

Literature, Culture and Media
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Lecture - 43
Film and Literature II

Dear participants. Welcome to the third module of week 9. In the previous discussions, we have seen, how by the time we enter the 20th century, film as an independent yet still an interdependent art with literature has developed and the debates against the proliferation of the medium of cinematic art has already started.

It was basically viewed as a production of a mechanical age, an art which was hybrid and therefore, it necessarily combined technology with artistic imagination. It did borrow heavily from the existing art forms, particularly from the theatre as well as painting and photography. But very soon we find that within 100 years of its development, film as a art form has prospered further and has left behind all these different genres of art as far as the popularity and mass appeal is concerned.

It also represents reality, the reel version represents a reality and at the same time it also has an all pervasive influence on the psyche and the imagination of the people. It is with this understanding that we move further to understand the relationship and the ambiguity of this relationship which exists between literature and film. There are different types of films.

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Different Categories of Films

- Documentary; Advertisement; Educational; News; Experimental; Abstract; Story
- Morris Beja: It is the story film that has been at the economic and artistic heart of the film world
- Fusion of the story and cinema places film in the continuing tradition of narrative forms such as the myth, the folktale, the epic, and the novel.
- Literature is individualist – product of a single mind
- Film is a team effort and does not bear any individual signature – not even of the director who is a unifying factor

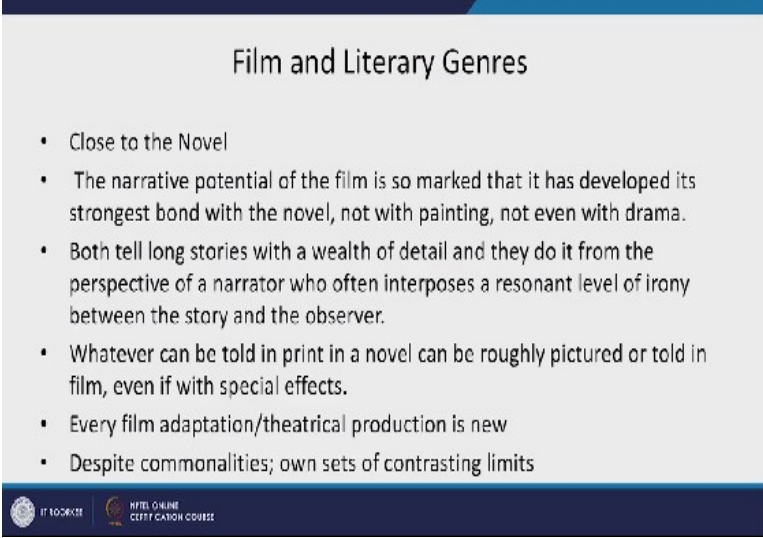
For example, there may be documentary films, films made only for educational purposes, only for advertisement purposes, news, experimental films, etc. However, as Morris Beja has rightly commented, it is a story film that is at the heart of the economy and artistic appeal of the film medium. We find that when Morris Beja has used these 2 terms simultaneously, economic and artistic, we have to understand the significance of the economic aspects of the medium in comparison to any other form of art.

So we find that the fusion of the story and cinema places film art in the continuing tradition of such narrative forms and therefore, it comes very close to the novel as an art form. It can be compared with the folktale, it can also be compared with an epic story. So we find that it is the story based film which has the best market, the possibilities of marketability and consumerism are there as far as the story film is concerned.

And at the same time, we find that the possibilities of artistic expansions exist to its maximum capability. We also have to understand that whereas literature is an individualistic art form, the production of a literary piece, the process of writing any literary piece is highly individualistic. It does not have any space to accommodate any other person. The artist has to grapple with his or her own sensitivity to produce a poem or story or rigorously work towards the completion of a novel.

On the other hand, we find that film is a team effort. Even though we have talked about other angles, particularly the authorial angle substitutes in terms of the directors vision, the auteur theory and perspectives towards the understanding of a film, we still find that it is a team spirit and the role of a director is still limited and we find that the director's role is often limited to a unifying factor once the story has been completed by the team.

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The slide is titled "Film and Literary Genres" and contains a bulleted list of seven points. At the bottom of the slide, there are two logos: "IT TO EXCEL" and "HITEL ONLINE CERTIFICATION COURSE".

- Close to the Novel
- The narrative potential of the film is so marked that it has developed its strongest bond with the novel, not with painting, not even with drama.
- Both tell long stories with a wealth of detail and they do it from the perspective of a narrator who often interposes a resonant level of irony between the story and the observer.
- Whatever can be told in print in a novel can be roughly pictured or told in film, even if with special effects.
- Every film adaptation/theatrical production is new
- Despite commonalities; own sets of contrasting limits

So we find that the film is closest to the novel as an art form. The narrative potential of the film is so marked that it has developed the strongest bond with the novel not with painting and also not with theatre—the other 2 art forms with which it has maximum closeness. We find that the novel as well as the film tell a story with an eye to the detail, with a wealth of information and it is narrated from the perspective of the narrator and the audience or the viewer has to look at it and develop an understanding based on his or her own sensitivity.

Whatever can be told in print in a novel is a attempted to be reproduced in a movie with the help of certain special effects and with the help of certain traditions. When an individual reads a novel, the individual supplies the details and links on the basis of one's past experiences and imaginative capability by also suspending the disbelieve, as Coleridge has said.

On the other hand, since these mental images are necessarily absent in the movie and everything has to be portrayed on the screen in front of the audience, so we find that it has also developed its

own traditions to compensate for these lacunas. So there are certain commonalities as both are attempting to pass on a story convincingly to a viewer or to a reader but still we find that there are several contrasts.

The popularity of cinema is based on how well the image captivates the heart and the mind of the people. It is also supported by the melodies of the music by the dialogues also. But ultimately, we find that it is only the projection of the images which is superior to the dialogue delivery and it is the visual appeal which ultimately helps the viewer to look at the images to lead an experience in a vicarious manner.

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Commonalities with Literature

- Popularity of Cinema; images captivate peoples' minds with sensuous magic – melody, music and disruptive sounds; to reach the unreachable, to live vicariously
- Visual range, mobility of images, fluidity of short compositions
- Extra-ordinary observation and optical quality
- The characters of Dickens are rounded with means as plastic and slightly exaggerated as are the screen heroes of today.
- Screen characters are engraved in the memory owing to their clear visible traits, villains are remembered by certain facial expressions, saturated in the slightly unnatural gleam thrown over them by the screen.

