

Cultural Politics of Adaptation: A Study of Textual Intervention in the Transformation of Novels into Scripts for Films

Thesis Submitted to University of Calicut
in Partial Fulfilment of the Requirements for the
Degree of Doctor of Philosophy in English Language and Literature

By

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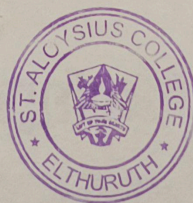
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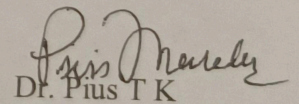
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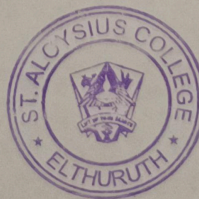
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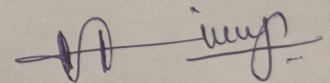
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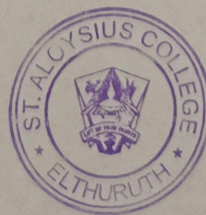
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ACKNOWLEDGEMENT

I express deep gratitude to the Almighty for the multitude of blessings bestowed upon me throughout my journey.

With immense and sincere gratitude, I would like to make a special mention of my research supervisor, Dr Pius T K, who extended whole-hearted support and guidance throughout the course of my Ph.D programme. He had been a constant pillar of support, providing valuable suggestions and remarks at each and every stage of the thesis preparation. His expert guidance and suggestions were instrumental in the progress of the thesis work as well as its meticulous and timely completion.

I am grateful to the current Principal of St Aloysius College, Thrissur, Dr. Chacko Jose P, and the former Principal Dr. Fr. Babu K T, for having given me the opportunity to pursue this degree and the required assistance for the smooth conduct of my research. I also thank Dr. Betsy Paul, Director, Research Centre for her immense support.

I take this opportunity to thank the current Head of the Research and Postgraduate Department of English, St Aloysius College, Mr. Jaison Jose P, the former HoD, Dr. Thomas John, and all the other faculty members of the department.

I am indebted to the dedicated service rendered by the UGC librarian Ms Vineetha Davis and the library staff of St. Aloysius College for their support during the course of thesis preparation especially in the collection of data and research materials. I also express my sincere thanks to the office staff of St. Aloysius College, Thrissur as well.

I express my gratitude towards my colleagues at MES Keveeyam College, Valanchery, for their support in my endeavor; the sudden demise of my beloved 'iron lady' was totally unexpected though.

My heartfelt gratitude to all the research scholars of the department, especially Silpa, Arathi, Anju, Anita, and the many others, who helped me explore new opportunities and enhance my expertise as a scholar and an individual. I would also like to convey my gratitude to the doctoral committee members whose suggestions were helpful in the improvement of the thesis.

The process of embarking on this research project has been challenging, demanding, and occasionally exasperating. Without the benevolence, selflessness, and unwavering love of the compassionate individuals surrounding me, accomplishing this would have been utterly unattainable. No words can express my heartfelt emotions for my family members, especially my mom and dad, for tolerating me for all these years. This dream would not have been a reality without the staunch support of my mother-in-law, my beloved husband, Stylesh Raj and my 'techy' co-sis. Lots of love to my dear daughter for enduring all my mood swings, patiently. This would not be complete without thanking my best friend, well-wisher and my 'emotional punch bag', Sabina Ms.

Sivya Vasudevan K K

DEDICATION

Achan, Amma, Styluettan, Sawanikutty and Tuttu

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ABSTRACT

In this research, Rob Pope's theory of Textual Intervention is explored, along with various methods that's been used to apply this theory to different novels to adapt the novel for a motion picture. A novel may be too lengthy, with numerous characters, situations, or plots. A novelist or an author has the freedom to think, imagine, and put it into words, even if it has mounted too much. However, the scriptwriter must adhere to the movie's time limit in a sense. For this purpose, he will have to engage in various procedures, like omitting characters he assumes are unnecessary for the story, adding certain characters together, or including a new character, depending on the requirement. He is obliged to get into the deeper levels of meaning in a text, invade it from every aspect, and thus strive to produce something new to be presented before the spectators.

This research, "Cultural Politics of Adaptation: A Study of Textual Intervention in the Transformation of Novels into Scripts for Films", explores the intricate relationship between culture, politics, and literature in the process of adapting English novels into scripts for Tamil films. Focusing on the cultural politics that surround the textual intervention in adaptation, this study investigates the creative choices, modifications, and negotiations made during the transformation of literary works into cinematic narratives. Examining selected English novels, *Madame Doubtfire* by Anne Fine, *Sense and Sensibility* by Jane Austen, and *Misery* by Stephen King, and their corresponding Tamil film adaptations, this research sheds light on the multifaceted dynamics of intercultural exchange, translation, and representation. The choice of English novels alone (original text), and also the use of Tamil movies as the adapted culture (thereby sticking to a specific culture alone), is one of the limitations of this research.

The study investigates the motivations behind the selection of particular English novels for adaptation, the creative decisions made to bridge the cultural gaps between the source material and the target audience, along with the negotiation of cultural identities within the transformed narratives. Additionally, it explores the reception and impact of these adaptations, considering how they contribute to the evolving cultural landscape of Tamil cinema and its engagement with global literary traditions.

This research is significant as it provides insights into the cultural politics of adaptation, showcasing how the transformation of English novels into Tamil film scripts becomes a platform for negotiating and contesting cultural values, norms, and ideologies. In the process of examining the textual intervention in the adaptation process, this study illuminates the complexities of intercultural dynamics and the ways in which literature and cinema intersect to shape cultural imagination.

Screenwriters often have this tendency to stick to the original story by making a few changes to the real novel. If the scriptwriter belongs to an entirely different cultural background, and his effort is to make a movie for 'that' audience, then the cultural acceptance of the novel also has to be taken into account. Here comes the 'cultural politics' of the scriptwriter into play. Even if the novel is set in a Western background, the scriptwriter is forced to think from the perspective of the audience, before whom he is going to present his work.

To make this idea clear, three novels have been selected; each novel has two sets of adaptations, one in the Eastern scenario, here South-Indian, and the other in the Western scenario, here English novels or films. The novels chosen for this purpose are, *Madame Doubtfire* by Anne Fine, *Sense and Sensibility* by Jane Austen,

and *Misery* by Stephen King. *Madame Doubtfire* was adapted into the Robin Williams starrer movie *Mrs. Doubtfire*, directed by Chris Columbus, and also the Tamil movie starring Kamal Hassan 'in and as' *Avvai Shanmughi*.

The next novel, *Sense and Sensibility*, has two movies – the Tamil movie *Kandukondein Kandukondein*, directed by Rajiv Menon, and the English movie *Sense and Sensibility*, released in 1995 by the Taiwanese director Ang Lee, for which the script was written by the actor Emma Thompson. This adaptation is widely acclaimed by critics that it is the best film adaptation of this novel. The novel is similar in character portrayal and situations in the English adaptation, but in the Tamil movie, taking the Tamil audience into account, many concepts had to be changed.

Similarly, in the making of the movie *Misery* by Rob Reiner, except for one or two scenes, the movie is in sync with the novel; but its Tamil adaptation, *Julie Ganapathi*, has some sentimental elements like family and other relationships coming in. So, to be precise, we have to keep in mind the idea that the background of a movie may change depending on the cultural background of the scriptwriter, especially if the novel is being made into a movie for a foreign audience.

The research employs a multi-dimensional approach, analyzing the textual modifications, translational challenges, and cultural negotiations that occur during the adaptation process. By exploring the adaptations of select English novels into Tamil scripts, such as examining how themes, characters, and cultural contexts are translated or modified, this study sheds light on the negotiation of cultural identities and power dynamics within the realm of adaptation.

To make this study complete, the Audience Reception Theory by Stuart Hall was taken into account, apart from the theory of Textual Intervention. Since movies

are 'show business', the female bodies are objectified for the gratification of the male audience, and so the Male Gaze Theory by Laura Mulvey was also taken into consideration. The idea is that "men do the looking and women are to be looked at", as she says in her essay on Male Gaze in her seminal work "Visual Pleasures and Narrative Cinema." The only criterion is that the onlooker should be a man; whether he is a 'homo' or 'hetero' is out of the picture.

