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From Page to Screen: Adaptation of Indian Popular Literature into Contemporary Cinema

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Abstract:

The relationship between literature and cinema has evolved significantly in contemporary India, with popular literary narratives increasingly becoming sources for cinematic adaptation. This research paper titled, ***From Page to Screen: Adaptation of Indian Popular Literature into Contemporary Cinema,*** examines the processes through which Indian popular literature is transformed from textual narratives into visual and cinematic forms. Rather than treating adaptation merely as a question of fidelity to the source text, the study approaches it as a dynamic process of reinterpretation, negotiation, and cultural translation. It explores how filmmakers restructure narrative, characterization, setting, dialogue, temporary aspects, and thematic concerns to accommodate the aesthetic, commercial, technological, and ideological requirements of cinema. The paper focuses particularly on the ways contemporary Indian cinema engages with popular literary genres and narratives, including fiction concerned with romance, family, social conflict, history, identity, gender, caste, migration, and changing urban and rural realities. Adaptations demonstrate that the movement from page to screen often includes significant departures from the original text, yet such transformations may generate new meanings rather than simply diminish literary value. Cinema provides visual immediacy, performance, sound, music, and editing, enabling literary narratives to reach audiences beyond the conventional readership of literature. At the same time, commercial considerations, star culture, audience expectations, censorship, and digital distribution can influence the selection and representation of literary material. Using a qualitative and comparative approach, the study analyses selected Indian literary texts and their cinematic adaptations to investigate questions of narrative transformation, authorship, cultural memory, popular reception, and representation. It argues that contemporary adaptation should be understood as an independent creative and interpretive practice situated between literature, cinema, popular culture, and the market place. The study ultimately demonstrates that adaptations create a productive dialogue between the written and visual mediums, allowing Indian popular literature to acquire renewed cultural relevance while enabling cinema to engage with complex literary traditions in innovative ways. For this purpose, writers from Hindi, Bengali, English, and other Indian literary traditions have examples as are some particularly

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useful, like R. K. Narayan's *The Guide* became Vijay Anand's 1965 film *Guide*, while Narayan himself reportedly objected to some of the film's departures from his novel. Premchand's *Shatranj Ke Khilari* was adapted by Satyajit Ray in 1977, and *Kafan* became the basis of Mrinal Sen's Telugu film *Oka Oori Katha*. Sarat Chandra Chattopadhyay is especially important for the research paper purpose; *Devdas, Omkara, Matroo Ki Bijli Ka Mandola, Maqbool, Raazi, A Suitable Boy, Pinjar* and *The White Tiger* have been adapted repeatedly across Indian languages, while *Parineeta* was also adapted into Hindi cinema.

Keywords: Indian Popular Literature, Literary Adaptation, Indian Cinema, Contemporary Cinema, Page to Screen, Film Adaptation, Popular Culture, Narrative Transformation, Cultural Translation, Intermediality, Visual Narrative, Literary Representation, Gender and Identity, Audience Reception and Indian Literature.

Introduction

German cultural theorist Walter Benjamin is entitled with the innovation of an entirely new, powerful art form at the end of the 19th century. Cinema's innovative techniques, such as slow motion and the close-up, are explored in films such as Prism-World by Benjamin, who advocates for film as a liberator or medium of liberation that is clearly different from previous modes of visual art and culture. The word 'cinema' comes from the French word 'cinéma', etymologically which is the short form of cinématographie. The French inventors Auguste and Louis Lumière created the word 'cinématographe' in England around 1890 for the patented motion-picture projector and cinema device. The term cinema hall or theatre perfectly means the 'recalling movement' or 'moving motion'.

The magic lanterns peaked in popularity in the 19th century and mesmerized spectators by employing the systematic arrangement of lenses and light sources. Visual images were projected upon the wall, curtain or even even miniature screen. The miniature aspects of the cinematic experience, named the Phenakistoscope, were first exhibited in 1833 and consisted of a cardboard disc embellished with pictures, which was whirled in front of a mirror so as to create a sense of uninterrupted image flow.

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Figure-1
https://www.google.com/search?q=pink+movie+images&sca_esv=aac817e677c0b777&hl=en&sxsrf=

Tom Gunning, a Professor at the University of Chicago in the Art, History and Film Media Department in the United States of America, uses the term ‘cinema of attractions'. He discovered and evidenced the direct relation of influences of films and audiences to create an astonishment effect through tricks, novel experiences and captivating moments.

The movements, like the shifting of narrative in the 19th–20th century, transformed cinema by shifting from focusing heavily on storytelling. Gunning establishes the view that film is in the process of being dispersed into a new image technology, and he is disheartened by the suggestion that contemporary cinema challenges an established social identity. Instead, he postulates that there is no single identity to guard.

The relationship of literature and cinema is always in variability and ardently interpreted in multiple histories and geographies. From production, distribution, and exhibition, film studies is better understood as plural, contesting rather than sexual or monumental in character. The history of cinematography expands from late 19th century scientific experiments with still photography to today’s advanced digital and virtual production techniques.