- Sergei Eisenstein, "Dickens, Griffith and the Film Today"

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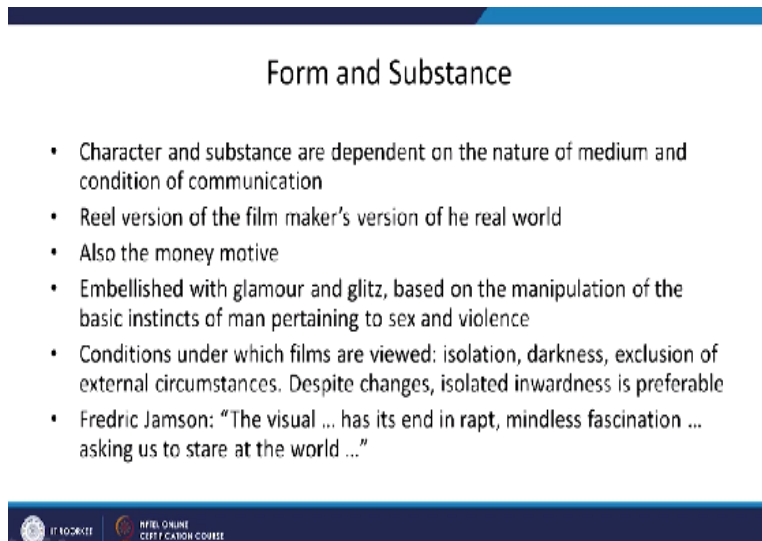
The viewing of a film is based on the observation quality of a viewer as well as on the optical quality which has been presented by the filmmaker. The commonalities between the film and the novel are also based on the way certain characterizations are presented in both these art forms. And here, I would once again refer to the 19th century novel and its impact on the earliest cinema. I would quote from a particular article by Sergei Eisenstein where he has talked about Dickens, Griffith and the contemporary film scenario.

Eisenstein has said that the Dickensian characters are rounded but at the same time, they are plastic and they are slightly exaggerated so that the reader of a Dickensian novel remembers the quirkiness of the characters on the basis of the depictions. In the same manner, Eisenstein holds

that the screen characters are also engraved in the memory of the viewer because of the clearly visible traits.

For example, villains are often remembered by their certain facial expressions which the audience can relate to easily, saturated in the slightly unnatural gleam thrown over them by the screen. So, in a way we find that the quirkiness which is often projected for certain characters by a novelist can also be easily reproduced by the films and in fact, films have borrowed heavily from these realistic details of any character portrayal from the novels.

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The slide is titled "Form and Substance" and contains a bulleted list of six points. At the bottom of the slide, there are two logos: "IT TOOKIT" and "NPTEL ONLINE CERTIFICATION COURSE".

- Character and substance are dependent on the nature of medium and condition of communication
- Reel version of the film maker's version of the real world
- Also the money motive
- Embellished with glamour and glitz, based on the manipulation of the basic instincts of man pertaining to sex and violence
- Conditions under which films are viewed: isolation, darkness, exclusion of external circumstances. Despite changes, isolated inwardness is preferable
- Fredric Jamson: "The visual ... has its end in rapt, mindless fascination ... asking us to stare at the world ..."

When we talk about the form and substance and the interrelationship of these 2 forms, we find that the character as well as the substance are dependent on the nature of medium and the condition of communication. A film is a filmmaker's version of the real world in the same manner in which a novel is a novelist's version of the world around it. However, the basic difference between these 2 art forms is introduced by the money which is required to project a film on screen.

A film's production as its marketing is heavily dependent on the economic affairs of the concerned people. It is very different from the scene of a novelist who can sit privately in a room and then write a novel or produce a short story. Since it is the team effort and the involvement of money is tremendous in the film making scenario, we find that it is dependent on so many other

people's efforts also.

And therefore, the projection is often embellished with glamour and glitz. It is based on the manipulation of the basic instincts of human beings pertaining to sex and violence so that people can be attracted towards the cinema. Since the financial investment is there, filmmakers also want that the cost should be earned and the profits can also be made.

And therefore, whereas a writer can afford that the novel is not exactly read or even enjoyed by the majority of the people, the writer can always target a limited few, the select few, the elite group, or the group of his choice, the target audience, we find that these possibilities are by and large absent in the movie making business. The movie is based on the investment of a capital and therefore, it works to gain certain profits.

And therefore, we find that the glitz and glamour is a necessary part of the film medium even though it might not be present in the novel necessarily. Since film is based on the visual and therefore, if the glitz is there and a basic appeal to the primordial, sensibilities of men towards sex and violence is there, then it is it can be expected that people would stare at the screen.

And therefore, the investment can be capitalized on. These factors make the relationship between the novel and the film rather ambivalent. We have already seen that how these 2 forms are related and at the same time, they belong to different realms. And we find that the film critics have also taken up different perspectives towards it.

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Film and/or Literature: Are they connected?

- Ambivalent relationship
- Belong to different realms, yet linked in fascinating ways
- "Film has nothing to do with literature; the character and substance of the two art forms are normally in conflict" – Ingmar Bergman
- "Film and Literature are as far apart as, say, cave painting and a song" – Norman Mailer
- "The close relation ... between the reel world of film and the private fantasy experience of the printed word is indispensable to our Western acceptance of the film form Film, both in its reel form and in its scenario or script form, is completely involved with book culture" – Marshall McLuhan, media critic



And here I would quote Ingmar Bergman, the famous film critic who says that film has nothing to do with literature. The character and the substance of the 2 art forms are normally in conflict. This idea of Bergman is duplicated by Mailer who says that film and literature are as far apart as, say, cave painting and a song. However, there are some other major critics who think that the interdependence is a positive thing and has to be build on further.

And I would particularly like to refer to Marshall McLuhan, the famous media critic whose views we have already discussed in some of the preceding modules also. He says that there is a close relation and I quote, "between the reel world of film and the private fantasy experience of the printed world" and he says that this experience of the private fantasy is indispensable to the Western acceptance of the film form because film, both in its reel form and its scenario or script form is completely involved with book culture.

So Marshall McLuhan has clearly said that the film as a medium is deeply and intricately involved with the book culture and the two cannot be understood if we dissociate that completely. These difference of opinions lead us to look further into the basic task and responsibilities of a novelist as well as the filmmaker as perceived by them. Morris Beja had quoted 2 very interesting examples.

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- "My task which I am trying to achieve is, by the power of the written word, to make you hear, to make you feel – it is, before all, to make you see. That – and no more, and it is every thing".
–Conrad (Preface to *The Nigger of the Narcissus*, 1896)
- "The task I am trying to achieve is above all to make you see".
–D.W. Griffith, the path-breaking film-maker, quoted by Morris Beja
- This is the point at which film and novel both **join and part** company
- Assumes an affective relationship between creative artist and receptive audience; novelist and director have common intentions
- See visually through the eyes vs. concept of the mental image



He has referred to a statement by Conrad and also a statement by D. W. Griffith in one of his articles. And I would refer to Morris Beja's arguments to make this point clearer. Conrad in his preface to *The Nigger of the Narcissus*, which was published in 1896, has said that his task was to by the power of the written word, to make you hear, to make you feel and I quote, "It is before all, to make you see, that and no more, and it is everything."

So Conrad has said that the task of a novelist, his own task as well as the task of a novelist is to make the audience see certain things. This idea of making one see is also duplicated in Griffith's statement when he says and I quote, "The task I am trying to achieve is above all to make you see." So we find that a famous novelist and a famous filmmaker do agree as far as their version of basic responsibilities of their medium is concerned.