The novels are chosen based on a time frame, the Tamil adaptations of these novels were released in the time period ranging from 1996 to 2003, a span of seven years, with a difference of four and three years between each movie. The first movie, *Avvai Shanmugi*, was released in 1996, *Kandukondain Kandukondain* was released in 2000; and *Julie Ganapathi* was released in 2003. This will help to make the study more specific and to the point.

Chapter I

Introduction

The research study analyzes how literary texts are adapted and transformed into scripts for films. In many cases, adaptations of the original texts are done in order to make the literary classics of the period more accessible to the general public. A literary adaptation converts a literary source, like novels, short stories, or poems, to another genre or medium, like films, or stage plays, thus leading to a creative evolution of the source text. Earlier, viewing cinema that was adapted from a literary source was considered inferior entertainment, when compared with the aesthetic experience of reading a literary text. However, this preference has changed over time owing to the popular appeal of the film and the scholarly approach to it as a literary text. As soon as cinema proved to be an effective narrative medium, it gained momentum.

The sales volume of many popular works increased at a considerable rate after the release of their adaptations, proving this fact. Several new ideas shared or linguistic terminologies used, may not be comprehensible to the common masses or to those who are not familiar with reading high fiction. To make the storyline entertaining, a perfect literary adaptation is the ideal solution. People will find books easy to read after viewing the adaptations of those works. While converting a novel into a script, numerous factors like time constraints, the number of characters, etc. will have to be considered. Some characters, as well as scenes, will have to be omitted. In order to communicate the story efficiently with prospective viewers, the script will need to include digital effects that are not present in the novel.

A literary text adapted for use in film should always take into consideration the needs and desires of its possible viewers. Here, the adapted text aims to absorb its audience into the realm of literature and imprint an experience in the mind's eye. Hence, a scriptwriter invariably seeks various interactive and intervening strategies for popular appeal. An adapted text is also the product of a multitude of psycho-social, political, and cultural forces influencing the agent of transfer.

Each character in a well-written script has unique speaking patterns, which is comparatively more evident than in the narration, on the other hand, a script is found in its description. Even if it is occasionally necessary for a play's narrator to explain exposition, a scriptwriter typically views this as a lame excuse. The conversation and action should ideally allow audiences to infer the context. A well-placed line and literary devices help the reader be in sync with the plot and remain engaged; authors employ methods like foreshadowing, soliloquy, symbolism, and many others to provide the reader with hints. It is vital to illustrate the story of development and self-realization through the writing's events and imagery and to ensure that the message may be communicated without being stated and repeated.

Well-crafted scripts make sure that at the end of the script, questions are left unanswered and conflicts are left unresolved at the end of each act; so the audience will keep coming back for more out of curiosity. However, when one decides to adapt a novel, the most critical step is transforming the script into a visualization of the author's creativity. A script for a film cannot be conceived without its audio-visual component, as there is no writing about what the character is feeling or thinking; one has to show it through visuals, behavior, actions, and dialogue. Novels can explore the back stories and histories of characters and take up as much space as the writer's

aesthetic judgment allows. In a screenplay, one's back story must be woven into the current story or shown in a flashback in a confined space. Whereas novels can jump time periods easily and don't always have to be linear or structured. With screenplays, there should usually be a clear structure, and there needs to be a really good reason for a screenplay to be narrated non-linearly. With novels, one gets a book jacket or a mini-synopsis on the back that will tell the reader immediately if this is a book to read or not. With screenplays, this isn't the case. The first page of a book is important since it has to appeal to readers to read further. The first page of a screenplay matters the most.

1.1 Textual Intervention

Textual intervention refers to any deliberate changes, modifications, or reinterpretations made to a literary text during the process of adaptation from one medium to another. This process commonly occurs when a novel is adapted into a film, television series, play, or other form of visual or performative media. When a novel is adapted, various elements of the original text may need to be modified or reimagined to suit the requirements and constraints of the new medium. These interventions can include alterations to the plot, characterization, dialogue, setting, or structure of the story. The aim is often to enhance the visual and auditory aspects, improve pacing, simplify complex narratives, or accommodate the limitations of the target medium.

Textual intervention can significantly affect the adaptation of a novel, and its impact varies depending on the specific choices made by the adapters. Some adaptations strive to remain faithful to the source material, seeking to preserve the essence of the original story, themes, and characters. Others may take more creative

liberties, introducing substantial changes or reimagining the narrative to better suit the new medium or to offer a fresh interpretation.

The process of textual intervention in adaptation can generate debates and discussions among fans, critics, and scholars. Some may appreciate innovative approaches that bring new dimensions to the story, while others may criticize deviations from the source material as being unfaithful or disrespectful. Ultimately, the success of an adaptation depends on various factors, including the skill of the adapters, their faithfulness to the core elements of the original work, and the audience's reception of the resulting adaptation.

1.2 Literary Adaptation: Theory

A literary adaptation transforms a written work, such as a novel, play, or poem, into a different medium, such as film, television, or theater. A literary adaptation transforms a written work, such as a novel, play, or poem, into a different medium, such as film, television, or theater.

Many famous novels were adapted from time immemorial; even in the silent era of film history, one of the earliest novels, like *Tom Jones*, was adapted for the screen. Certain plays of Shakespeare were adapted many times into movies regardless of time and language boundaries; for instance, *Hamlet*, as an example, was adapted into English, later into Malayalam, a Hindi movie named *Hyder* is the loose adaptation of the play, etc. This trend continues even today with the adaptation of many recent works like 'Where the Crawdads Sing' (2018) by American Zoologist Delia Owens.

These examples illustrate how literary adaptations can successfully translate written works into a variety of media by capturing the essence of the original while utilizing the unique strengths of the medium of adaptation. Adaptations can offer new perspectives on familiar stories and reach a broader audience.

Literary adaptations, such as film or television adaptations of novels, have the potential to significantly impact the sales volume of the original work. While there is no guarantee that all adaptations will result in increased sales, successful adaptations can generate substantial interest in the source material and lead to a boost in book sales. When a popular novel is adapted into a movie or TV series, it often attracts a broader audience beyond the book's original readership. The visual medium can bring the story to life, create buzz, and generate new fans who may not have been aware of the book previously. These new fans might be inspired to pick up the original novel, thereby increasing its sales volume. Additionally, adaptations can revive interest in older works or introduce them to a new generation of readers. A well-executed adaptation can create a renewed buzz around the source material, leading to increased sales of the novel.

It's worth noting that the impact of a literary adaptation on book sales can vary depending on various factors, including the popularity and quality of the adaptation, the marketing efforts surrounding it, and the overall appeal of the story. Not all adaptations are successful in boosting book sales, and some adaptations may even receive mixed reviews or fail to resonate with audiences, which can result in limited effects on sales. Overall, while there is no guarantee that every literary adaptation will increase the sales volume of a novel, a successful and well-received adaptation can certainly have a positive impact and attract new readers to the original source material.

1.3 Cultural Politics of Adaptation

The cultural politics of adaptation refers to the complex dynamics involved in the process of adapting literary works, films, or other cultural artifacts from one medium to another. It involves examining the social, political, and ideological implications of these adaptations and the power relationships that shape them.

Here are some key aspects to consider when discussing the cultural politics of adaptation:

1.3.1 Representation

Adaptation raises questions about how cultural identities and experiences are represented. It involves decisions about casting, character portrayals, and narrative changes, which can reflect dominant cultural norms or challenge them. The politics of representation come into play when considering issues such as race, gender, sexuality, and class.

1.3.2 Cultural Ownership

Adaptation often involves cultural artifacts that are considered part of a particular community or tradition. The process of adaptation raises questions of who has the authority and power to interpret and adapt these works. It can lead to debates over cultural appropriation, authenticity, and the responsibilities of the adapters towards the source material and the communities associated with it.