The evolutionary journey of ‘films’ from the silent era to sound transitioned from silent reels to synchronised sound in the late 1920s, reverting production design and camera placement for years. Arrengements of colour integration, the studio era, innovation, the digital revolution of lightweight gear, the digital shift and modern technology such as digital/virtual production, LED volumes, and AI-assisted tools continue to transform how filmmakers capture and influence visual reality.

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The present research article entitled *From Page to Screen: Adaptation of Indian Popular Literature into Contemporary Cinema* is going to focus on the relationship between Indian popular literature and contemporary cinema and how the contemporary Indian cinema modifies popular literary narratives when moving from page to the screen, and what the suggestions and elucidation of these transformations are, revealing about changing Indian society and culture. The primary research problem is identifying the major points of change in the adaptation of literary narratives into contemporary Indian cinema and examining how cinematic techniques, cultural contexts, and narrative strategies restructure the original literary texts. What are the changes in the literary narrative when it moves from page to screen? How does a film transform literary characters from literature for contemporary audiences?

The narrative strategies, such as cinematic framing, exposition and reconstruction, the discussion done by adaptation between fidelity to the source, freedom of cinema, the transformed influence in the contemporary social and cultural values made by the literary adaptation, the process of popularising the literary works among new audiences, the impact of commercial considerations on the literary adaptation, and last but not least, can an adaptation be considered as an independent artistic work rather than merely a derivative text?

Renowned literary scholar Linda Hutcheon manifests the measure lessness of adaptation in all their various media embodiment and discusses adaptation: theory and literature. She defines how forms change when they move from one medium or genre into the other, such as a novel becoming a film, a play or a video game. This theory means one can argue that when a movie is 'being faithful' to the original book, instead, it looks at how meaning shifts when language, sound and visual images replace written text.

This interchange is termed a 'palimpsest'—meaning multiple layers in the new matter—where both the 'literary text' and the 'film produced with adaptation' always co-exist. The reader-response theory and spectatorial response directly play substantial roles in the current literary environment. If the film is being watched by a person who has read it, they also can do the proper justification, and it is a matter of personal choice or impression. Molly Haskell's book, *From Reverence to Rape: The Treatment of Women in the Movies, critiques the portrayal of women in cinema.* Considered a great woman writer of Anglo-American cinema in 1968, she says, "Whores, quasi-whores, jilted mistresses, emotional cripples, drunks, daffy ingenues, Lolitas, Kooks, sex-starved spinsters, psychotics, icebergs, zombies, and ball breakers. That's what girls in the sixties and seventies are made of." (234) The same psychology behind depicting is portrayed as the typical woman in the movie *Pink*, which is an Indian English thriller about three young women who fight a legal battle after being assaulted by a powerful, politically connected man.

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Figure 2
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The three independent roommates in New Delhi attend a live musical concert and subsequently they have a dinner party with a group of men, one of them, the nephew of a powerful politician, attempts to sexually assault one of the women Minal, who hits him back with a bottle in self-defense, ended up injuring his eye. The influential men use their power to file false criminal charges against women. A retired army man named Deepak Sehgal, played by Amitabh Bachchan, steps in to defend the women in a patriarchal society. The film criticises the societal prejudice and male policing that women should behave in a particular way about their clothes, habits, or social lives.



Figure-2
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The film depicts a prominent perspective and message that ‘no’ is a complete sentence and that consent cannot be overridden or assumed. Another important perspective of the film is the spectator’s context. In 1989, with the publication of the special issue of the

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radical feminist journal *Camera Obscura*, under the title *The Spectatrix,* which indicates the primary intent in the women's portrayal of image, women and interpreting the implication of female spectatorhood as a key point of intervention. The inaugural document of Laura Miley's essay, published in *Visual Pleasure and Narrative Cinema*, has emerged as a key text in film studies.

In *Visual Pleasure and Narrative Cinema*, first published in Screen in Autumn 1975, Laura Mulvey presents a psychoanalytic view of the female spectator's situation and how it is constructed by mainstream narrative cinema, making this text a seminal work in film theory. Mulvey's depiction of the binary system illustrates that "pleasure in looking has been split between active/male and passive/female" (p. 19).