But this is exactly the point where film and novel join as well as part company. So we find that a movie assumes an affective relationship between the captive artist and receptive audience and even though the novelist and the film director may have common intentions in their attempt to make us see certain things, we find that the contrasts of making us see something through the written word by their appeal to our conceptual capabilities and by making us see something on the basis of a visual which is available to us on the screen would always be there.

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Changing Ways of Perceiving Life through Novels

- Function of the novelist is to reveal the hidden life at its source—E.M. Forster
- 20th century novelists struggle with the verbal limitations of non-verbal experience: the flux of time; *duree*; emotions; narrative techniques; stream of consciousness theory
- Novel is a discursive form and based in time
- Film presents a picture and is based in space. It does not have any tense
- Rendition of mental states—memory/dream/imagination—is done better through language
- A Film is not a thought, it is perceived
- "On the screen ... seeing is believing" – F. Scott Fitzgerald



So we find that as far as the basic understanding of their tasks is concerned, the novelist and the filmmaker work in consonance. The function of a novelist is to reveal the hidden life at its source as E. M. Forster has said. And we have also seen that the 20th century novelists at the time when filmmakers were borrowing from the realist traditions of the 19th century novelists, the novelist of the 20th century were struggling to somehow present the non-verbal experience with the help of the words.

So we find that so many stylistic techniques were developed in the early half of the 20th century by literary authors like James Joyce, Virginia Woolf and also be D. H. Lawrence when they were grappling how to present the flux of time, how to present the emotions which run deeper in the psyche of the people with the help of narrative techniques.

And therefore, we find that they had started to talk about the internal time, the dichotomy between the chronological, the clock time and the internal time, and then they had tried to develop the stream of consciousness technique to make us realize the inner goings on of a character's personality. But still we have to concede that novel basically is a discursive form. It is based in time.

In contrast, we find that a film is based in space. So if a novel is based in time and a film is based in space, we find that certain differences are to be there. The novel works in time and therefore, it

can have several tenses. The film does normally have only a present tense with its as a basis a point which I would explain later on.

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- Visuals entrap a person, even to the exclusion of sounds/words
 - Jameson: "Were an ontology of this artificial, person-produced universe still possible, it would have to be an ontology of the visual, of being the visible first and foremost, with the other senses draining off it; all the fights about power and desire have to take place here, between the mastery of the gaze and the illimitable richness of the visual object."
- Individual actor takes control
- Picture is not a mere conversion of words; spoken word is attached to the spatial image in a film
- Question of superiority is irrelevant; different Art Forms
- Novel, like Film, also lacks definition
- Role of Technology – novel, film, T.V. techniques, viewership, conditions in which a film is viewed – changing spaces
- Film is closer to a dream



The rendition of the mental states whether it is a memory, a dream, or an imagination is done sometimes better through language because language, the words can detail an experience. On the other hand, a thought cannot be explained with the help of words only in the medium of words. It has to be presented through an image combined with words or in the absence of words and it is to be perceived by the viewer.

So we find that these 2 basic differences of perceptions lie behind the basic difference of approach in these 2 mediums of expressions. So we find that in the medium of films, visuals entrap a person, even to the exclusion of sounds and words. Sometimes, we find that either the dialogue or an individual sound becomes meaningless. And it is only the visual which suggests the meaning.

It entraps a person. Also, there are times in a movie where the individual actor takes control and it is the face of an individual in the absence of words which tries to project a particular image. So spoken word is also attached to the spatial image which is presented in a film. And therefore, we find that since these 2 mediums are basically different, the question of superiority should be considered as being redundant and irrelevant.

We have to accept them as 2 independent and different art forms which may be enriched by each other. But ultimately they remain absolutely independent. An interesting aspect which we have to remember in the context of the novel as well as the film is that the precise definitions of these 2 genres are absent. We can try to define them approximately but the basic differences in these 2 art forms also include this incapability of us to define them with certain precision.

The role of technology is important in the production of a novel but it also has importance as far as the making of a film, in the viewing of a film is concerned. We have seen that how with the introduction of different technologies, the art forms have also changed shape. The novel, as an art form, has changed. It was started because of the intervention of a technology. Without the printing technology, novel as a genre would have been impossible.

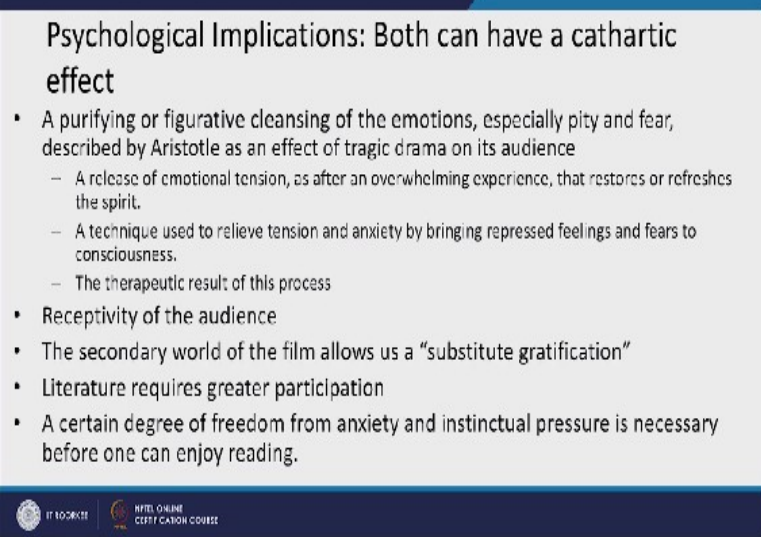
And now we find as we would discuss later on also we are moving in the direction of different developments in it. But the development in any medium which uses words only, in the context of technological development is slow and it takes time because it is related with the reading habits of a culture, of an individual also. On the other hand in the medium of films, in the medium of cinema, we find that the intervention of technology is immediate.

And that is why we find that the way we look at a movie, the way we understand and respond to a movie is also changing. Now we have different type of viewerships now. We do not have only those films where one has to go to the film theatre and watch it in isolation and darkness. We find that with the introduction of TV, the personal computers and mobile phones, the way we look at a movie, the way we perceive these images has also changed.

So the conditions in which the film is viewed and is responded to have changed and therefore, we find that the spaces which a movie used to occupy has also changed. These aspects we will discuss later on when we will discuss the trends of media in the 21st century. So because of the visual appeal, it is suffice to say at this movement, a film comes very close to a dream as becomes evident in this particular quote by Jameson.

The psychological implications of these 2 art forms are also significant because both can have a cathartic effect. Catharsis as we all know is a purifying or let us say a cleansing of our emotions. This was a term which was introduced by Aristotle in the context of the tragic drama and its influence on the audience.