1.3.3 Cultural Hegemony

Adaptation can reinforce or challenge dominant cultural norms and power structures. It is important to examine the social, economic, and political forces that influence the decision-making processes behind adaptations. Mainstream adaptations

tend to favor commercially successful works, which can perpetuate dominant narratives and marginalize alternative perspectives.

1.3.4 Adaptation as Interpretation

Adaptation is not simply a direct transfer of a story from one medium to another but involves interpretation and reinterpretation. Adapters make choices about what elements to emphasize, omit, or change, based on their own perspectives and the perceived needs of the target audience. Adaptation is the process of making choices that shape the message and impact of the adapted work, which are influenced by cultural and ideological factors.

1.3.5 Audience Reception

A variety of cultural and individual perspectives influence how audiences receive adaptations. Different audiences may interpret and respond to adaptations differently, depending on their cultural backgrounds and personal experiences. The cultural politics of adaptation involve analyzing how audiences engage with and make meaning from adapted works.

It is important to recognize that the cultural politics of adaptation are complex and multifaceted. Different adaptations can have different political implications, and the power dynamics involved can vary depending on the specific context and the stake holders involved. Analyzing the cultural politics of adaptation helps us understand how the process of adapting cultural works is intertwined with broader social and political dynamics.

1.4 Audience Reception Theory by Stuart Hall.

Audiences see adaptations, and opinions on them may change depending on the audience member's cultural background and personal preferences. Depending on their cultural upbringings and individual experiences, various audiences may perceive and react to adaptations in different ways. Analyzing audiences' interactions with and interpretations of adapted works is a key component of this study dealing with the cultural politics of adaptation. Since this is the case, it can be concluded that audience reception plays a vital role in the process of adaptation. So, let's analyze the Audience Reception Theory by Stuart Hall for this purpose.

The study of media and its effects on society has been a subject of immense interest among scholars for decades. One significant perspective that emerged in the field of media studies is the Audience Reception Theory, which analyzes how audiences interpret and respond to media messages. Among the influential figures in this area of research, Stuart Hall, a renowned cultural theorist, made substantial contributions to our understanding of audience reception. This study is an attempt to delve into Stuart Hall's Audience Reception Theory to prove this idea.

For instance, in the novel *Sense and Sensibility* by Jane Austen, as well as in the English movie adaptation, the theme of 'the law of inheritance' is portrayed, and this is widely acceptable to the western audience; but when it comes to the Indian context, the situation is totally changed according to the level of reception by the South-Indian audience. Similarly, the concept of an ideal marriage and family is highlighted in *Julie Ganapathi*, according to the tastes of the Tamil audience; but there are no such characters in the movie *Misery*.

Stuart Hall was a Jamaican-born British cultural theorist who played a pivotal

role in the development of cultural studies. Born in 1932, he was a founding figure of the Birmingham School of Cultural Studies and the Centre for Contemporary Cultural Studies at the University of Birmingham. Hall's work sought to challenge traditional notions of media effects and emphasize the active role of audiences in the interpretation and meaning-making process.

1.4.1 Encoding and Decoding:

One of the central concepts of Hall's Audience Reception Theory is the notion of encoding and decoding. Hall argued that media messages are encoded with specific meanings by producers, reflecting their ideologies, values, and cultural contexts. The audience, however, decodes these messages rather than passively absorbing them. Hall proposed three primary modes of decoding: dominant, negotiated, and oppositional.

1.4.1.1 Dominant Reading:

Media producers encode a message that is accepted and agreed upon by the audience, this is how dominant reading aligns with the prevailing social norms, values, and ideologies.

1.4.1.2 Negotiated Reading:

Here, the audience acknowledges some aspects of the intended message but also brings their own personal perspectives and experiences to interpret it. This reading indicates a partial agreement with or acceptance of the encoded message.

1.4.1.3 Oppositional Reading:

In this mode, the audience actively rejects or challenges the encoded message, interpreting it in direct opposition to the intended meaning. This reading

often emerges from marginalized or subcultural groups that hold divergent ideologies or perspectives.

1.4.2 Preferred and Oppositional Readings:

Hall's theory also emphasizes the role of power relations in media consumption. He argues that media texts are often constructed with a preferred reading in mind, reinforcing the dominant ideologies and maintaining the status quo. However, audiences have the agency to resist or reinterpret these messages through oppositional readings. This understanding acknowledges the complex interplay between media, power, and audience agency.

1.4.3 Reception Contexts and Determinants:

The reception of media messages is influenced by a variety of factors, including social, cultural, and historical contexts, the audiences' interpretations are influenced by their social status, identity, and experiences. For example, different racial, gender, or class groups may decode media messages differently based on their specific life realities and cultural backgrounds.

1.4.4 Reception Theory in the Contemporary Media Landscape:

Hall's Audience Reception Theory continues to be highly relevant in today's media landscape, which is characterized by an unprecedented proliferation of media platforms and an increasing diversity of audiences. The theory provides a framework for understanding how audiences engage with a wide range of media, including television, film, social media, and online content. It emphasizes the active, creative, and sometimes resistant nature of audience responses, challenging the notion of passive media consumption.

So, to conclude, it is argued that Stuart Hall's Audience Reception Theory has significantly influenced the field of media studies, shedding light on the complex ways in which audiences interpret and respond to media messages. By emphasizing the active role of audiences, the theory encourages us to recognize the diversity of meanings and interpretations that emerge from media consumption. Understanding the dynamic relationship between media, power, and audience agency is crucial to navigating the complexities of today's media landscape and promoting critical media literacy among individuals and communities.

1.5 Research Problem

This research problem aims to investigate the cultural politics that shape the adaptation of English novels into Tamil film scripts. It explores the textual intervention and transformation that occur during this process, taking into account the cultural, social, and political factors that influence the final script. The study will delve into the complexities of this inter cultural adaptation, analyzing the choices made in terms of character development, plot modifications, language translation, and overall narrative transformation.

Potential areas of exploration within this research problem could include:

1.5.1 Cultural Influences:

Investigating the cultural elements that are modified, added, or omitted during the adaptation process to suit the Tamil film context, could involve analyzing the portrayal of cultural practices, traditions, and social norms in the original novels and how they are represented in the adapted scripts.

1.5.2 Political Factors:

Examining the political dynamics that impact the adaptation process, such as censorship regulations, government policies, and ideological considerations. This could include analyzing instances where certain themes, narratives, or dialogues are altered or excluded due to political sensitivities.

1.5.3 Language and Translation:

Exploring the challenges of translating English literary works into Tamil, considering the linguistic and cultural nuances that need to be preserved or modified. This could involve studying the strategies employed by scriptwriters to ensure effective communication and cultural resonance in the target language.

1.5.4 Audience Reception:

Investigating how the adaptation of English novels into Tamil film scripts is received by the Tamil-speaking audience. This could involve conducting surveys, interviews, or analyzing critical reception to understand how the audience perceives and interprets the adapted narratives and whether the cultural politics of the adaptation process influence their reception.

1.5.5 Authorial Intent and Creative Agency:

Examining the role of authors, scriptwriters, directors, and producers in the adaptation process and how their creative choices are influenced by cultural politics. This could involve analyzing interviews, production notes, and behind-the-scenes accounts to understand the negotiation of creative agency and the interplay between the original authors' intentions and the adaptation process.

The research problem focuses on investigating the role of cultural politics in shaping the adaptation of literary works into different mediums such as film, television, or theater.

Cultural politics encompass various factors, including ideological, socio-political, economic, and historical influences, which can significantly impact the adaptation process. By conducting a comparative analysis, the study aims to explore how these cultural politics vary across different countries or regions and examine their effects on the creative choices made during adaptation. By addressing this research problem, scholars can gain insights into the intricate dynamics between culture, politics, and adaptation, offering a deeper understanding of how literary works from one cultural context are transformed into scripts for films in another cultural context.

1.6 Research Methodology

In order to make this research possible, one can engage in different methods. Some of the methods that can be made use of, is mentioned below:

1.6.1 Literature Review:

Conduct an extensive review of existing literature on cultural politics, literary adaptation, and related disciplines such as film studies, cultural studies, and literary theory.

1.6.2 Comparative Analysis:

Select a diverse set of literary adaptations from different cultural contexts (e.g., Western literature adapted in Eastern countries and vice versa) and analyze them through qualitative methods.