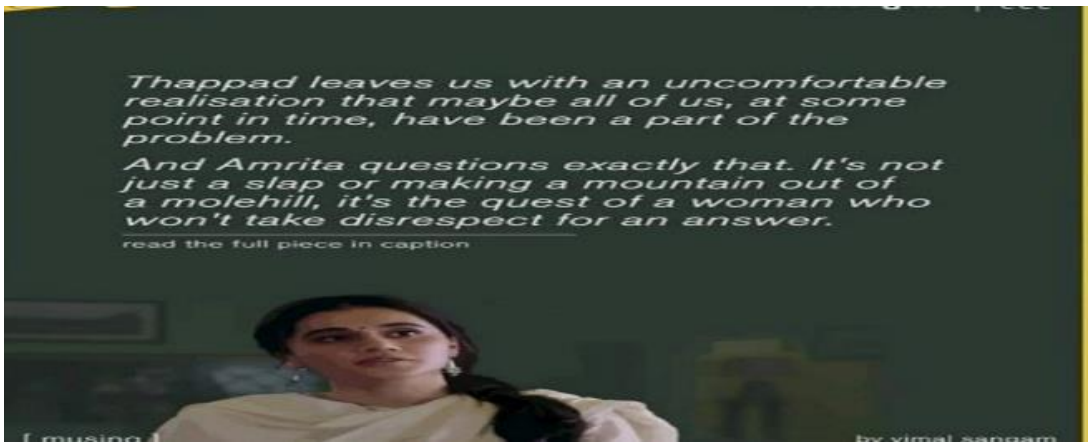


Figure 3
https://www.google.com/search?q=pink+movie+images&sca_esv=aac817e677c0b777&hl=en&sxsrf=

The male character in mainstream film exemplifies activity and controls the on-screen woman, who is portrayed as a bleeding wound because she functions as the 'object' rather than the subject. An Indian film, *Thappad* (2020), is an acknowledged and critically applauded social drama directed by Anubhav Sinha, examining everyday misogyny and entitlement through a single slap. The *Times of India* gave 4.5/5 rating stars, exposing the deep-rooted societal conditioning of how the protagonist Amrita (Taapsee Pannu), who won the Filmfare Award for Best Actress for her ground performance, raises her voice for her self-respect.

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Figure-4
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Thappad is a film aimed at the idea that marriage is not the ultimate and only destination in life of a female. It is not only the melodrama of slapping act. Summing up, as per *the Times of India*, *Thappad* is a silent slap on our society's age-old belief—"shaadi, mein sab kuch chalta hai." But honestly, should it be that way? And that is what we need to start talking about… NOW!



Figure-5
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Another important one required to be discussed according to Jacques Rivette, a key member of the *Nouvelle Vague* (New Wave), the group of filmmakers-writers that emerged in French cinema in the late 1950s and 1960s. The French term Mise-en-scène is signifying the placing on stage and defines it as everything that comes before the camera in a film.

Directors' engagement of combining several visual and physical components to create a coherent mood, aesthetic and narrative meaning. The visual contents include the

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physical location, background, and objects that interact with the exposition, the context, time period, or social status. The visual effects in the film are created with direction and management of light to create the focus and consciousness in conveying the emotions. The wardrobe and physical styling define the character's personality, era, profession, or changes throughout the story. In carrying out interpretive work of this kind in a film, visual specifications, the spectator is performing "mise-en-scène analysis", as it is a hazardous term which creates contextual interpretation and individual perspective of the spectator.

Robert Stam's theory of Intertextual Dialogism rejects film adaptation's notion of the 'fidelity criterion,' which primarily judges a movie based on how accurately it copies a book. He provides solid reasoning that because writing and cinema are different media, the changes are notional and creative; the level can be quite original and indispensable. Supporting the arguments of Mikhail Bakhtin and Julia Kristeva, he insists that any text (including a film) is an amalgamation of prior texts, visual codes, and cultural discourses where the 'text feeds on and feeds into an infinitely permutating intertext.'

Stam further expands the theory of open-ended interpretation and expectation, instead of a single, unified meaning intended by an author. A film adaptation flows into the ongoing polyphonic dialogue with its new source, contemporary scenario, and spectators' 'intervening desires'. The appropriate example of *From Page to Screen: Adaptation of Indian Popular Literature into Contemporary Cinema* is the movie *A Suitable Boy*, a six-part television drama series rather than a feature film, directed by Mira Nair, written by Andrew Davies, and adapted from Vikram Seth's 1993 novel, which was released in 2020.



Lata Mehra (Tanya Maniktala) and Maan Kapoor (Ishaan Khatter) in a still from the series | Photo Credit: TAHA AHMAD

Figure-6
https://www.google.com/search?q=pink+movie+images&sca_esv=aac817e677c0b777&hl=en&sxsrf=

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Starring Tabu, Tanya Maniktala, Ishaan Khatter and others, the core themes of Vikram Seth's novel *A Suitable Boy*, from the page of literature to the screen of cinema, are contrasted through traditional and modern perspectives of life, problematising the issue of national identity in post-independence India and paradoxical ramifications between familial and social expectations versus personal choices of the character. The novel is set in the newly independent India, exploring the issues of secularism, democracy, and the intermingling of Western and local influences.



Figure 7

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Vikram Seth's sweeping 1993 novel *A Suitable Boy* was inspired by a mere conversation he overheard on a city bus, between a mother and daughter who were debating arranged marriage. It appears appropriate, then, that acclaimed director Mira Nair (*Monsoon Wedding, Queen of Katwe*) and Pulitzer-winning writer Andrew Davies (BBC mini series *Pride and Prejudice, War and Peace*) begin the episodic adaptation of his novel with a vibrant wedding.