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Psychological Implications: Both can have a cathartic effect

- A purifying or figurative cleansing of the emotions, especially pity and fear, described by Aristotle as an effect of tragic drama on its audience
 - A release of emotional tension, as after an overwhelming experience, that restores or refreshes the spirit.
 - A technique used to relieve tension and anxiety by bringing repressed feelings and fears to consciousness.
 - The therapeutic result of this process
- Receptivity of the audience
- The secondary world of the film allows us a “substitute gratification”
- Literature requires greater participation
- A certain degree of freedom from anxiety and instinctual pressure is necessary before one can enjoy reading.

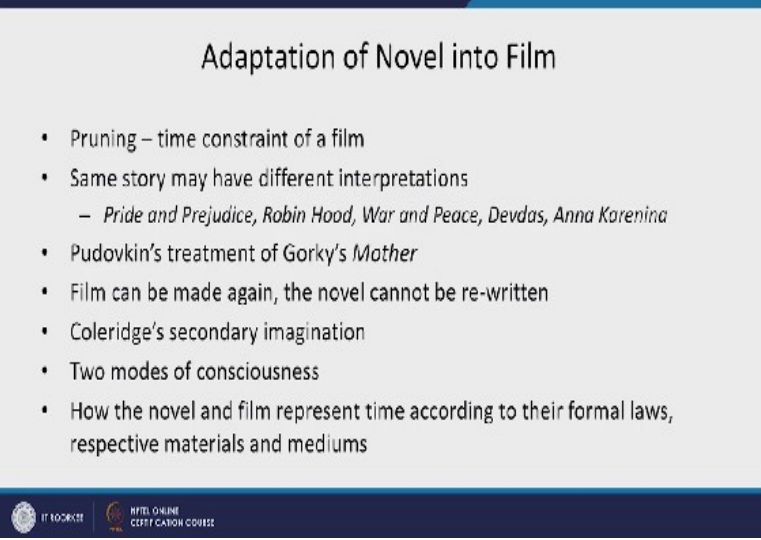
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So it cleanses us of our emotions, especially pity and fear. It is a release of emotional tensions as after an overwhelming experience that restores or refreshes the spirit. It has a significant role in literature as well as in psychological theories also. To a certain extent, we can say that the cathartic impact also depends on the receptivity of the audience.

But if we can safely say that the secondary world which is created by the film, the alternate world which is created by a film, allows us what can be termed as a substitute gratification. Literature also requires a participation on the part of the viewer. But let us say that in comparison to a film, the participation which literature or a novel requires from the audience is greater.

The involvement is greater, it goes to a longer time duration also. So we find that both mediums can also have a cathartic effect on the audience. When we try to adapt a novel or a story in a film, then certain changes are bound to occur. We have already referred to certain constraints which lie behind the making of a film, for example, it being a team effort, the constraints of money, etc. are there.

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The slide is titled "Adaptation of Novel into Film" and contains a bulleted list of points. At the bottom, there are two logos: "IT TOOKIT" and "HTEL ONLINE CERTIFICATION COURSE".

- Pruning – time constraint of a film
- Same story may have different interpretations
 - *Pride and Prejudice, Robin Hood, War and Peace, Devdas, Anna Karenina*
- Pudovkin's treatment of Gorky's *Mother*
- Film can be made again, the novel cannot be re-written
- Coleridge's secondary imagination
- Two modes of consciousness
- How the novel and film represent time according to their formal laws, respective materials and mediums

Another constraint to which I would like to refer in this slide is the time constraint which compels the filmmaker to do a lot of pruning in terms of the depiction of the story. At the same time, we find that films can be made again and again on the same theme, on the same novel, but the novel cannot be rewritten. Once a novel has been written, it is complete in itself. We can have different understandings or different versions.

But unlike them, we find that films can be made again and again, and therefore, the same story may have different interpretations also. For example, novels like *Pride and Prejudice, Robin Hood, War and Peace, Devdas, Anna Karenina* have been filmed again and again. And every time we find that the versions communicate a story, an emotion which is slightly different from the other.

I would particularly refer to Pudovkin's treatment of Gorky's famous novel, 'Mother'. Gorky's 'Mother' was based on the emotions of a mother whose only son was involved in revolutionary activities in the Czarist Russia. Pudovkin had basically made, initially made a silent movie on Gorky's novel. Later on we find that the sound track was attached. But in these 2 versions and in the subsequent versions, film versions which were made on the same novel, we find that a difference of approach is clearly discernible.

In a way, we can say that Coleridge's secondary imagination comes into play. Coleridge has suggested that the primary imagination which all of us have, enables us to perceive something clearly. But the secondary imagination according to Coleridge is the poetic imagination. It is what enables us to connote different meanings. So this connotative meaning has been termed as a secondary imagination by Coleridge.

And it is the secondary imagination which comes into play as far as the treatment of a novel by a filmmaker is concerned. So here let us say that a novel is viewed by a filmmaker in a particular light and that filmmaker tries to enact that individual understanding of a novel on screen. There are 2 different modes of consciousness also which I would take up after a couple of more slides.

So we find that how the time itself is presented in a novel and how the time is presented in a movie sequence is depicted by certain formal laws, by the conventions of these 2 different mediums which is also responsible for pruning, which is such a significant part of the adaptation of a novel into a movie.

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The slide is titled "Organic Art Forms" and contains a bulleted list of five points. The slide has a white background with a blue header and footer. The footer contains two logos: "IP 100K17" and "IPTEL ONLINE CERTIFICATION COURSE".

- Aesthetic judgements depend on total ensembles – formal and thematic conventions
- Ways of seeing are different
- You's they refer to are also different
- Values, structures, myths and expectations close to Conrad's small, middle class audience would be incomprehensible to Griffith's mass audience
- Expectations and demands of the two groups turns the two art forms in opposite directions

However, we would say that the aesthetic judgements which a viewer can have on a movie or which a reader can have towards a novel depend on the total ensembles. These are the inclusive whole the collation of the formal and thematic conventions also. The way we look at these products is also different. When a novelist, Conrad and a filmmaker, Griffith were saying that

their task is to make you see, then you, they are referring to is also different.

And here in we find that sensibility of the audience as a whole also comes into the picture. So the values and the structures, the myths, and the expectations which the audience of Conrad had was different from the values, structures, myths, and expectation which could be had by the audience of Griffith. Conrad, as a novelist had a certain appeal to a small and middle class audience.

And therefore, when he says that his task is to make you see, he is targeting the values and the structures and the expectations of a middle class audience only which is limited, which is not a holistic, a complete way of addressing any issue, let us say. And on the other hand when Griffith says that his task is to make you see, then as a filmmaker, he is addressing the mass audience, a collective people.

And therefore, we would find that these 2 values which these 2 filmmakers want us to see, want their audience to see, are very different because they are targeting different audience and that is why the act of seeing becomes different and their understanding of the audience as you, also becomes different.

So the expectations and demands of these 2 groups of audience turns the 2 art forms in very different, sometimes even opposite directions. So when we look at the cinema and the novel as 2 art forms telling a story, then we also have to be aware of certain other aspects related with the filmmaking process.