1.6.3 Interviews and Surveys:

Conduct interviews with filmmakers, writers, producers, and other relevant stake holders involved in the adaptation process to gain insights into their decision-making process and the influence of cultural politics.

1.6.4 Critical Analysis:

Apply theoretical frameworks and critical approaches to analyze the chosen literary adaptations and their cultural-political contexts.

To be precise, this research will contribute to the understanding of how cultural politics shape the adaptation of literary works. By examining the interplay between cultural politics and creative decision-making during adaptation, the study will shed light on the complexities of cross-cultural adaptations and offer insights into the negotiation between artistic expression and cultural contexts. The findings can be valuable for filmmakers, writers, scholars, and cultural policymakers involved in the adaptation process, enabling them to navigate the challenges posed by cultural politics and foster a more nuanced and culturally sensitive approach to literary adaptations.

1.7 Hypothesis

The degree of cultural politics in the process of adapting selected English novels into scripts for Tamil films is influenced by the interaction between textual intervention and the socio- cultural context, which results in the cinematic representation of the source material negotiating cultural identities and power dynamics.

1.7.1 Cultural Politics:

The research hypothesis focuses on exploring the cultural politics involved in the adaptation process. It suggests that the transformation of English novels into Tamil film scripts involves complex negotiations of cultural elements, representations, and power dynamics.

1.7.2 Textual Intervention:

The hypothesis posits that the degree of textual intervention, such as modifications, omissions, additions, or reinterpretations, influences the cultural politics of the adaptation. By examining the nature and extent of textual interventions, the study can understand the impact on cultural representation and the negotiation of identities.

1.7.3 Socio-cultural Context:

The hypothesis recognizes the importance of the socio-cultural context within which adaptation takes place. It suggests that the cultural politics of the adaptation process are shaped by the specific social, historical, and political factors that influence the Tamil film industry and its relationship with the source material.

1.7.4 Cultural Identities and Power Dynamics:

The hypothesis highlights the significance of cultural identities and power dynamics in the cinematic representation of the adapted novels. It posits that the adaptation process involves a negotiation between the cultural identities and power dynamics of the source material and the target culture, as represented in Tamil cinema.

By examining the interplay between textual intervention, socio-cultural context, and the negotiation of cultural identities and power dynamics, the study aims

to shed light on the cultural politics of literary adaptation in the context of transforming selected English novels into scripts for Tamil films.

1.8 Scriptwriting.

An altered or revised version of a text, musical composition, etc. that has been modified for shooting, broadcasting, or production on stage is referred to as an adaptation in the media context. Numerous experts in the field have written articles that explore and clarify how the nature of adaptation relates to both literature and film. The renowned cinema theorist Bela Balzas advances the notion that the film screenplay is a completely new literary concept in his key article, "Theory of the Film: Character and Growth of a New Art." A novel, or any other work for that matter, in his opinion, makes the ideal starting point for any scriptwriter to modify to suit his needs. A "new artistic version" is created when a scriptwriter takes an idea or theme from the original literary work and updates it by adding or removing particular elements or characters.

In her book *Adaptation and Appropriation*, Julie Sanders defines adaptation and appropriation as follows:

[...] adaptation is a specific process involving the transition from one genre to another, including the dramatization of prose narratives and prose fiction as well as the inverse movement of turning drama into prose narrative. (Sanders, 9).

Susan Hayward classifies three types of adaptation in her book *Cinema Studies: The Key Concepts*. She contends that the adaptation of literary greats falls within the first category. The more conventional approach is this. The adaptation of plays falls under the second category, and the adaptation of modern fiction falls under the third. Because there are fewer elisions in play adaptations than in novel

adaptations, the second of these three is the most frequently used. A screenplay concentrates on conveying the literal, visual components of the story rather than the inner thoughts of its characters, in contrast to a novel or short story. The goal of screenwriting is to evoke these feelings and thoughts through symbolism, action, and subtext. The mere term "structure" (struct) has two definitions: 1) to build and 2) the relationship between the parts and the whole (the entire story and the various aspects that make up the story). Screenplays have a linear structure. Since films are essentially "show businesses," it is crucial to preserve the connection between the individual components and the overall work.

Speaking about events or tales is precisely what a novel does: likewise, a film is a medium that tells stories, even if the narrative is usually obscured by characters, circumstances, facts, or themes. It ought to pique our interest and pique our curiosity. A movie needs compelling storylines. It is essential to select a play that can be presented without words using cinematic images or motions. Action can take place in two different ways: in the 'mindscape' of dramatic action (the action occurs inside the character's head), and in the 'language' of dramatic action (the spoken words reflect the characters' feelings, actions, and emotions). This selected play in a realistic setting will aid in the creation of a quality film.

Breaking the story into different acts is another easy way to develop a good script. For this purpose, the story can be broken into three different acts as follows:

In the first act, the beginning of the script deals with the dramatic context, which is known as the 'Set- Up'. The situation is set up, and the characters are introduced. The initial information is provided.

In the second act, the story is developed through the development of situations

and relationships. It is in this act that the actions of the characters further the story, and thus the actions lead to the climax. Act II is confrontation of the character's dramatic needs, it can easily create obstacles to them, and the character is forced to overcome each obstacle to achieve his/her dramatic needs. In a good screenplay, 'conflict or obstacles' are purposely created for the characters so that they will find it difficult to meet their objective, or what is technically called 'dramatic need' and thus action is stimulated. Action is the foundation for any screenplay. Thus, 'confrontation' is created.

In the third act, however, the decisions or actions made by the characters or his actions will lead to the unraveling or resolving of the situations. This act intensifies the conflict. In fact, this is not the ending. The ending is the last scene that marks the end of the entire script.

Since a major part of the screenplay is devoted to the development of the story, Act II will be the longest of the three. This act will be the most crucial one, as it is this act that leads to the consequences or the climax of the story. The scene that marks a change from Act I to Act II or Act II to Act III is called the plot point. It need not be something big; it can either be a decision that is made or quiet scenes. The division of the entire story into different acts, the creation of plot points, etc. are known as the 'paradigm' of the script. The 'paradigm' is a form where the output can vary according to the whims and fancies of the scriptwriter, not a formula where the output never varies; it comes out exactly the same way each and every time. This is the same with film stories, too.

A good story should definitely have a climax. The climax is crucial, as it is the culmination of all the incidents and actions that have taken place in the story. It is

necessary to identify the catalyst, the scene that starts the main action of the story, and the crucial incident that occurs in the life of the character. The scene that transcends the story from one act to the next should be identified; this is called the 'transition' scene. A film story may also have different subplots, as it is essential to be able to differentiate one subplot or storyline from the other. At the same time, it is necessary to be able to merge or integrate the plot with the subplot wisely, if required. One of the major challenges for the scriptwriter is to keep the storyline simple, pinpoint time changes, and maintain chronology.

Screenwriting guru Syd Field posited a new theory, which he called the 'Paradigm' in his seminal book *Screenplay*. He once said:

...[it] is intended to be interpreted on the basis of other artists' performance, rather than serving as a 'finished product' for the enjoyment of its audience... a screenplay is written using technical jargon and tight, spare prose when describing stage directions. Unlike a novel or short story, a screenplay focuses on describing the literal, visual aspects of the story, rather than on the internal thoughts of its characters. In screenwriting, the aim is to invoke those thoughts and emotions through subtext, action, and symbolism. (Storyboarding and Scriptwriting, Scriptwriting Theories & Practice, www.theviciouscircus.com/images/pdf/AD210/AD210-ScreenwritingHandout.pdf. Accessed 17 July 2023).

1.9 Review of the Movie Adaptations

1.9.1.1 *Mrs. Doubtfire* (1993):

Mrs. Doubtfire is a heartwarming comedy that showcases Robin Williams' brilliant comedic talent. The film tells the story of a divorced father who disguises

himself as a female housekeeper to spend time with his children. Williams delivers an exceptional performance, seamlessly transitioning between his character's personas and bringing both laughter and emotional depth to the role. The movie's mix of humor, heartfelt moments, and an important message about family make it a beloved classic. Overall, *Mrs. Doubtfire* is an entertaining and uplifting film that continues to charm audiences even years after its release.