Nair and Davies focus on the novel's central characters, mother-and-brother-in-law Lata Mehra and Maan Kapoor (Ishaan Khattar). Lata's mother (Mahira Khattar) tries to dictate her love life, while on the other hand, Maan's father (Ram Kapoor) attempts to make him more politically engaged.

According to *Time Magazine*, the thematic brilliance and zeitgeist of 1950s India are successfully translated in Seth's macro-micro storytelling, which brilliantly juxtaposes the intimate romantic dilemmas of its protagonists against the growing pains of young democracy. Lata's love between three suitors—the hidden and forbidden passion for Muslim fellow student Kabir, the artistic charm of poet Amit, and the pragmatic stability of shoemaker Haresh—purposefully serves as an allegory for India itself.

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The parallel analogy between Lata and her country is noteworthy, as both navigate romantic idealism, elitist intellectualism, and practical nation building. Nair justifiably touches heavily on the darker aspects of the first general elections and the looming threat of Hindu-Muslim communal friction.



Figure-8

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According to Flow Leibowitz's essay *Apt Feelings* or why *Women's Films,* which is not trivial and included in the key countered (1996), included in the key Psychoanalytic anthology *Post-Theory* (1996), Leibowitz highlights the strain of the female-centred melodramas produced in Hollywood through the presentation of female suffering and self-sacrifice. The technique of 'suspension of disbelief' or audience identification with these wounded on-screen women occurs consciously rather than unconsciously at the level of spectatorship; indeed, gender differences themselves may be suspended and David Bordwell and Noël Carroll have clarified in *Post-Theory: Reconstructing Film Studies* as follows:

There is a limit to the degree these films are gendered. Both men and women can feel sad when rotten things happen to nice people, which is what happens in these films, and in that respect the term 'women's film' is a misnomer. Certainly the point of view of a film is in the film. But … gender isn't an intrinsic part of point of view, and … the gendering of imaginative pleasures is not intrinsic to imagination.

Seeing film from the mise-en-scène perspective is another important one that must be discussed according to Jacques Rivette, a key member of the Nouvelle Vague ("New

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Wave"), the group of filmmakers-critics that enhenced French cinema in the late 1950s and 60s. In carrying out interpretative work of this kind in a film's visual specifications, the spectator is performing 'mise-en-scène' analysis, as it is a hazardous term having the contextual interpretation and individual perspective of the spectator.

The Guide, a novel by R. K. Narayan published in 1958, is one of the outstanding and popular work that has been successfully filmed and fetched the Sahitya Academy Award in 1960. The novel revolves around personal transformation, spiritual redemption, and the persistent struggle between the blurred line between illusion and reality. The protagonist, Raju, a guide, transforms from a corrupt, materialistic tourist guide into a revered holy man. Narayan centralises the source of the novel in the drought in Mysore. He admits the natural calamity in the following words:

A severe drought had dried up all the rivers and tanks; Krishnaraja Sagar, an enormous reservoir feeding channels that irrigated thousands of acres, had also become dry, and its bed, a hundred and fifty feet deep, was now exposed to the sky with fissures and cracks, revealing an ancient submerged temple…As a desperate measure, the Municipal Council organised a prayer for rains. A group of Brahmins stood knee-deep in water (procured at great cost) on the dry bed of Kaveri, fasted, prayed and chanted certain mantras continuously for eleven days. On the twelfth day it rained, and brought relief to the countryside.



Figure-9
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The *Guide* is a narrative of a man whose apparently immoral nature of interfering in others' affairs leads him into an awkward situation. The chief characters in the novel, Raju, Rosie, and Marco, are the typical products of Indian culture. The emotional involvement of the illegitimate love affair between Raju and the wife of Marco certainly goes against the Indian values.

Raju dies as a ruined man, not because he wanted to die, but due to circumstances that conspired so that the only alternative before him is to become an unwilling martyr. At first he grabs the wife of another person, and then he grabs the money. The first unsettles him socially, and the second sees him crippled into prison. "What Raju does and decides in the novel is the part of his will and not that of Providence."(115) Accidentally, Raju gets himself involved in the misunderstanding, driving in under estimating a total fast as an actor. His intention is to the gods for rain when there is a drought.

Raju has to play the saint but would to mean whether he called him, "Get out, all of you, and leave me alone. I am the man to save you. No power on earth can save you if you are doomed." (358) At one stance, Raju provides the solution to the problem when Velan approaches him for the first time. He quotes the Buddha, citing an example of a grief-stricken woman who had visited Lord Buddha, clutching her dead baby to her bosom.

Lord Buddha challenged the woman by putting a tough condition infront of her justifying death as a reality in the materialistic world. He asked her to bring a handful of mustard seeds from the place or home where no death has occurred and promised her to conquer death. The candid confession by Raju of his illegitimate love affair with Rosie and his subsequent conviction for forgery, society compels him to undertake a total fast to the better end, as he says as his last words: "Velan, it's raining in the hills. I can feel it coming up under my feet, up my legs." (247) He sagged down.