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Two Art Forms TELLING A STORY

- Fiction is the ore minted in the story departments!
- Direct and indirect influences
- Both forms are benefitted
- Movies
 - Artistically and financially successful
 - % of novels adapted for high-budgeted pictures was more
 - Many filmed novels have won covetous prizes
 - Very often Pulitzer Prize winners, from *Alice Adams* to *All the King's Men* have appeared in cinematic form



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It is said that fiction is the ore which is minted in the story departments. So a fiction can be adopted by the story department of a filmmaker one. And sometimes, we find that when this story or the script for a movie is being written, there can be direct as well as indirect influences. There may be an attempt to adapt the novel totally or certain influences, certain aspects of the novel can be incorporated in the story.

And both ways we find that the storyline is benefitted. We also have to say that the movies which have been based on novels, so far, have been artistically and financially successful. If we look at the percentage of novels which have been adapted for high budgeted pictures, then this percentage is more in comparison to the adaptation of novels for low budget films. So we can say that the adaptation of novel as a film medium is perhaps a costly business because it involves a lot of detailing also.

Many novels which have been turned into a film, have also been awarded with covetous prizes and very often we find that Pulitzer Prize winner, novels and write-ups have been turned into movies. For example, *Alice Adams* to *All the King's Men*. So there is a certain connection between the success of these 2 mediums.

Most of the time, we have seen that the novels which have been successful as a particular art form, have also been turned into a successful movies later on. At the same time, we find that the

art form of the cinema also influences novels in many ways. The obvious connection lies in the tie in sales of the novels. If a film becomes popular, we find that the people become curious to know about the novel also on which a picture has been based.

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- Novels and tie-in sales
 - When *David Copperfield* appeared on screen, many libraries ordered new copies!
 - *The Good Earth* boosted sales by 3000% for a week
 - *Wuthering Heights* sold 7,00,000 copies
 - *Pride and Prejudice* sold over a million copies
 - *Moby Dick*, *War and Peace*, Now 1984!
 - *Five Point Someone, Two States!*
- For many of these readers, the book appears as “more or less faithful commentary on the film” — Jean-Paul Sartre
- Film versions of the novels merely establish the fact of reciprocity of content, not the aesthetics
- Provide statistical data, not criticality of comparison
- Mutational Processes are overlooked

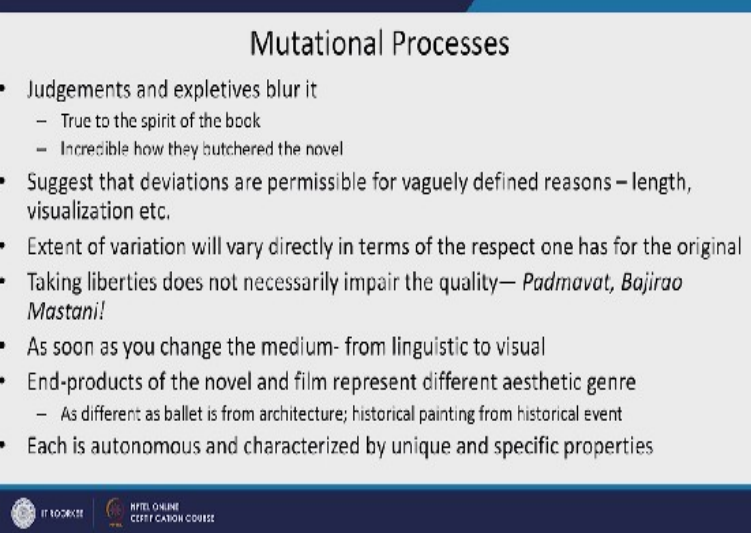
We know and studies and records tell us when *David Copperfield* appeared on screen, many libraries ordered new copies of this novel. When the movie on *Good Earth* was released, we find that the sale of this novel was boosted by 3000% in a week. When *Wuthering Heights* was released, the novel also sold its 7,00,000 copies. When the first version of *Pride and Prejudice* came out, we know that over a million copies of the novel were sold.

The same is true about *Moby Dick*, *War and Peace* and off late, after the latest elections of the US president when Trump became victorious, there was a sudden boost in the sale of 1984 by George Orwell because people might have tried to look at certain similarities between the two. However, when most of the readers approach the novel after having seen the movie, their obvious reaction is beautifully summed up by Jean Paul Sartre.

They feel that the book appears as more or less a faithful commentary on the film instead of being the other way around. So film versions of the novels merely establish the fact of the reciprocity of content, not the aesthetics which can be different also. They also provide statistical data which is not criticality of comparison and mutational processes in the filmmaking are also

overlooked completely. The mutational processes,—the mutations which are there in terms of the storyline of the novel, in terms of the characters, in terms of the thematic motives are often ignored.

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The slide is titled "Mutational Processes" and contains a bulleted list of points. The points discuss how judgments and expletives can blur the line between being true to the spirit of the book and being a poor adaptation. It suggests that deviations are permissible for reasons like length and visualization, and that the extent of variation depends on the respect for the original. It notes that taking liberties does not necessarily impair quality, citing the movies *Padmavati* and *Bajirao Mastani*. It also states that changing the medium from linguistic to visual creates different aesthetic genres, and that each medium is autonomous with its own properties.

- Judgements and expletives blur it
 - True to the spirit of the book
 - Incredible how they butchered the novel
- Suggest that deviations are permissible for vaguely defined reasons – length, visualization etc.
- Extent of variation will vary directly in terms of the respect one has for the original
- Taking liberties does not necessarily impair the quality— *Padmavati*, *Bajirao Mastani*!
- As soon as you change the medium- from linguistic to visual
- End-products of the novel and film represent different aesthetic genre
 - As different as ballet is from architecture; historical painting from historical event
- Each is autonomous and characterized by unique and specific properties

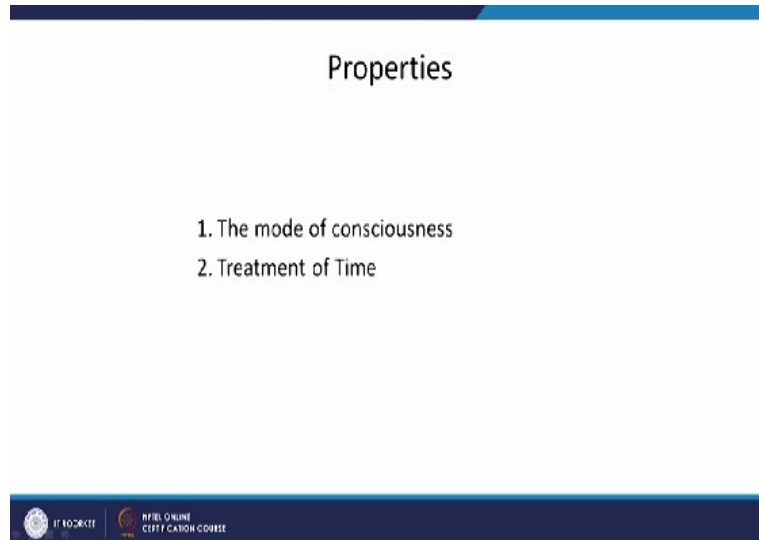
They are often ignored by our judgemental attitudes, by the use of the expletives like this movie is true to the spirit of the book or it is incredible how they have butchered the novel. But let us say that certain compulsions are there which suggest that deviations from the original novel story are permissible. For example, the length of the novel, the length of the story which is there in the novel can be pruned or has to be pruned because unlike the novel, film has a limitation of time.