1.9.1.2 *Avvai Shanmugi* (1996):

Avvai Shanmugi is a Tamil comedy film directed by K.S. Ravikumar and starring Kamal Haasan in the lead role. The film is a remake or cultural adaptation of the popular movie *Mrs. Doubtfire*. The story revolves around a man who disguises himself as a female housekeeper to spend time with his estranged family. *Avvai Shanmugi* was well-received by audiences and critics alike for its comedy, performances, and Kamal Haasan's versatile acting. The film was praised for successfully adapting the original story to suit the Tamil audience.

1.9.2.1 *Sense and Sensibility* (1995):

Sense and Sensibility is a beautifully crafted period drama based on Jane Austen's novel of the same name. Directed by Ang Lee, the film captures the essence of Austen's storytelling with its exquisite cinematography, lush costumes, and a stellar cast. Emma Thompson, who also wrote the screenplay, shines as Elinor Dashwood, showcasing her talent for balancing restraint and vulnerability. Kate Winslet, Hugh Grant, and Alan Rickman deliver exceptional performances, adding depth to their characters. The movie explores themes of love, societal expectations, and the stark contrast between sense and sensibility. *Sense and Sensibility* remains a timeless adaptation that captures the spirit of Austen's work and delights fans of period

dramas.

1.9.2.1.2 *Kandukondain Kandukondain* (2000):

Kandukondain Kandukondain is a Tamil romantic drama film directed by Rajiv Menon. The movie features an ensemble cast, including Mammooty, Ajith Kumar, Tabu, Aishwarya Rai Bachchan, and Abbas. It is a cultural adaptation of Jane Austen's novel *Sense and Sensibility* and tells the story of two sisters and their romantic pursuits. The film received positive reviews for its strong performances, engaging screenplay, and beautiful music composed by A.R. Rahman. The stellar cast, well-executed storytelling, and emotional depth were praised, making it a critically acclaimed film.

1.9.3.1 *Misery* (1990):

Misery is a gripping psychological thriller directed by Rob Reiner and based on Stephen King's novel. The film follows a famous novelist, played by James Caan, who becomes the captive of his obsessive fan, portrayed brilliantly by Kathy Bates. Bates delivers an unforgettable performance, portraying her character's unsettling mix of kindness and brutality. The tension and suspense build throughout the movie, keep the viewers on the edge of their seats. *Misery* is a master class in psychological horror, with superb acting, a well-crafted screenplay, and atmospheric direction. It remains a standout entry in both the thriller and Stephen King adaptation genres, leaving a lasting impression on audiences.

1.9.3.2 *Julie Ganapathi* (2003):

Julie Ganapathi is a Tamil thriller film directed by Balu Mahendra. The movie stars Saritha and Jayaram in the lead roles. It revolves around an obsessive fan who

kidnaps a popular author and holds him captive. *Julie Ganapathi* received mixed reviews upon its release.

While some appreciated the performances and the tense atmosphere created in the film, others found the storyline and execution to be lacking. It is worth noting that the film generated controversy due to its explicit content and violent scenes, which led to it being banned in some regions.

1.10 History of Textual Intervention

Textual intervention, also known as textual criticism, is a field of study that aims to determine the most accurate or authoritative version of a written text by examining and comparing different manuscript copies or editions. The history of textual intervention can be traced back to ancient times and has evolved over the centuries. Now let's look at the different periods of evolution closely:

1.10.1 Ancient World:

Textual intervention can be seen in ancient civilizations such as Mesopotamia and Egypt. Scribes and scholars were responsible for copying and preserving important texts, and they often made corrections or modifications based on their judgment or understanding of the content.

1.10.2 Classical Antiquity:

In ancient Greece and Rome, textual intervention became more formalized. Scholars such as Aristarchus of Samothrace and his school in Alexandria developed principles and techniques for textual criticism. They compared different manuscript copies and tried to reconstruct the original text by removing errors and interpolations.

1.10.3 Medieval Period:

During the Middle Ages, monastic scriptoria played a significant role in copying and preserving texts. Monks diligently copied ancient works, including religious texts, philosophical treatises, and classical literature. While textual intervention was practiced to some extent, it was often guided by a desire to harmonize the texts with religious doctrine.

1.10.4 Renaissance and Humanism:

The Renaissance witnessed a revival of interest in classical texts. Scholars like Desiderius Erasmus and Lorenzo Valla applied critical methods to study ancient works. Valla's textual interventions on historical and literary texts, such as his exposure of the "Donation of Constantine" as a forgery, contributed to a more rigorous approach to textual criticism.

1.10.5 Enlightenment and the Modern Era:

The Enlightenment brought a more scientific and systematic approach to textual intervention. Scholars developed methods like the genealogical method, which involved constructing a family tree of manuscript copies to trace their relationships and identify errors. Prominent figures in this period include Richard Bentley and Karl Lachmann.

1.10.6 19th and 20th Centuries:

The rise of philology as an academic discipline further refined textual intervention. Scholars such as Friedrich Nietzsche and A.E. Housman contributed to the field, establishing rigorous standards for textual criticism. The discovery of ancient manuscripts and the development of new technologies, such as photography

and computer analysis, aided in the study and comparison of texts.

1.10.7 Digital Age:

With the advent of digital technologies, textual intervention has taken on new forms. Digital databases and tools allow for easier collation, comparison, and analysis of multiple manuscript copies. This has led to the development of collaborative editing projects and digital scholarly editions.

Throughout history, textual intervention has played a crucial role in preserving and understanding written works. It continues to be an ongoing process as new manuscripts are discovered and scholars strive to uncover the most accurate and authentic versions of texts from the past.

1.11 Introduction to the primary texts

1.11.1 Madame Doubtfire

Madame Doubtfire is a renowned children's novel written by Anne Fine, it was first published in 1987. It tells the story of a divorced father who disguises himself as a nanny in order to spend more time with his children. The book explores themes of family, identity, and the complexities of divorce through a heartfelt and humorous narrative. This literature review aims to examine the critical reception and key themes present in *Madame Doubtfire*.

1.11.1.1 Themes:

1.11.1.1.1 Family and Divorce:

One of the central themes of *Madame Doubtfire* is the exploration of family dynamics in the aftermath of divorce. The novel delves into the challenges faced by children whose parents separate, emphasizing the importance of maintaining a loving

and stable environment for them. Fine's nuanced portrayal of the strained relationship between the parents and their attempts to prioritize their children's well-being adds depth and realism to the story.

1.11.1.1.2 Identity and Disguise:

The theme of identity is another significant aspect of the novel. Daniel, the father, adopts the persona of Madame Doubtfire, a strict but caring nanny, to be closer to his children. Through this disguise, Fine explores the complexities of self-expression, gender roles, and societal expectations. The contrast between Daniel's true self and the facade he creates highlights the lengths to which individuals may go to maintain important relationships.

1.11.1.1.3 Communication and Understanding:

Madame Doubtfire emphasizes the importance of open communication and understanding in building and maintaining relationships. The book portrays the breakdown of communication between the parents and the impact it has on the children. It underscores the need for effective dialogue, empathy, and compromise in resolving conflicts and nurturing healthy connections.

1.11.1.1.4 Critical Reception:

Madame Doubtfire has received widespread acclaim from readers and literary critics alike. Many praised Anne Fine's ability to tackle sensitive topics such as divorce in a way that is accessible to young readers. The novel's engaging plot, well-developed characters, and Fine's skillful storytelling have been consistently lauded. The book won the prestigious Guardian Children's Fiction Prize in 1987, further solidifying its reputation as a beloved work of children's literature.

1.11.1.1.5 Conclusion:

Anne Fine's *Madame Doubtfire* stands as a significant work of children's literature, addressing themes of family, divorce, identity, and communication. Through its engaging narrative, the book offers valuable insights into the challenges faced by children and parents during difficult life transitions. Fine's storytelling prowess and her ability to tackle sensitive subjects with sensitivity and humor contribute to the novel's enduring popularity. *Madame Doubtfire* continues to captivate readers of all ages, providing a timeless exploration of the complexities of family and the resilience of love.