The ending of the movie and the novel is more average to the Indian cultural perspective as admitted in these lines: "where the two alter egos battle out, one, the self-serving, opportunistic Raju, the other, a sanctimoniously radiant, saintly being clad in a shimmering saffron clock, who talks about how his body may die, but he will remain. Raju (Dev Anand), Rosie (Waheeda Rehman) both and all other characters of the movie provide most of the dilemma faced by Raju. The audience, rather than being allowed to figure out the dilemma faced by Raju, is sorted out by himself." (p. 55)

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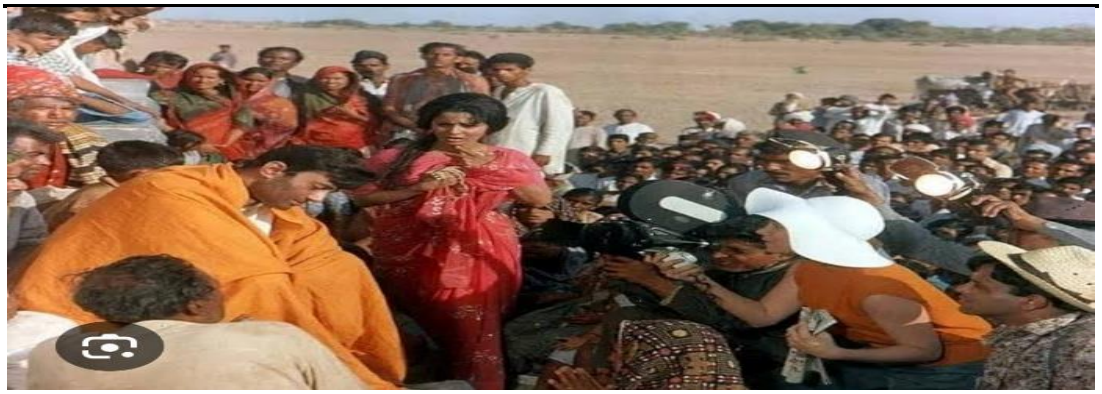


Figure-10
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The 1965 Hindi-English classic film *Guide* was selected to enter the 14th Filmfare Awards, making history as the first film to sweep all four major categories, and it was listed by *Time Magazine* at 14th Filmfare in its programme "Best Bollywood Classics" in 2012. The present research article entitled *From Page to Screen: Adaptation of Indian Popular Literature into Contemporary Cinema* is essentially seeking the prerequisite of the conceptual and functional understanding of 'popular literature'**.** Andreas Huyssen has observed that pop, as its entrance in the broader sense in mass culture, is the sea change that occurred as a result of postmodernism. Postmodernism as a term and concept has entered all walks of popular culture, from magazines of youth culture and musical records to the fashion pages of *The Cosmopolitan* and *The Face*.

Popular culture is being and becoming the expression of as well as the construction of youth culture and ultimately enabling the formation of styles of enunciation for a variety of marginal groups. An intellectual theorist of contemporary popular culture defines non-hegemonic culture as 'subcultures.' Subculture is formed up in the space with scrutiny into the pleasure of being watched. It is clarified in the following words:

The 'subcultural response' is neither simply affirmative nor refusal, neither 'commercial exploitation' nor 'genuine revolt'. It is neither simply resistance against some external order nor straight forward conformity with the parent culture. It is both a declaration of independence, of otherness, of alien intent, a refusal of anonymity, of subordinate status. It is an insubordination. And at the same time it is also a confirmation of the fact of powerlessness, a celebration of impotence. Subcultures are both a plea for attention and a refusal, once attention has been granted, to be read according to the book. (p. 35.)

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The most deliberate, ambiguous, and heterogeneous situation, one might say in the deconstructed sites, is that subcultures are characteristically postmodern phenomena. Popular culture is that culture that lies outside the periphery of hegemonic cultural practices that has always existed and is not a new phenomenon. The process of critically interpreting popular culture as a field of study emerged from the works of structuralists like Roland Barthes and Marxists like Raymond Williams, with the Centre for Contemporary Cultural Studies at the University of Birmingham.

The introductory works of the famous Italian Marxist Antonio Gramsci provided the foundation for the postmodern conception of popular culture. These ideas acknowledge people to be able to recognise that ideology is not directly imposed upon people, but is continually composed through a mobile strategy of shifting alliances and temporary terms termed 'hegemony.' Raymond Williams defines hegemony as:

Ways of seeing the world and ourselves and others [which] are not just intellectual but political facts, expressed over a range from institutions to relationships and consciousness. (p. 193)

Indian popular literature features accessibility and genre-driven storytelling that continues to resonate with the contemporary mass audience through commercial fiction, mythological retellings, romance, contemporary novels, etc. These literary works are written in simple, direct language that appeals to a broad section of society: everyday readers rather than the elite literary circle of society.