Sometimes, certain scenes can also be not visualized perhaps very effectively. So extent of variation will vary directly in terms of the respect one has for the original. If the filmmaker wants to keep the story intact, we find that most of the time film is very close to the original novel. So taking liberties, however, does not necessarily impair the quality of the movie as we have seen in these 2 Bollywood movies, *Padmavati* and *Bajirao* where there is a lot of deviation from that original stories but the quality of a film is there, it has not suffered.

So we find that when the medium of expression is changed from a linguistic to the visual one, the differences are there. And the end products of the novel and film represent 2 different aesthetic chance. Each is autonomous and characterized by unique and specific properties of

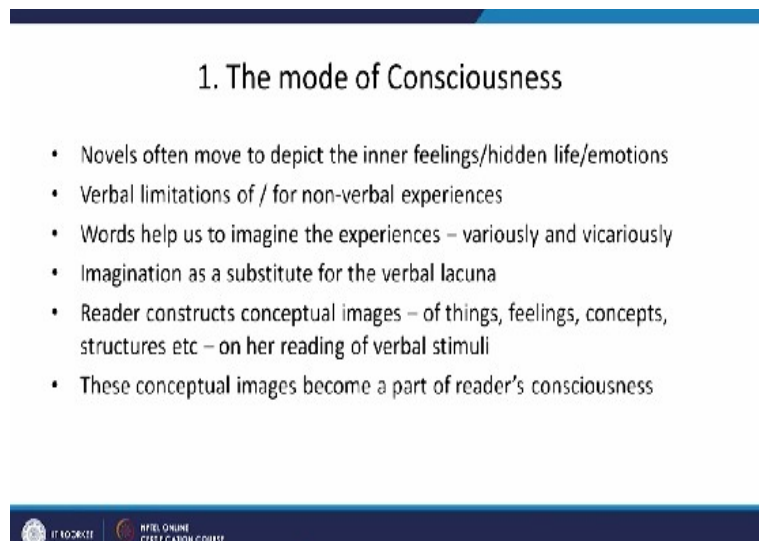
their own. So when I say that they are characterized by unique properties of their own, what are they? There are 2 basic properties of these 2 mediums which I would like to refer to here.

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They are, the 2 different modes of consciousness and the treatment of time inbuilt in these 2 art forms.

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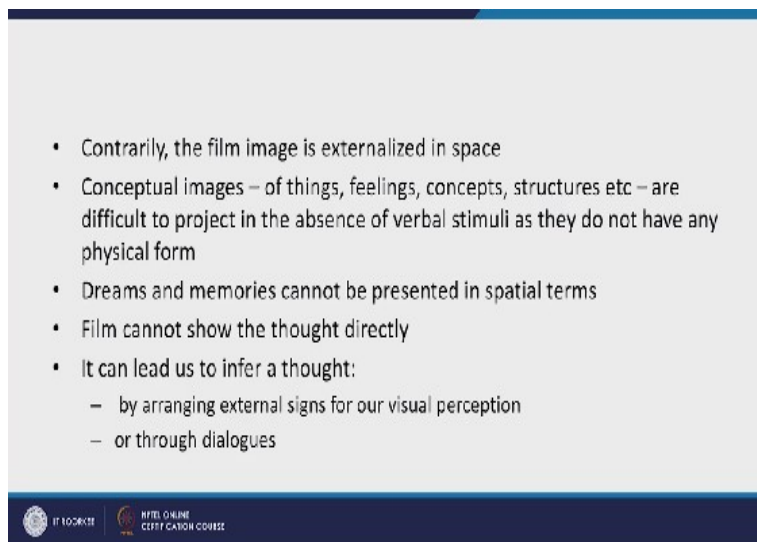
We find that novels often move to depict the inner feelings, the hidden emotions, the suppressed emotions of mankind. And particularly in the beginning of the 20th century, there has been a definite movement from action to internal thought. Majority of the novels are moving, very specifically from external action to internal debating of the experiences. However, in order to

present the nonverbal experiences and emotions, they are faced with certain verbal limitations.

Words help us to imagine those experiences, variously and vicariously. But this understanding is also highly subjective and they hope that the imagination of the reader would be able to substitute for the verbal lacuna which is of course there in the novel because whenever they are trying to depict through the medium of words, a nonverbal phenomena or a nonverbal experience, it is bound to be there.

So readers when they read a novel or a story, construct a conceptual image of things, of feelings, of concepts, of experiences, of structures, etc., on their reading or verbal stimuli. But these conceptual images become a part of a reader's consciousness in the same manner in which these images are a product of a reader's past experiences. So they are highly subjective.

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- Contrarily, the film image is externalized in space
- Conceptual images – of things, feelings, concepts, structures etc – are difficult to project in the absence of verbal stimuli as they do not have any physical form
- Dreams and memories cannot be presented in spatial terms
- Film cannot show the thought directly
- It can lead us to infer a thought:
 - by arranging external signs for our visual perception
 - or through dialogues

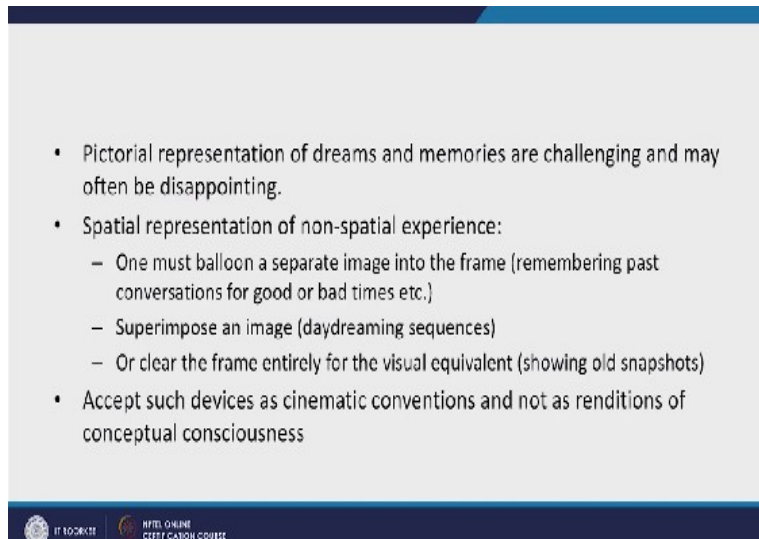
Contrarily, we find that the images and films are externalized in space. And these conceptual images which are difficult to project with the help of verbal stimuli can be presented with the help of the facial expressions of the people. As the researches of professor (O) (37:00) of the University of Pennsylvania tell us that human face has an immense capability to depict the emotions.