1.11.2 Sense and Sensibility

One of the best creative novels by Jane Austen, *Sense and Sensibility*, published in 1811, explores the themes of love, societal expectations, and the contrast between sense and sensibility. This literature review aims to analyze and discuss the critical reception of *Sense and Sensibility* over the years, examining its themes, characters, writing style, and Austen's portrayal of women in Regency England.

1.11.2.1 Historical Context:

To understand the significance of *Sense and Sensibility*, it is crucial to consider the historical context in which it was written. The novel reflects the social and economic realities of the early 19th century, specifically the restricted roles and limited options for women in a patriarchal society. Austen skillfully weaves these societal constraints into the lives of her characters, giving readers a glimpse into the challenges faced by women of that era.

1.11.2.2. Themes and Motifs:

Sense and Sensibility explores various themes that continue to resonate with readers today. The most prominent theme is the dichotomy between sense and sensibility, embodied by the two Dashwood sisters, Elinor and Marianne. Elinor represents sense, displaying practicality, restraint, and rationality, while Marianne embodies sensibility, characterized by emotion, passion, and impulsiveness. Austen presents these contrasting qualities as both strengths and weaknesses, emphasizing the importance of striking a balance between them.

The novel also delves into themes of love, romance, and marriage. Austen skillfully depicts the societal pressures surrounding these aspects, highlighting the need for economic security and social status in determining suitable matches. She provides insightful commentary on the complexities of romantic relationships, the consequences of misguided affection, and the role of self-control and personal growth in achieving happiness.

1.11.2.3. Characterization:

Austen's characters in *Sense and Sensibility* are carefully crafted and multi-dimensional. Elinor and Marianne Dashwood serve as the novel's central characters, representing contrasting personalities and embodying the struggle between reason and emotion. Their experiences and interactions with other characters, such as Edward Ferrars, Colonel Brandon, and John Willoughby, offer insights into the complexities of human nature, societal expectations, and the consequences of personal choices.

1.11.2.4. Female Agency and Social Commentary:

Austen's portrayal of women in *Sense and Sensibility* provides valuable social commentary on the limited options available to them during the Regency era. Despite

these constraints, Austen presents her female characters as intelligent, perceptive, and capable of exerting agency within the confines of their circumstances. Through Elinor and Marianne's journeys, Austen highlights the importance of resilience, inner strength, and self-reliance in navigating the complexities of their lives.

1.11.2.5. Writing Style and Narrative Technique:

Austen's writing style in *Sense and Sensibility* is characterized by wit, irony, and social satire. Her use of free indirect discourse allows readers to gain insights into the characters' thoughts and emotions while maintaining a narrative distance. Austen's skillful prose and keen observations of human behavior contribute to the novel's enduring appeal and its ability to engage readers across generations.

1.11.2.6. Conclusion:

Sense and Sensibility remains a significant work in Jane Austen's literary canon, captivating readers with its exploration of love, societal expectations, and the contrast between sense and sensibility. The novel's themes, well-drawn characters, and Austen's insightful social commentary have ensured its enduring popularity. Through its timeless portrayal of women's agency and its examination of human nature, *Sense and Sensibility* continues to be celebrated as a classic piece of literature.

1.11.3 Misery

1.11.3.1 Introduction:

Stephen King's *Misery* is a gripping psychological thriller that delves into the mind of a renowned novelist, Paul Sheldon, who becomes the captive of his deranged fan, Annie Wilkes. Published in 1987, the novel explores themes of obsession, control, and the blurred lines between fiction and reality. This literature review

provides an analysis of the critical reception and thematic exploration of *Misery* within the context of Stephen King's broader body of work.

1.11.3.2 Exploration of Obsession:

One of the central themes in *Misery* is obsession, which is brilliantly depicted through the character of Annie Wilkes. King delves deep into the psyche of an obsessed fan, highlighting the dangerous consequences of unchecked devotion. Annie's obsession with Paul Sheldon's novels and her belief that she has a possessive bond with him fuel her violent actions and control over his life. Through Annie's character, King explores the destructive nature of obsession and its potential to blur the boundaries of reality.

1.11.3.3 Power Dynamics and Control:

Another crucial theme in *Misery* is power dynamics and control. The novel portrays a chilling dynamic between Paul Sheldon and Annie Wilkes, in which Annie exerts complete control over Paul's life and creative process. This exploration of power dynamics raises questions about the nature of authorship and the vulnerability of creators to external forces. King skillfully portrays the manipulation and psychological torture that arise from imbalanced power relationships, underscoring the intensity of the novel's suspense.

1.11.3.4 Blurring the Lines Between Fiction and Reality:

Misery blurs the lines between fiction and reality, blurring the distinction between the world of Paul Sheldon's novels and his real-life nightmare with Annie. King effectively uses this narrative device to create an unsettling atmosphere and explore the power of storytelling. The novel delves into the ways in which fiction can impact reality and how an author's work can become entangled with their personal

life. The blurring of these boundaries adds an additional layer of psychological depth to the story.

1.11.3.5. Critical Reception:

Upon its release, *Misery* received widespread acclaim from both readers and critics, cementing King's position as a master of suspense and horror. The novel garnered numerous accolades, including the Bram Stoker Award for Best Novel in 1988. Critics praised King's ability to create a sense of claustrophobia and tension, as well as his nuanced characterization and exploration of psychological torment.

1.11.3.6. Conclusion:

Stephen King's *Misery* is a masterful exploration of obsession, power dynamics, and the interplay between fiction and reality. Through the complex and terrifying relationship between Paul Sheldon and Annie Wilkes, King captivates readers with his ability to craft suspenseful narratives and delve into the darkest corners of the human psyche. The novel's critical reception attests to its enduring popularity and the lasting impact of King's storytelling prowess. *Misery* continues to be recognized as a classic within the horror genre, showcasing King's ability to provoke and unsettle his readers.

1.12 Text vs movies

1.12.1 Mrs. Doubtfire vs Madam Doubtfire

Both the movie *Mrs. Doubtfire* and the novel *Madame Doubtfire* have their own unique qualities, and determining which is better is subjective and depends on personal preference.

Mrs. Doubtfire is a beloved comedy film released in 1993, directed by Chris Columbus and it stars Robin Williams. The movie tells the story of Daniel Hillard, a divorced father who disguises himself as a British nanny named *Mrs. Doubtfire* just because he wants to be closer to his children. The film is known for its heart warming and hilarious moments, as well as Robin Williams' exceptional performance. It combines elements of comedy, drama, and family dynamics to create an entertaining and touching story.

On the other hand, *Madame Doubtfire* is a novel written by Anne Fine, published in 1987. The book explores similar themes as the film but delves deeper into the complexities of the characters and their relationships. It offers a more nuanced portrayal of the challenges faced by divorced parents and the impact on their children. The novel provides additional depth and insight into the characters' emotions and motivations, offering a different experience from the film adaptation.

Ultimately, whether you prefer the movie or the novel depends on your personal taste. If you enjoy visual humor, Robin Williams' comedic genius, and the overall charm of the film, you might prefer the movie; if there is a process to understand the characters' inner thoughts and relationships, you may find the novel *Madame Doubtfire* more satisfying. Both the movie and the novel have their merits, so it's worth experiencing both to determine which resonates with you more.

1.12.2 Sense and Sensibility – novel vs movie

Determining whether the *Sense and Sensibility* movie or the novel is better is subjective and can vary depending on personal preferences. Both the movie and the novel have their own merits and can be enjoyed in different ways.

It is considered one of Austen's most beloved works and is appreciated for its

insightful portrayal of societal norms, witty dialogue, and complex characters. The novel allows readers to delve into the intricacies of the story, explore the characters' inner thoughts and motivations, and fully immerse themselves in Austen's writing style.

On the other hand, the movie adaptation of *Sense and Sensibility* was released in 1995 and was directed by Ang Lee, with a screenplay by Emma Thompson, who also starred in the film. The movie captures the essence of Austen's story through visually appealing cinematography, captivating performances, and a condensed narrative that stays true to the original source material. The film adaptation brings the story to life with its beautiful scenery, costumes, and the added dimension of the actors' interpretations of the characters.

