which they understand and engage with the complex realities of gender-based violence.

Bapsi Sidhwa's novel offers a scathing critique of the patriarchal norms that perpetuate the marginalization of women in widowhood, juxtaposing their emotional and psychological distress with the societal expectations that constrain their agency and

potential. By focusing on the experiences of child widows, the novel highlights the disjuncture between the natural trajectory of childhood and the premature imposition of marital and widowhood status, thereby underscoring the ways in which patriarchal societies stifle female development and potential.

The title "Water" assumes a dual significance, symbolizing both the tears of widows and the natural world, and thereby underscoring the intersectionality of gender and environment. This confluence of meanings serves as a powerful metaphor for the ways in which women's experiences are shaped by their ecological contexts, and highlights the imperative of considering the environmental dimensions of gender-based violence and marginalization. Through her portrayal of widows' struggles, Sidhwa challenges the entrenched patriarchal norms that perpetuate gender-based violence and marginalization, and suggests that a more equitable society can only be achieved through a radical transformation of existing power structures. By invoking Gandhian ideals, the novel underscores the significance of nonviolent resistance and collective action in challenging dominant narratives and promoting social change.

The novel's focus on water as a symbol of women's experiences and emotions also underscores the significance of aquatic literature as a genre that challenges dominant narratives and highlights the interconnectedness of human and natural histories. By blurring the lines between personal and political, literary texts like "Water" serve as a powerful tool for ecocriticism, challenging readers to reconsider the ways in which they understand and engage with the complex relationships between literature, environment, and society. Sidhwa's novel offers a powerful critique of patriarchal societies and highlights the imperative of feminist resistance and collective action. Through its innovative use of aquatic imagery and Eco critical themes, the novel underscores the significance of literature as a tool for challenging dominant narratives

and promoting social change, and serves as a testament to the transformative power of water as a symbol of women's experiences and emotions.

Bapsi Sidhwa, a seminal figure in marginalized literature, audaciously foregrounds the fact that these writings deliberately valorize suppressed voices, which resonate with multiple modalities, thereby engendering a robust discourse in academic circles. The trope of voices assumes paramount importance in academia, encompassing diverse perspectives that problematize traditional oral narratives, and thereby necessitating a critical interrogation of authenticity. Sidhwa's oeuvre underscores the significance of marginalized voices in shaping a more inclusive and nuanced understanding of history and culture, thereby highlighting the imperative need for a more profound exploration of authenticity in academic discourse.

Chapter No. 5

Discussions and Findings

Traditionally, research on cinema adaptations has mostly examined how written narratives are adapted for visual medium. However, the process of rewriting a film's story as a literary work, or novelization, is a fascinating and little-explored topic that is examined in this study. However, this thesis conducted a thorough analysis of the representative artists' works from the two opposing polities in order to determine the extent to which the historical nationalist viewpoints of their respective nations have an impact on the creative potential of Sidhwa and Mehta, who either openly challenge or harshly criticize the pervasive injustices and wrongs in their societies. The investigation has proven to be highly beneficial because it adds to the corpus of literature already in existence. Often, when a novelization is used to expand on a film or shorter work that serves as the source material, it does so by enhancing the setting and universe of the story.

5.2. Comparative Context of Existing Studies on Novelization

Before addressing the key findings and contributions of this study to delve into the specific techniques employed by Bapsi Sidhwa in her novelization of "Water," establishing a more comprehensive framework requires examining how since novelization is being addressed in existing film adaptation study.

Table-1 provides an important framework for comparison. It looks at how the idea of novelization is handled in the body of research already done on cinema adaptation. The primary areas discussed in the examined publications are outlined in this table are, of 'existing studies', 'strengths', and 'constraints'. It also demonstrates the contribution of this study to the field of novelization studies by placing it within this ongoing discussion.