They contain a type of commercial focus heavily driven by market trends, mass-market paperbacks, and massive best-seller numbers. The relatable themes explore modern urban life, youth culture, corporate struggles, and modernised mythology. In the chain of page-to-screen creative works from literature to cinema, the next novel, Amrita Pritam's 1950 Punjabi novella *Pinjar* (meaning 'skeleton'), is a profound literary masterpiece capturing the human trauma and catastrophic portrait of humanity during the 1947, Partition of India through the lens of gender and societal suffering.

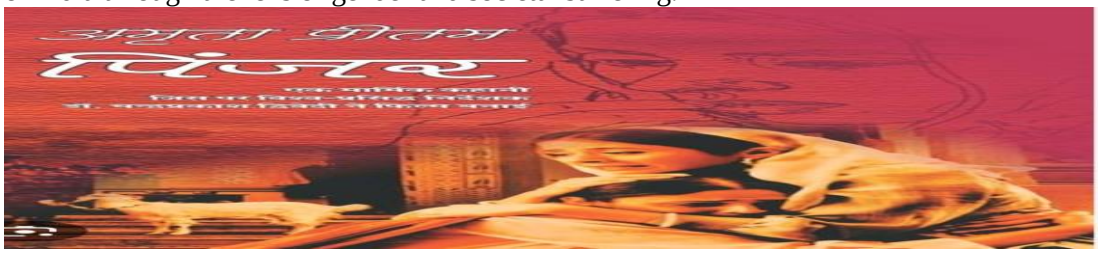


Figure-11
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The plot of the novel revolves around the tragic life of the protagonist, Puro, a young, joyful Hindu woman from a well-to-do family who is abducted by Rashid, a Muslim man, but who is already betrothed to Ramprasad and is dreaming of her wedding and a future of happy married life. Her abduction to settle an old family feud left her shocked and bewildered. Puro somehow made arrangements to escape and come back home but she became the target of the prevalent prejudice behaviour within her family.
The family rejected her outrightly in order to save their lives and honour of the family. She was heartbroken, deserted, emotionally drenched and goes back to Rashid to marry him. The novel *Pinjar* is the life sketch of Hamida, exhibiting her pain agony and highlighting the ill-effects of partition. Amrita Pritan has portrayed Puro as the victimized the character of circumstances, but also a heroine and symbol of womanhood.

Puro is a strong, daring woman who lives her life on her own terms and refuses to be the mother of a child with a man she does not love. She tries to find the man whom she had loved once. She crosses the threshholds of her home and faith in order to help her sister-in-law and becomes successful in reuniting her with her brother.



Figure11
https://www.google.com/search?q=pink+movie+images&sca_esv=aac817e677c0b777&hl=en&sxsrf=

The main/prominent themes of *Pinjar* (Skeleton) revolve around the plight of women, the subjugation and resilience of women, and the cruel absurdity of communal and religious identities. The significance of the title *Pinjar* (skeleton) reflects the victims' dehumanisation who were stripped of their families, religion, and identity. Puro's transformation into Hamida and her eventual negotiation and navigation of the shattered and fragmented self prove that she is a phoenix to reclaim her inner identity when the external structures collapse.

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Figure 12
https://www.google.com/search?q=pink+movie+images&sca_esv=aac817e677c0b777&hl=en&sxsrf=

Puro becomes the epitome of resilience and humanism, who ultimately rises above narrow religious definitions to champion humanity. Puro was a very precious child to her mother before marriage, and her mother expresses her sense of fear about her marriage in the following verse:

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Mother's heart was heavy just to think about her departure to her in-law's home, and she starts to sing:

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— Pinjar, Amrita Pritam (18)

Literature and cinema are both the guiding poles to represent life through different genres and modes. The present research article primarily needs to make a comparative analysis of literary text and cinematic structure with specific reference to the following points: characters, setting, inner thoughts, dialogues, themes, etc. Firstly, the important features of the literary narrative structure of a text rely primarily on written language or and internal reflection, whereas cinematic structure uses visual imagery, sound, and editing to build a story.

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Literary texts use words, descriptive style and pacing to create mental pictures in the reader's mind; on the other hand, cinematic structure or films communicate through camera angles, lighting, set design, musical scores and sound effects. Books give direct access to characters' thoughts, feelings and private motives, whereas camera controls what the audience looks at and when, guiding the viewer's focus dynamically. A literary narrator can be first-person or omniscient, maintaining a fixed or deep psychological viewpoint, while feature films commonly use a three-act set-up (introduction to goals, obstacles, and final resolution or a four-act breakdown setup, complication, evolution of plot, and climax.

The process of major transformations from page to screen requires major shifts in how characters, internal thoughts, and storytelling are communicated to the audience. Feature films make major transformations like compromising, reinterpretation, localisation, externalisation, simplification, contemporary emphasis, and possible modification.