So we find that the medium of the film has a definite edge over the novel in the portrayal of a

nonverbal experience without taking a recourse to the words. At the same time, we find that in the movies, the dreams and memories are presented in special terms. A film cannot show the thought directly and therefore, it leads us to infer a particular thought by arranging certain external signs for our visual perceptions or through dialogues.

The dialogues take the help of words and at the same time, they are based on the paralinguistic capability of the actors and actresses to present a particular emotion. Without a paralanguage, we find that the linguistic delivery or let us say the verbal delivery of a dialogue will not be effective. And at the same time, films are dependent to a large extent on the arrangement of certain other external signs for our visual perception.

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- Pictorial representation of dreams and memories are challenging and may often be disappointing.
- Spatial representation of non-spatial experience:
 - One must balloon a separate image into the frame (remembering past conversations for good or bad times etc.)
 - Superimpose an image (daydreaming sequences)
 - Or clear the frame entirely for the visual equivalent (showing old snapshots)
- Accept such devices as cinematic conventions and not as renditions of conceptual consciousness

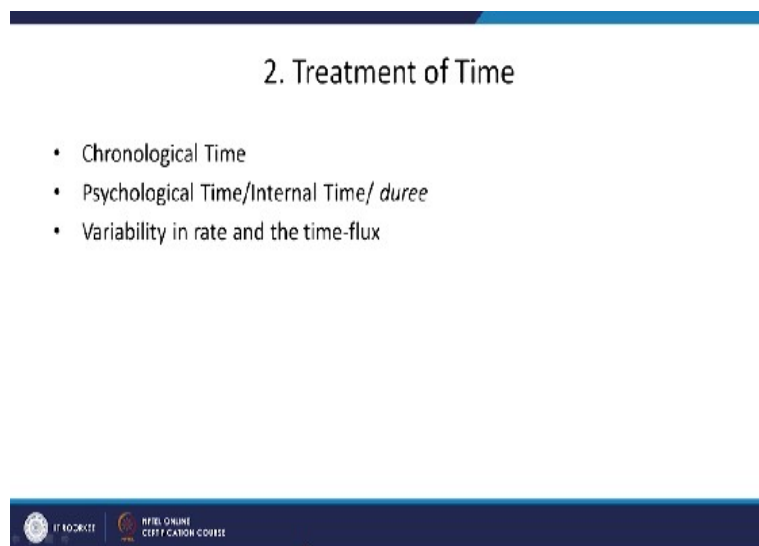
So the pictorial representation of dreams and memories becomes a challenge and may often be disappointing in the movies. The spatial representation of non-spatial experience is done with certain techniques and conventions which I would also discuss in detail in the next module. But let us say that in order to remember the past conversations, etc. or in order to project the good times or the bad times, one can balloon a separate image into a frame for the daydreaming sequences.

There may be superimposition of certain images or in order to show old snapshots, one can even clear the frame completely. So these devices as cinematic conventions have grown and they

become their attempt to render the conceptual consciousness as far as the statement of a particular emotion is concerned.

The treatment of time is also different in the novel and in the film. As if have referred to earlier, in the first half of the 20th century, the novelist were grappling with the projection of the inner goings on of a characters personality. So they debated about different types of time and how to represent the time flux also.

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So they talked about the chronological time, the psychological time or the internal time and the French word they used for it is *duree*. So we find that this difference between the external time and the internal time and this idea of time as a flux was presented with different stylistic techniques including the stream of consciousness technique.

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Chronological Time

- The novel has three tenses, film only has one
- Chronological time in novel exists on three primary levels
 - Chronological Duration of the reading
 - Chronological Duration of the narrator's time
 - Chronological span of the events
- Durational lag between art and life
- Technology and its immediacy

So a novel let us say has 3 different tenses. Right, it has 3 different tenses whereas film only has 1 tense. The chronological time in novel exists on 3 primary levels. That is the chronological duration of the reading of a novel. We can read a novel within a day or let us say we can take 6 months to 2 years to finish a novel may be. There is a chronological duration of the narrator's time, how much time the novelist takes to write a particular novel.

And in the duration of those years of research, those years which have undergone in the life of a particular novelist, we find that the perceptions can also change. The linguistic capabilities can also change. And at the same time, we find that reader has to be conscious of the chronological span of the events as they are being presented in a novel. So when we look at the chronological duration of the narrator's time, we find that there is a durational lag between art and life.

But it has been compensated in the medium of film with the help of technology because technology has a certain immediacy.

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- One of these levels is omitted in the film:
 - Chronological Duration of the reading
 - Chronological Duration of the narrator's time
 - Chronological span of the events

- Camera is the narrator
- Ranges of the first level are fluid
- Duration of film is limited, novel can be read leisurely, repeatedly
- Sense of passing time is crucial in films

So we find that one of these levels has been omitted in the film. The chronological duration of the reading and the chronological span of the events are retained in the film also. But the chronological duration of the narrator's time has been done away with because it is the camera which is the narrator, not an individual. And therefore, we find that the ranges of the first level of chronological duration of the reading are also fluid.

They are decided by the duration of the film. A film can have a duration of 2 hours or it can be a short web based film having a duration of 10 minutes only. So it becomes fixed. So the chronological duration of the reading in the context of a movie has also become fluid and in a certain way, fixed also. So duration of film is limited whereas we find that the duration of reading a novel is very different.

We can read it in the hurried manner or in a leisurely manner. But it is the sense of the passage of time which is crucial in films because a novel does not have any limitations in terms of pages and it can have a long chronological span of events. But if the same long span of chronological events has to be depicted in a movie, we find that it has to develop its own techniques and conventions to present that.

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- Novel can afford a density, as the reader has lived with it longer
- Novel can afford diffusion, film must economize
 - Novel can be stopped, taken up again, thumbed back, at our own pace
 - Viewer cannot control her pace – controlled by the projector/screen
- Fictional time vs film time
- In a film, conventions that govern quantity affect the end product
- How much of the novel is contained in a film
 - *Count of Monte Cristo* takes up barely 5% of the novel
 - A version of *Anna Karenina* (Vivian Leigh and Ralph Richardson) drops the entire story of Levin and Kitty
- Such quantitative deletions alter the originals
- Still, it is the qualitative, rather than the quantitative differences, that militate against film adaptations of the novel



So novel can afford a density, because the reader would live with it longer. As we go on reading a novel for several months or several days, we find that it becomes a part of our psyche. A novel, therefore, can also afford diffusions. A novelist can describe certain other things also which may not necessarily be a part of the story, but a film has to economize everything. We can stop reading a novel, we can thumbed back it, we can flip ahead at our own pace.