5.2.1. Table-1: Comparative Analysis of Film Adaptation Existing Studies

Existing Studies	Strengths	Constraints
Bálint (2014)	presents deeper character analysis through internal monologues and larger context; Promotes novelization as a unique storytelling genre.	Generalizability is limited by a dearth of case studies and an absence of historical context for novelization techniques.
Bálint (2017)	"Interdisciplinary approach: Integrates narratology, adaptation studies, and visual culture"	Limited impact on broader cultural discourse due to lack of explicit consideration of practical implications
Farhad (2018)	Emphasizes the cultural impact of literature and film as interconnected tools for social critique.	leaves out an important component of the influence of the adaptation: an analysis of audience response.
Mazurek-Przybylska (2019)	Investigates the cognitive frameworks underlying film-to-novel adaptation, uncovering unexpected consistency despite the change in medium.	lacks incorporation of modern ideas and a wider variety of instances to strengthen the analytical framework
Rana (2020)	Establishes a basis for comprehending the intricacies of film adaptation by scrutinizing source material, strengths/weaknesses, and contextual factors.	scope is limited and lack of methodological description

Table-1

My study is consistent with Bálint's (2014) in that we both acknowledge that adjustments have the capacity to improve the original work. Our research shows that adaptations can have special advantages above the oversimplified notion that they are just copies. In contrast to Bálint, whose work centers on character growth and narrative extension in novelizations through internal monologues and wider settings, my research

examines how departing from the original material—infidelity—can lead to comparable outcomes.

Moreover, my research enhances Farhad's (2018) investigation into the cultural consequences of the interdependence of literature, cinema, and society. While Farhad focuses on the broad picture of how the 'Water' adaptation improves the cultural understanding of the film, my research focuses on a specific one. This broadens our comprehension. Firstly, unlike Mazurek-Przybylska's (2019) and my study, the objectives and the methods used in the investigation are dissimilar. Consequently, the cognitive processes that designate the author's work as a film-to-novel adaptation are explained by Mazurek-Przybylska's research, which states that the essential outlooks of people have shifted minimally despite the transition from films to novels. On the other hand, within the scope of my study, I examine what 'infidelity' enables to look deeper into the content, characters, and the historical context of the adaptation.

Finally, unlike Rana (2020) and my research methodology limitations, the latter has a more critical attitude towards the concept of "infidelity." In addition, Rana highlights that it is necessary to conduct further research and systematize it according to the identified guidance with the focus on background, comparison of sources, and advantages and disadvantages. Infidelity as a purposeful tactic to improve adaptation lies at the very base of my work, and therefore, the intentional utilization of the term 'infidelity' in reference to connectivity. I intended my research to not only overcome the shortcomings of the identified articles but also to provide some valuable inputs to the field of study namely, the film adaptation'. Here's how my work aims to achieve this: This research is significant in that it connects the two fields, literary and film, ensuring that it offers useful data in respect to adaptation. It can provide an insight into

malaise of writers and the challenges they face in attempts to understand or translate narratives of different art forms.

Extending the Interpretation of "Infidelity": My research questions the conventional understanding of fidelity in adaptation by emphasizing "infidelity" as a tool for enrichment. I contend that by enabling a more in-depth examination of themes, characters, or historical context, purposeful departures from the original work can actually improve the viewing experience for the audience.

Bridging the Gap in Audience Reception: One of my study projects is to look into audience reception. This will offer important new perspectives on how audiences interact with and understand adaptations that depart from the original work. This fills in a major vacuum in the literature by taking into account the viewpoint of the audience, which is a factor that is frequently ignored in recent study.

5.3. Findings: Exploration of the Novelization Techniques of Sidhwa in "Water"

Now, get to the heart of this analysis, the crucial novelization strategies used by Bapsi Sidhwa in her adaptation of "Water." In order to carefully analyze how Sidhwa turns the movie story into a multi-layered literary experience, this part employs a multi-table method. By applying a standardized layout with the subsequent columns of Tables 2, 3, 4 and 5 provide a detailed breakdown of Sidhwa's unique creative approaches. Each table addresses a different aspect/ objective of this study for the exposition of the process of adaptation by Sidhwa.