Feature films have to structurally condense with time limits, forcing creators to cut/shorten the subplots, simplify secondary characters, and skip long backstories. Direct, cerebral, or philosophical themes in novels often get traded for faster-paced external action, dramatic confrontation, or visually spectacular films. Films are the representatives of the prevalent modern and contemporary ideologies happening dramatically occurring in the society at the multidimensional level of social, political, religious, psychological, geographical, and many more parameters. Both the literary text writers and the film directors of movies are the foundational forces to project the voice of the multi-layered social fabric of common people. In the modern scenario—for example, a literary text/novel written by Aravind Adiga entitled *The White Tiger* has inspired the adaptation by director Ramin Bahrani in 2021.



Figure 13
https://www.google.com/search?q=pink+movie+images&sca_esv=aac817e677c0b777&hl=en&sxsrf=

The White Tiger, a black comedy drama film written and directed by Bahrani and starring Adarsh Gourav, (Balram) Priyanka Chopra Jonas, (Pinki Madam) and Rajkummar

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Rao, (Ashok) was available on the Netflix platform. Adiga's *The White Tiger* is a dark satirical critique of modern India's socio-economic disparities, focusing on the moral compromises required to escape the systematic hegemony of poverty.



Figure 14
https://www.google.com/search?q=pink+movie+images&sca_esv=aac817e677c0b777&hl=en&sxsrf=

The basic platform of the novel is based on the concept of 'Dialectical Materialism' by Karl Marx and the concept of class struggle, signifying that the external manifestations of the thematic concerns of literary texts are the underlying important platform defining and justifying the core values of both the literary text and its film representation.

Interpretation of Adiga's novel under the critical lens of Derrida's philosophy divides India into two worlds. The 'Darkness' represents the impoverished, rural heartland plagued by underdevelopment, exploitation, class struggle, and socio-economic deprived section, while the 'Light' represents booming urban centers of wealth and modernisation. The central metaphor, 'The Rooster Coop,' explores the conditioned servitude of the lower classes in India. Balram, the protagonist of the novel and hero of the movie, transforms from a submissive servant to a wealthy, murderous entrepreneur. It illustrates that power belongs to those willing to become as corrupted as the system to which they oppose.

Balram's journey involves shedding his given anonymity (Munna or boy) and assuming a new identity of Ashok's, lacking his dead master's name, to rewrite his destiny. Balram's transformation symbolises a radical, albeit morally compromised, rebellion against the predetermined role assigned by the traditional conservative, exploitative class and caste system. The title of the novel and movie focuses upon action and achievement rather than thinking and suffering. A famous quote by Wole Soyinka, "A tiger does not shout its tigritude; it acts," and "The tiger does not roar from fear, but for aim" mean let your actual

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work and achievements speak for themselves instead of boasting about what you plan to do. And taking your time to be quiet or patient is a strategy, not a sign of weakness.

The different ideologies, theories, and concepts are the germinating point of literary texts of all genres, and if they are related by the filmmakers and directors, then there can be the best interpretation and source of ideas for all common people of society irrespective of all types of discrimination. Edward Said has submitted appropriately by analysing the ideology of the process whereby ideas like people travel from one geographical and historical setting to another. For the sake of example, the 'Queering Cinema' is the currently representative cinema in modern times supported by an institutional apparatus of university courses and conferences, reputed journals and specialist film festivals.

Eve Kosofsky Sedgwick has theorised this idea, stating the ambiguity to refer to any cultural situation in which same-sex relationships are endowed with the highest emotional and symbolic value. Bershiff and Griffith gathered a large number of behaviours and personalities that came before the sign of queerness:

The term queer in this new sense is intended not only to acknowledge that there are many different ways to be gay or lesbian, but also to encompass and define the other sexually defined minorities for whom the labels 'homosexual' and-or 'hetero-sexual' are less than adequate: bi-sexuals, cross dressers, transgendered people, interatial couples whether homo-sexual or hetero-sexual, disabled sexualities, sadomasochistic sexualities whether homo-sexual, or hetero-sexual, etc. Even heterosexuals can be queer—the so-called straight queer—because queerness as a theortical concept and encompasses all human sexual practices while rejecting the opposing binary hierarchies of sexuality and gender that currently govern our understanding of them. (Woods, 247)

Indian cinema is full of such examples like *Fire* (1996). Sita and Radha are young Indian women whose husbands either practice celibacy or have mistresses instead of being with their wives. This situation leads them to form an intimate, passionate relationship amidst a close-minded society. Films like *Do Paise Ki Dhoop: Chaar Aane Ki Baarish*, casting Manisha Koirala, Rajit Kapur, *Bedhadak Hoi* (2022), etc.

Conclusion

The present research paper entitled *From Page to Screen: Adaptation of Indian Popular Literature into Contemporary Cinema* completes a journey of literary text written on the page, read by readers, to film/cinema viewers. It means the shifting of an audience from text-based, imaginative consumption to visual, passive, or interactive screen-based engagement.