Some people may prefer the movie because it provides a more accessible and visually engaging experience, while others may appreciate the novel for its depth and the ability to explore the story at their own pace. Ultimately, whether the movie or the novel is considered better is a matter of personal taste and individual preferences. It's worth noting that experiencing both the novel and the movie can provide a richer understanding and enjoyment of the story.

1.12.3 *Misery* movie vs *Misery* novel

Both the *Misery* movie and the *Misery* novel are highly regarded in their respective mediums, and determining which one is better is ultimately subjective and dependent on personal preference. *Misery* by Stephen King is full of suspense and horror. It won several awards, including the Bram Stoker Award for Best Novel, and has remained a significant part of King's body of work.

Its adaptation, *Misery*, which was released in 1990, was directed by Rob

Reiner and was a big success. It starred Kathy Bates as Annie Wilkes, for which she won the Academy Award for Best Actress. The film effectively captured the tension and psychological horror of the novel, and Bates' performance is particularly memorable.

While both the novel and the movie offer a chilling and intense experience, the novel provides more in-depth characterization and explores the psychological nuances of the story. It delves into the mind of the protagonist, Paul Sheldon, and his interactions with Annie Wilkes in a way that allows readers to fully immerse themselves in the terrifying situation.

In contrast, the movie adaptation condenses and streamlines certain aspects of the novel to fit the constraints of a two-hour run time. This can result in a more focused and fast-paced narrative, but it may sacrifice some of the novel's depth and intricacies.

Ultimately, if you enjoy reading and appreciate Stephen King's writing style, the novel may offer a more immersive and comprehensive experience. On the other hand, if you prefer visual storytelling and captivating performances, the movie adaptation is a highly regarded and effective interpretation of the source material.

The *Misery* movie and the *Misery* novel are highly regarded in their respective mediums, and determining which is better ultimately comes down to personal preference. Here are some factors to consider:

1.12.3.1 Storytelling:

The novel, written by Stephen King, offers an immersive experience with its detailed descriptions and internal monologues, as it delves deeper into the psychological aspects of the characters and creates a chilling atmosphere. The film,

directed by Rob Reiner, condenses the story but uses visual and auditory elements to effectively build suspense.

1.12.3.2 Performances:

The film adaptation of *Misery* stars Kathy Bates as Annie Wilkes, delivering an exceptional performance that won her an Academy Award. James Caan plays the protagonist, Paul Sheldon, with skill. Both actors bring the characters to life and enhance the intensity of the story.

1.12.3.3 Visuals and Cinematography:

The movie benefits from its visual storytelling, utilizing camera angles, lighting, and set design to enhance the suspenseful atmosphere. It takes advantage of the confined setting, effectively emphasizing the isolation and claustrophobia experienced by the protagonist.

1.12.3.4 Pace and Adaptation:

The novel allows for a more detailed exploration of the characters and their internal struggles. The movie, being a condensed adaptation, maintains a quicker pace, focusing on the key elements of the story. Some viewers may prefer the tighter narrative of the film, while others may appreciate the expanded depth of the novel.

In summary, the novel offers a more extensive exploration of the story and characters, while the movie delivers a visually engaging and intense experience. It ultimately depends on whether you prefer a more immersive and detailed approach to the novel or a visually striking and condensed adaptation of the movie. Both are highly regarded in their respective mediums, and fans of the story often appreciate

experiencing both versions.

1.13 Male Gaze Theory by Laura Mulvey.

The theory of the male gaze, as articulated by Laura Mulvey in her influential essay *Visual Pleasure and Narrative Cinema*, examines the patriarchal nature of traditional Hollywood cinema and its impact on the representation of women. Mulvey argues that mainstream films often employ a male perspective, shaping the way viewers perceive female characters and their roles within the narrative.

In her essay, Mulvey delves into the psychoanalytic concept of scopophilia, which refers to the pleasure derived from looking. She argues that the cinematic apparatus, including camera angles, editing techniques, and narrative structures, is designed to cater to the male viewer's gaze. This male gaze objectifies women, reducing them to passive objects of desire and reinforcing gender power dynamics.

Mulvey identifies two distinct gazes within cinema: the "active" male gaze and the "passive" female gaze. The male gaze is associated with power and control, positioning the male viewer as the dominant observer. Women, on the other hand, are often depicted as objects to be observed and desired. Their portrayal is often characterized by voyeuristic shots, objectifying close-ups, and fragmented representations.

Mulvey argues that the male gaze perpetuates patriarchal ideology by reinforcing traditional gender roles and social hierarchies. Women are frequently depicted as passive, weak, and dependent on male validation. This reinforces societal expectations and norms that subordinate women to the male gaze, limiting their agency and perpetuating gender inequality.

Moreover, Mulvey discusses the concept of "the male unconscious," wherein male viewers project their desires and fantasies onto the female characters onscreen.

This projection allows men to maintain a position of power and control over women, both within the cinematic realm and in broader social contexts.

Overall, Mulvey's essay *Visual Pleasure and Narrative Cinema* provides a critical analysis of how the male gaze operates in traditional cinema, highlighting the ways in which it reinforces gender stereotypes and perpetuates patriarchal power structures. Her work has been instrumental in feminist film theory and has influenced subsequent discussions on representation, spectatorship, and the dynamics of power in visual media.

1.14 Research gap

While there has been considerable research on the cultural politics of literary adaptations in Western contexts, there is a notable research gap in understanding the impact of cultural politics on literary adaptations in non-Western contexts.

The majority of existing studies have focused on Western literary works and their adaptations, often overlooking the unique cultural and political factors that influence the process of adaptation in non-Western societies. This research gap presents an opportunity to explore and analyze the specific challenges, negotiations, and power dynamics involved in adapting literary works from non-Western cultures into various forms such as film, television, theater, or even digital media.

By addressing this research gap, scholars can shed light on how cultural politics shape the process of adaptation in non-Western contexts. This includes examining the influence of national and regional politics, censorship, religious and ideological considerations, postcolonial perspectives, and indigenous storytelling traditions, and the negotiation of cultural identities. Additionally, exploring the role of adaptation in cultural preservation, intercultural dialogue, and representation within

non-Western societies would provide valuable insights into the complexities of adapting literature across diverse cultural landscapes.

Understanding the cultural politics of literary adaptation in non-Western contexts would not only enrich our knowledge of global adaptation practices but also contribute to a more inclusive and comprehensive understanding of the interplay between literature, culture, and politics worldwide.

1.15 Research Objectives

The main objective here is to discuss adaptation and appropriation; how these chapters or scripts have been politically and culturally adapted, or the differences and preferences made. The transformation of one form of art in a particular genre or medium into another form that belongs to an entirely new medium is what is called adaptation; whereas appropriation is something like plagiarism, copying, or imitation. Anyway, in order to convert a novel into a film script, both are necessary. So, for this, it is essential to understand the different forms of adaptation, the role of the scriptwriter, textual intervention practices, and cultural politics.

These are the other objectives that are conducted in this study:

1.15.1 Analyze the cultural politics involved in the process of literary adaptation across different mediums like film, television, theater, etc., considering how adaptations negotiate and represent cultural identities, values, and power dynamics.

1.15.2 Investigate the role of literary adaptation in the construction and perpetuation of cultural narratives, exploring how adaptations reinforce or challenge existing cultural norms, ideologies, and discourses.

1.15.3 Examine the interplay between cultural politics and the creative choices made

during the adaptation process, such as changes in plot, characters, settings, and themes, to understand how these choices reflect and respond to cultural contexts.

1.15.4 Assess the reception and audience responses to literary adaptations, investigating how cultural politics influence audience interpretations, reception, and engagement with adapted works.

1.15.5 Explore the impact of cultural politics on the selection and representation of source texts for adaptation, considering factors such as cultural prestige, historical significance, and the representation of marginalized voices.

1.15.6 Examine the cross-cultural adaptation process, focusing on the challenges and opportunities that arise when a literary work from one culture is adapted for another culture, and how cultural politics impact this process.