5.3.1. Table-2: Transformation through Narrative Techniques

Inquiry -1	Film	Novel(by Bapsi Sidhwa)	Findings	Theoretical Implications	Contributions
How does the novelization transform the story, characters, and themes?	Prioritizes visceral impact through visual storytelling and symbolism	Utilizes rich descriptive language, internal monologues, and introspection. Dialogues and Interactions	Depth and Complexity through Backstories Deeper exploration of characters' psychologies and motivations, enriching audience understanding. Critique of Societal Norms Enhanced Emotional Engagement	McFarlane's theory of adaptation as transformation. The novel delves deeper into characters' inner lives, offering a more nuanced exploration that "Literary infidelity preserves emotional resonance through metaphor and imagery."	Enhanced understanding of characters' motivations and the complexities of the narrative. introspective narrative adds depth to her character development Deeper exploration of themes aligns with Stam's theory and contributes to a more nuanced understanding of the story's core message (Stam, 2005).

Table-2

This table analyzes the individual and collective potential of Deepa Mehta’s film “Water” and the Bapsi Sidhwa’s novel “Water” to tell an important story and elicit an emotionally effective experience through two different mediums. This is because theoretical frameworks justify these differences and specify which strengths belong to which approach. It is worth mentioning that by reducing their characters’ internalization and focusing only on their interactions with others, the film omits essential elements of the novelization of Deepa Mehta’s movie “Water” written by Bapsi Sidhwa. Through this metamorphosis readers get to appreciate the reasons as to why the characters engage in certain activities together with the sociocultural background in which they live. For example, in contrast to the harsh reality of the ashram, Chuyia's portrayal as

an innocent and curious child, firmly anchored in her familial and societal background, becomes increasingly tragic. As in this instance, Kalyani's past contributes to her tragic story and makes it emotionally grounded, which enriches the story's theme. The enlarged representation of subject matters such as patriarchal domination, endurance, and search for justice by Sidhwa makes the story more circuits. The experience of reading the book and the literary strategies used show that the ability of the book to cause a robust emotional and psychological response in the reader is the main benefit of literary strategies in adaption (1996). Apart from the storyline, the novelization further enriches the audience with details of the sociopolitical setting of India during the struggle for independence. The novel pays more attention to the difficulties of the people by understanding the scenario in a broader social and historical context. As a result of this enhanced focus on historical and cultural forces affecting the characters, readers are better able to understand the background of the narrative and to improve the source material. Cultural practices and etiquette are treated in the novelization with a degree of depth that helps the reader understand the plight of the widows even better (Stam, 2005). This ties nicely with so-called intertextuality thesis of Stam which focuses on the interaction between texts and adaptations. These novelizations show how new layers can be introduced into the representation of characters thus highlighting the importance of good character analysis in the films based on books. This study will show how it is possible to enrich the socio-political analysis of a film adaptation compared to the book by reading the text of the literary work in parallel, which is in line with Stam's perspective (2005). Sidhw's novelization highlights the benefits of literary adaptations in examining thematic components, demonstrating how they can enrich the interpretive experience through the use of literary tropes to enhance symbols and themes (Stam, 2005). This study shows how novelizations can give a more in-depth

examination of issues like emancipation and oppression, giving the original story greater complexity.

5.3.2. Table-3: Unique Exploration in Novelization of ‘Water’

Inquiry -2	Film	Novelization Techniques by Bapsi Sidhwa	Findings	Theoretical Implications	Contributions
In what ways does the novel form allow for a unique exploration of the themes and narrative structures compared to the film medium?	Focuses on visual and auditory elements storytelling and interactions, portraying characters' external journeys and emotional states.	Utilizes internal monologue and introspection, rich descriptive language and detailed imagery metaphorical language	Limited by visual constraints, relying on actions and dialogue to convey emotions and motivations. More profound exploration of character psychology and internal growth. Recreation of the auditory and visual impact of the film through prose. Layered Narrative and Contextualization	Offers greater flexibility in exploring societal and historical contexts through detailed descriptions. Internal monologues and introspection enable a nuanced exploration of characters' thoughts and feelings.	"Sidhwa pulls out all the stops to create a powerful and emotionally engaging story." Deeper dive into characters' inner lives and the social forces shaping their destinies. Richer tapestry of historical and cultural context, enriching the reader's understanding of the narrative. "Novelization uniquely addresses themes, integrating fidelity with creative profundity."