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The key differences of both these means of representation of art/genre maintain a cognitive processing difference. Like reading requires active decoding of symbols (words) to construct mental images, whereas viewing is heavily dependent on direct visual and auditory processing, which can feel more immediate but less imaginative. In the current fast-changing scenario, audiences also encounter adaptations through YouTube, OTT platforms, Instagram, trailers, reviews, social media, and fan communities. This research article has also discussed the investigations of popular novels becoming attractive for filmmakers for successful commercialization.

The question is like this: Does a film simplify the novel to reach a mass audience? How do stars influence characterisation? Does commercial cinema alter literary complexity? The adaptation of a literary text into any genre, whether film or theatre, represents an adaptive process with multifaceted goals and motifs that reflect the perspectives of people from various occupations.

The present research article has purposefully discussed the problematizing aspect of gender, class, caste, and identity in the cinematic adaptation by evaluating whether these adaptations preserve, challenge, simplify, and modernize the concepts of marriage, sexuality, patriarchy, economic social inequality, social hierarchy, regional, religious, linguistic identity, etc. The present research article has cited the examples of R.K. Narayan's *The Guide*, Aravind Adiga's *The White Tiger*, Amrita Pritam's *Pinjar*, and Vikram Sethi's *A Suitable Boy,* and all these are adaptations by film directors and makers from literary scenarios or pages, and they successfully retained the elements of source-transforming literary narration through image, sound, editing, and performance.

On page perspective, fancy genre and the creative writer spontaneously flow and dive into the myriad personal experiences of thoughts and emotions in order to transform them from personal to impersonal or subjective to objective through his/her negative capability and self-annihilation. The life's everlasting and dynamic perspective as depicted by literary creative writers is adapted by filmmakers, recreating it as an alive presentation on screen.

The contemporary Indian cinema does not simply reproduce popular literature; it re-reads, re-imagines, and re-contextualisms it.The concluding parameters of this research article are entirely open-ended, dynamic, ever-changing, lively, and adaptable. It becomes both a continuation of literary text and an independent cinematic creation. Conspicuously, the present research article formulates and generates the idea that literature on 'page' and cinema on screen can provide the protagonist and characters and film actors the conducive platform to live 'many lives' within a 'life', where they can experience different parameters of life through these experiences.

Objectives of the Paper

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The objective of the present research paper, *From Page to Screen: Adaptation of Indian Popular Literature into Contemporary Cinema,* has purposefully highlighted the following points:

- Formation of an everlasting bond between human beings, literature and aesthetic representation of life in any genre of literature describing the active, universal, and realistic characteristics of life.
- Adaptation is approved as a artistic revolution from page using the interpretation and on screen. The present research article has tried to issue or problematise that how these transformations tell about the changing set-up of Indian society and culture.
- Negotiating the impact of modern social and cultural contexts on up-to-date audiences. The added discussion about that can be measured as an adaptation being considered as independent artistic work rather than merely imitative of text.
- The present paper is an attempt to display extensively how current Indian literary adaptations across the genre and linguistic/cultural contexts, particularly from the outlook of re-evaluation of popular literature for present cinematic audiences.
- The central idea of the objective can be summed up by this perspective that the modern Indian cinematic adaptations of popular literature should not be considered merely in terms of fidelity to the source of literary texts; rather, they constitute the processes of cultural translation and creative re-interpretation through which the ideology, narrative, characterisation and contemporary contexts are transformed to meet the sensibilities and expectations of contemporary audiences.

Literature Review of the Paper

The present research paper has been systematically analysed to establish the relationship between 'page of literary text' and the screen of 'film/cinema'**,** and the critical gaps, with enunciative and pertinent discussions on the primary sources, have been justifiably done. The research article attempts to centralise the Indian cinematic adaptation of popular literature into the 'creative reinterpretation' of films for contemporary audiences. All the depicted literary texts through which the films have been made are enriched with contemporary perspectives of all their domains of life. The research analysis of the paper includes the following primary resources:

- R. K. Narayan— The Guide
- Amrita Pritam — Pinjar
- Aravind Adiga — The White Tiger
- Vikram Seth— A Suitable Boy
- Movies — Thappad, Fire, Pink, Guide, The White Tiger, Haseen Dillruba, A Suitable Boy, Do Paise Ki Dhoop: Chaar Aane Ki Baarish
- Peter Barry — Beginning Theory (An Introduction to Literary and Cultural Theory)
- Tim Woods — Beginning Postmodernism

- Andrew Dix — Beginning Film Studies
- R. K. Narayan—R. K. Narayan and His Social Perspectives
- G. N. Devy—Indian Literary Criticism (Theory and Interpretation)
- Sravani Biswas—A Study of R. K. Narayan's Novels: A Celebration of the Carnival.
- Gauri Shanker Jha — Current Perspectives in Indian English Literature.
- Christopher Butler — Postmodernism: A Very Short Introduction.

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