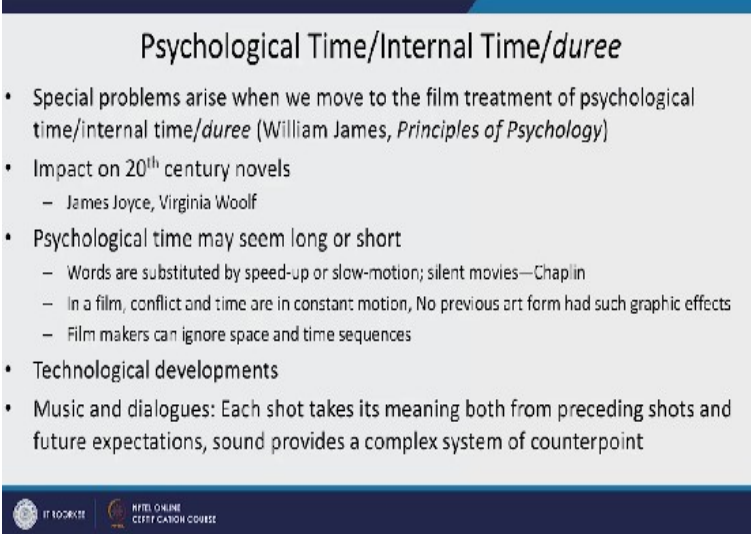
You know, we can pick it up again after a gap of, let us say, 6 months. But as far as the watching of a film is concerned, the pace is controlled by the projector, by the screen. It is there and if we have to see it, then the duration is fixed by the projector or the screen. So the fictional time is very different from the film time. In a film, conventions have grown that govern quantity affect and the way the quantity affects the end product.

So then the pruning also becomes important when we look at the projection of a movie or the projection of a story in the medium of film from this perspective. How much of the novel can be contained in a novel? *Count of Monte Cristo* in fact has been taken up barely 5% as far as the film version is concerned. The density of the description of the novel has been left out. There are film versions of the novel *Anna Karenina* starring Vivian Leigh and Ralph Richardson.

And in this film version we find that the entire story of Levin and Kitty has been left out which is a major thematic motif of the novel. So such quantitative deletions alter the original novel. Still

we find that when we look at the film adaptation of a novel, it is ultimately the qualitative rather than the quantitative differences that militate against film adaptations of the novel.

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Psychological Time/Internal Time/duree

- Special problems arise when we move to the film treatment of psychological time/internal time/duree (William James, *Principles of Psychology*)
- Impact on 20th century novels
 - James Joyce, Virginia Woolf
- Psychological time may seem long or short
 - Words are substituted by speed-up or slow-motion; silent movies—Chaplin
 - In a film, conflict and time are in constant motion, No previous art form had such graphic effects
 - Film makers can ignore space and time sequences
- Technological developments
- Music and dialogues: Each shot takes its meaning both from preceding shots and future expectations, sound provides a complex system of counterpoint

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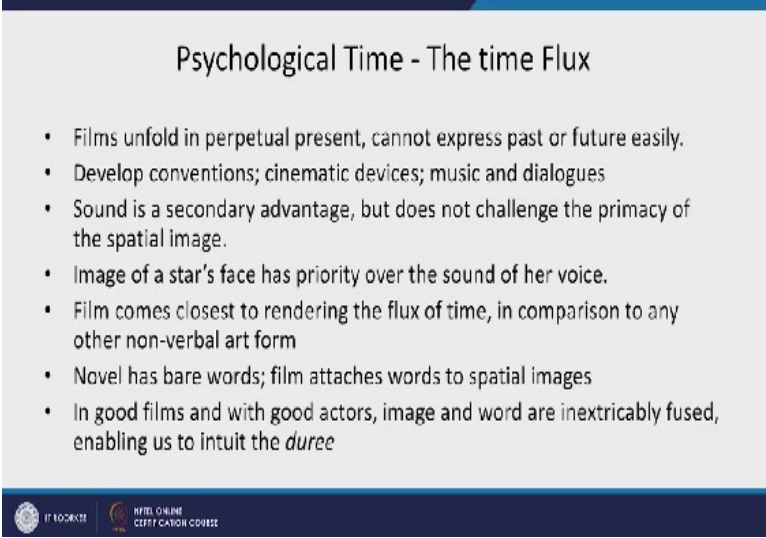
The concept of the psychological time and the internal time has been there in the criticism of the novel in the beginning of the 20th century. So, this particular idea has been presented by various novelists in various ways. They have presented it in their critical writings. They have also tried to incorporate these techniques and methods in their own novels also.

The phrase, the psychological time or the internal time or duree was for the first time used by William James in his book *Principles of Psychology* published in 1890. And we find that in the beginning of the 20th century, it had a major impact on the novelists. So words are substituted in a film by the action. So the action can be presented in a slow motion because the words are not there and everything has to be communicated with the help of the movements, with the help of the images.

Then the picture can also develop in a slow motion and we find that this particular aspect had been used during the era of the silent movies, particularly in the Charlie Chaplin movies. So in a film, conflict and time are in constant motion and no previous art form had such graphic effects which are now available to the making of a film. And we find that technological developments have enabled filmmaker to ignore the sequence of space and time.

And at the same time, they also have certain other help in the form of music and dialogues and we find that each shot also has a particular context. Every shot takes its meaning both from the preceding shots and the future expectations and at the same time, the sound track and the music in the background provides a complex system of counterpoint.

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Psychological Time - The time Flux

- Films unfold in perpetual present, cannot express past or future easily.
- Develop conventions; cinematic devices; music and dialogues
- Sound is a secondary advantage, but does not challenge the primacy of the spatial image.
- Image of a star's face has priority over the sound of her voice.
- Film comes closest to rendering the flux of time, in comparison to any other non-verbal art form
- Novel has bare words; film attaches words to spatial images
- In good films and with good actors, image and word are inextricably fused, enabling us to intuit the *duree*

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So in a way we find that these are the nonverbal substitutes for the techniques which were used by the novelist from time to time. So we find that films unfold in a perpetual present. They still have to take help of special effects or certain definite conventions which we would discuss in the next module in order to express past and future in a convincing manner. So we find that different cinematic devices and conventions have been developed to portray that.

Sound in a movie is always to be treated as a secondary advantage. It does not challenge the primacy of the spatial image. The sound is important, the dialogue delivery, the dialogue itself, the words which are used in the dialogue as well as the paralanguage which is used for the delivery are important.

But they do never challenge the primacy of the sound. So therefore, we find that it is always the image of the face of a star which has primacy over the sound of her or his voice. So ultimately it is the image which is important in a movie. So film comes closest to rendering the flux of time in

comparison to any other nonverbal art form. If we take up the painting or the sculptures, we find that in comparison to that, films are much more capable to render the flux of time.

So film has attached spatial images to words and therefore, in good films and with good actors, image and words are inextricably fused, enabling us to intuit the duree or the internal time. So we have seen what are the challenges in the adaptation of the novel into the medium of film. In our next module, we would discuss some of the techniques which have been developed by the art of cinematography to enable themselves to present the flux of the time as well as to present the spatial images convincingly. Thank you.