Table-3

In contrast to the film, Sidhwa is able to greatly broaden the narrative canvas thanks to the novel format. Two major ways that this extension takes shape are by going deeper into the socioeconomic structures that support the oppression of characters and by

examining the inner lives and backstories of the characters. The novel offers a more comprehensive explanation of the motivations of the individuals and the events that molded them by offering in-depth backstories. This is consistent with McFarlane's adaptation hypothesis (McFarlane, 1996), which highlights the distinctive storytelling qualities of literature. In a similar vein, the novel offers a more thorough analysis than the cinema format can handle by going further into the social and economic systems that enable the abuse of widows. Readers may fully understand the intricacies of the characters' circumstances and the societal forces at play thanks to this extended narrative tapestry.

Unlike the film medium, the novelization allows for an unmatched examination of the ideas and narrative structures. Film cannot truly convey the complex psychological depth and contemplation that Sidhwa is able to convey in the literary form when she delves into the interiority of her characters. A thorough examination of the characters' internal problems and emotional states is made possible by the novel's presentation of their internal monologues and reflections. For instance, the novel delves into Shakuntala's moral struggles and spiritual journey, giving readers a comprehensive picture of the woman. In addition to enhancing the film's visual storytelling, the novel's skill at description produces a richer, more immersive narrative experience.

5.3.3. Table-4: "Fidelity & Infidelity: Sidhwa's Paradoxical Path to Depth"

Inquiry -2	Film	Novelization strategy by Bapsi Sidhwa	Findings	Theoretical Implications	Contributions
How does Bapsi Sidhwa's technique of novelization balance fidelity and infidelity to the original film script of "Water" by Deepa Mehta?	N/A	Uses 'Infidelity' as strategy Maintains the core story but expands upon it through deeper character exploration and thematic analysis. "Infidelities" serve to enrich the story and themes, not diminish them.	<i>Infidelity</i> as Enhancement: Sidhwa's novel enriches the film by leveraging the strengths of literature (Beaten, 2010). Deviations ("infidelities") amplify the narrative and themes. Beaten's Framework: Infidelities in this case study expand the narrative, enrich emotional depth, and provide a more comprehensive socio-political commentary (Beaten, 2010).	Beaten's framework highlights infidelity as a potential tool for enrichment (Beaten, 2010). Fidelity is not strict adherence but a dynamic interplay that can offer deeper insights (Beaten, 2010).	Study Validates Beaten's notion of positive infidelities enhancing narratives (Beaten, 2010). Literary adaptations can expand film narratives through deeper exploration. Study shows "Infidelity enriches themes and offers unique narrative perspectives."

Table-4

Unlike the movie, the novel does not rely on overt visual allusions, even though it may use themes or references to engage in intertextuality. This table explores the ways in which Bapsi Sidhwa's novel alters Deepa Mehta's film "Water," emphasizing the novel's distinct advantages as well as narrative strategies and character development. It

also examines Sidhwa's adaptation and the particular methods she used, as well as the harmony between fidelity and adultery.

One of the real eye-openers here is the idea of "infidelity as enhancement." Sidhwa's novel doesn't just replicate the movie; it takes advantage of what makes this novelization unique to really dig deep into the story. Infidelity from the film, which some might see as betrayals, actually makes the story better by adding more layers and complexity. This alligns with Beaten's notion that going off-script can give us deeper insights and broaden our understanding of the story (Beaten, 2010). Like, in the film, we get a glimpse of the characters' inner struggles through visuals and acting. But in the novel, Sidhwa really gets into their heads with inner thoughts and detailed descriptions, making the connection with the reader way stronger. These "infidelities" end up making the whole experience richer and more immersive. While adding depth and context to the story, Sidhwa deftly preserves the narrative's central structure and dialogue while striking a balance between *fidelity* and *infidelity* to the original film script. She maintains Mehta's cinematic vision while offering an extension of her own interpretation, fostering a mutually beneficial exchange between the two media. Through the incorporation of new backstories and character development, Sidhwa is able to maintain the integrity of the original film while also enhancing the story. To provide readers a more sympathetic connection with Chuyia and Kalyani, the explanation of their prior experiences enhances their emotional and psychological effect while maintaining the original storyline.

5.3.4. Table-5: Transformation through Novelization Techniques

Inquiry -4	Film	Novel by Bapsi Sidhwa	Findings	Theoretical Implications	Contributions
How does Bapsi Sidhwa employ novelization techniques in "Water"?	Utilizes water symbolism visually, emphasizing its significance as a source of life and liberation.	Utilizes internal monologues and introspection Descriptive Language and Imagery Employs vivid descriptions Dialogues and Interactions	Expanded Context and Background Detailed Character Development Descriptive language complements the film's visual storytelling with a literary counterpart. more intimate and nuanced understanding.	McFarlane's theory aligns with Sidhwa's technique, adapts the source material by leveraging the strengths of the novel format for deeper character exploration.	Deeper understanding of characters' motivations and the social forces shaping their destinies. Intimate connection with characters through introspection. Richer and more immersive experience for the reader.

Table-5

With scholarly acumen, Sidhwa pulls out all the stops in her novelization by employing detailed character development, delving into their backgrounds and inner lives to enrich their presence and deepen readers' comprehension. Through internal monologues and reflections, she adds layers of psychological complexity, while expanded context and background offer insights into the socio-political and cultural setting, enhancing the critique of societal and religious hypocrisy. Her vivid descriptive language and imagery create a rich sensory experience, allowing readers to visualize and emotionally connect with the story. By expanding dialogues and interactions, Sidhwa highlights the intricate dynamics and complexities of relationships, and her thematic exploration delves deeper into themes of oppression, resilience, and justice, providing a nuanced critique of patriarchal and religious norms. The film's socio-political critique is expanded upon in the novel. Sidhwa offers a more thorough examination of Gandhi's impact on the

characters and their community. This narrowed emphasis highlights the concepts of Gandhi and enables readers to understand the difficulties of the people within the greater historical movement.

Intertextuality and a Dynamic Dialogue: Stam's theory of intertextuality emphasizes the dynamic relationship between texts and their adaptations. Sidhwa's novelization of "Water" exemplifies this concept by engaging in a dialogue with Mehta's film. The novel doesn't merely copy the film; it builds upon it, adding layers of meaning and interpretation. Through her "infidelities," Sidhwa offers new perspectives on the characters, themes, and historical context, enriching the source material for readers familiar with the film and offering a deeper experience for those encountering the story for the first time (Stam, 2005). This intertextual dialogue creates a richer and more multifaceted narrative universe.

Through close examination of these tables' contents, we can gain important insights into the artistic choices that distinguish Sidhwa's book from its cinematic adaptation. The aforementioned tables serve as a basis for additional discourse and examination of Sidhwa's artistic abilities and the wider prospects of novelization as a distinct and developing mode of adaptation.

5.4. A Lasting Contribution to Adaptation Studies:

This analysis of "Water" as a case study goes beyond examining a particular adaption. For academics and professionals working in the field of adaption studies, the investigation of "infidelity" as a tool for enrichment provides insightful information. These are a few significant key contributions:

Redefining Fidelity: This research challenges the traditional notion of *fidelity* in adaptation, demonstrating how 'deviations from the source material can serve positive purposes'. It validates Beaten's concept of "infidelity as enhancement," highlighting the

potential for adaptations to offer deeper insights and a more comprehensive exploration of the narrative (Beaten, 2010).

The Power of Literary Adaptations: The analysis underscores the unique strengths of literary adaptations. Since novels are much more subtle than films they can convey the characters' revelations and emotions, analyse the problems of society and present the Minutes history much better (McFarlane, 1996).

Intertextuality in Action: In this context, the examined adaptations illustrate how the adaptations can extend and build on the original works, which supports Stam's notion of intertextuality. This exemplifies that intertextual adaptation is a dynamic process, and that conflicting discourses can result in the creation of new significations and understandings (Stam, 2005).

5.5. Conclusion: A Celebration of Transformation

From this analysis of the case study of "Water", we can deduce that there is a good amount of potential that is associated with novelization as a way of enhancing and bettering feature films. In terms of bio-genre analysis, the study of this genre is based on themes such as faithfulness and betrayal, narrative continuation, character emotions, cultural specificity, symbolism, and socio-political subtext. The usefulness of these reflections for the investigation into the potential advantages as well as the advantages of literary adaptations can thereby be underlined. For academics, and professionals in the field of adaptation studies it seeks to bring out the notion that infidelity in adaptations is actually useful in fostering the creation and growth for the original content. This is a thorough analysis that reveals the fluid and multilayered processes of narrative translation in the cultures of numerous media; it is beneficial to the precise discussion of "Water" and to the progress of more general thematic issues in adaptation analysis.

Therefore, the analysis of Bapsi Sidhwa's novelization of "Water" leads to the conclusion about the possibilities of interpretation as the way to change the common understanding of the film. Through accepting 'infidelity' as an instrument of adding richness, Sidhwa gives the enriched analysis of the moviemakers' themes and characters. The paper contributes a lot to the discussion of adaption studies alongside enhancing the understanding of what is called "Water". It stresses the importance of understanding it is possible to look at 'infidelity' and see it not as betrayal but perhaps for introduction more depth reading and a richer sense of signification. Finally, the findings of this study indicate that in general, adaptability has multiple dimensions and can provide new life to previous narratives. The examination of the piece known as "Water" is just one explicit example of the limitless potentiality inherent in the domain of adaptation, wherein stories can transform and gain additional layers of meaning as they transition to other formats.

5.6. Recommendations

In addition to its direct study, this particular case is one of the most useful tool for governments and businesses of the future. The relevant research of this investigation can be informative and valuable for the writers, filmmakers, and academics by obtaining knowledge about the intricacies of adaptation. It can provide insight into the creative choices of Bapsi Sidhwa for one's own future artistic endeavours and enhance the understanding of the possibilities and challenges of the process of film adaptation to novel for literature students. In this research project, I employ a qualitative case study research to analyze the novelization approach that Bapsi Sidhwa adopts in her book based on Deepa Mehta's movie titled 'Water'. While Water is the dominant case for the analysis within this study, the research approach outlined here offers a proper foundation for the future research that can be conducted in the field. As such, more

research on the role played by the above themes in cinematic adaptation can greatly benefit from my findings on ‘infidelity’ as a tool of cinematic enrichment. My research helps in gaining a better perspective about the different possibilities of what adaptations might be and how they operate through going beyond the concept of fidelity as the unqualified standard. Because of this framework's flexibility, scholars in the future can investigate novelization's complex nature in a number of ways, including:

A Study of "Infidelity" in Various Genres and Adaptation Styles: My research right now focuses on a particular case study. Further investigations on "infidelity" in a greater variety of cinema genres and adaptation styles can expand on this foundation. This could entail looking at the various ways that "infidelity" is used by adaptations in humor, horror, and animation to accomplish their objectives. To further understand how the form itself affects the function of "infidelity" in the adaptation process, consider examining several adaptation genres, such as miniseries or graphic novel adaptations.

Looking into "Infidelity" Mechanisms: It is concerning these possibilities that ‘infidelity’ might be productive that my focus lies. Further research should examine more in-depth the mechanisms of the processes through which “infidelity” takes place. It could be analysing small techniques that directors employ in their genre (including introduction of new characters into the scene, change of time sequences).

Examining the Response of the Audience and the Impact of "Infidelity": Of course, the specification of the focus and scope of this research means that there is much that future research could investigate further about audience response. It may also require the use of both a qualitative and quantitative research method to get a clearer picture of how the audience, evaluate and respond to the theme of “infidelity” in the adaptations. As for One’s input, does “infidelity” make for a deeper appreciation of the original text? Even if it is humorous, does it puzzle them or distract them from the story? The answers

to these questions will provide a better understanding of the audience's function in the creative adaptation process and the impact of 'betrayal' on reception. Altogether, the present research paves the way to fuller understanding of the phenomenon labeled as "infidelity" when it comes to the movie adaptations. This research can contribute to more elaborate picture on how adaptations work and the various relationships with source texts by facilitating further studies across the genre, types of adaptations, and viewers. Therefore, the common understanding about the process of film adaption in general, may be supplemented and enriched in the course of the further research projects.

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