1.15.7 Assess the role of literary adaptation in cultural diplomacy and the promotion of cultural exchange, analyzing how adaptations can bridge cultural gaps, foster understanding, or perpetuate cultural stereotypes.

1.15.8 Propose strategies for promoting more inclusive and culturally sensitive adaptations, considering the perspectives of marginalized communities, and exploring ways to amplify their voices and representation in the adaptation process.

These research objectives provide a comprehensive framework for studying the cultural politics of literary adaptation, enabling an in-depth analysis of the complex dynamics at play in the adaptation process and their broader societal implications.

1.16 Relevance of the study on Adaptation

Literary adaptation continues to be highly relevant in contemporary times for

several reasons. Here are a few key points highlighting the relevance of literary adaptation today:

1.16.1 Preservation of Literary Heritage:

Literary adaptations serve as a means of preserving and reintroducing classic or significant literary works to new generations. Many literary masterpieces may have been written decades or even centuries ago, but their themes, characters, and messages still resonate with contemporary audiences. Adaptations help keep these stories alive and ensure their continued relevance.

1.16.2 Expanding Audience Reach:

Literary adaptations, particularly in the form of film or television, have the potential to reach a broader audience compared to the original literary works. These adaptations bring stories to life through visual and auditory mediums, making them more accessible to individuals who may not be avid readers or who prefer alternative forms of storytelling. By reaching wider audiences, literary adaptations can introduce new people to the world of literature and encourage them to explore the source material.

1.16.3 Interpretation and Reinterpretation:

Each adaptation of a literary work offers a unique interpretation and reimagining of the original story. This creative process allows directors, screenwriters, and actors to bring their own artistic vision and perspective to the material. As a result, adaptations can shed new light on familiar stories, presenting fresh perspectives, nuances, and contemporary relevance that may resonate with modern audiences. This interpretive aspect of adaptations helps keep the original work dynamic and encourages ongoing exploration and analysis of its themes and

ideas.

1.16.4 Engagement with Timeless Themes:

Many literary works tackle timeless themes such as love, loss, identity, power, and social issues that remain relevant across generations. Literary adaptations provide a platform to explore and engage with these enduring themes in different contexts, which can resonate strongly with contemporary viewers. By adapting classic literature, filmmakers and writers can address current social, political, and cultural concerns and use the stories as a means to provoke thought, discussion, and reflection on the world we live in today.

1.16.5 Revitalization and Reinvention:

Literary adaptations often breathe new life into stories that may have become less accessible or less appealing to modern audiences due to changes in language, societal norms, or writing styles. Adaptations can update the setting, dialogue, and characters to make them more relatable and engaging to contemporary viewers while retaining the essence of the original work. This revitalization and reinvention of literary material enables adaptations to bridge the gap between different eras and cultures, ensuring that the stories remain vibrant and relevant in the present.

In summary, literary adaptation remains relevant today as it helps preserve literary heritage, expands the audience reach of classic works, provides fresh interpretations, engages with timeless themes, and revitalizes stories for modern audiences. Through adaptations, literature continues to have a lasting impact on contemporary culture and fosters an appreciation for the power of storytelling across different mediums.

1.17 Limitations of the study.

When conducting research on the cultural politics of literary adaptation, specifically focusing on the transformation of selected English novels into scripts for Tamil films, there are several limitations that you may encounter, like:

1.17.1 Availability of data:

The availability of relevant data and primary sources can be a limitation. Finding comprehensive information on the adaptation process, textual interventions, and cultural politics is challenging. Limited access to unpublished scripts, production notes, and behind-the-scenes information may restrict the depth of analysis. Since the primary materials were limited so much, secondary information sources, like articles or interviews from the net, had to be relied on, greatly.

1.17.2 Language barriers:

Language barriers may pose a limitation if you are not fluent in Tamil. Understanding the nuances of the Tamil language, cultural references, and contextual aspects of the film industry could be challenging. Relying on translations or secondary sources may introduce inaccuracies or lose critical details.

1.17.3 Cultural context:

Conducting research on the cultural politics of literary adaptation requires a deep understanding of both English literature and Tamil culture. Lack of familiarity with Tamil cultural norms, social dynamics, and historical background might limit the researcher's ability to interpret the adaptations accurately. The important areas like the linguistic features of each characters could not be analyzed deeper and this is

something worthy of study; just from listening to the dialogues itself, one can definitely understand that the slang or dialect used by certain characters of one movie, is too different from certain other characters from the same movie. Geographical specialities of the places detailed in the movies could also not be explored extensively.

1.17.4 Representation and Generalizability:

Research focused on selected English novels and their Tamil film adaptations may not represent the entire landscape of cultural politics in literary adaptation. The findings may be specific to the chosen novels, directors, or production contexts and may not be generalizable to all instances of literary adaptation in Tamil cinema or other film industries.

1.17.5 Ethical Considerations:

When studying cultural politics, ethical considerations must be taken into account. Researchers must ensure that they adhere to ethical guidelines, particularly when dealing with sensitive topics related to cultural appropriation, misrepresentation, or stereotyping in film adaptations.

1.17.6 Contextual Factors:

The cultural politics of literary adaptation are influenced by various contextual factors such as social, historical, and political dynamics. Focusing solely on textual interventions may overlook the broader contextual aspects that shape the adaptation process. Researchers should be mindful of these contextual factors to provide a comprehensive understanding of the cultural politics at play.

1.17.7 Limited Scope of Analysis:

The study may be limited to the textual analysis of the adapted scripts. While analyzing, the script is valuable; other aspects such as casting choices, directorial decisions, audience reception, and marketing strategies also contribute to the cultural politics of adaptation.

Limiting the analysis to textual interventions may overlook these important dimensions. It is crucial for researchers to acknowledge these limitations while conducting research on the cultural politics of literary adaptation in the context of Tamil cinema to ensure the findings are appropriately contextualized and contribute to the existing body of knowledge.

1.18 Chapter Division.

The main body of the research has been divided into six chapters.

Chapter I – This is primarily an introduction to the study. It contains all the definitions and explanations as to what each idea is about, like, cultural politics, adaptation, textual intervention, scriptwriting, etc.

Chapter II – This chapter explores all the different ways in which the novel *Madame Doubtfire* is intervened to adapt into the movies, *Mrs. Doubtfire* and *Avvai Shanmughi*, the different themes involved, the different characters and cultural scenarios, etc.

Chapter III – The novel *Sense and Sensibility*, and its adaptations were studied in detail, especially the way in which each adaptation intruded and brought changes to the original novel.

Chapter IV – The various attributes of the adaptation process and how the texts were

culturally differentiated from each other were brought out, in the case of the novel *Misery* by Stephen King.

Chapter V – an analytical chapter, was included to examine the different ways in which the three novels and their adaptations were similar and different from each other. The different themes that were present in these novels were also looked into.

Chapter VI – This is the concluding chapter in which all our findings, the scope for further research so far, regarding this study are explained in detail, and thus, a summary is brought out.

Apart from these main chapters, there is also an abstract and recommendations for further research. The recommendations include areas that this research could not primarily focus upon.

1.19 Interest

Through this study, my endeavor is to analyze how the adaptation of a verbal text into a visual medium is appropriate and, at the same time, different in many aspects. To reveal how texts are (re)constructed from their traditional framework and endorse something ‘new’ to show “how” different each work of art is. It is wrong to assume that there are formulaic ways to arrive at film scripts.

The script writer should possess a thorough knowledge of the historical and cultural background of the time when the base text was written in order to adapt it. A parallel reading of the base text with its historical counterpart reveals to us the re-presentation and the ways in which a text allows us to speak through a variety of voices - both personal and social discourses, in a number of historical moments. This is mainly because textual intervention combines discourse analysis, critical theories, creativity,

and finally, performances.

To be precise, this element of cultural intervention in the adaptation of a literary work, an English novel, into adaptations - both Western and Eastern, so that the cultural differences can be easily 'shown', grabbed my attention as a researcher. So, this research is an attempt to bring out these elements and highlight the 'cultural' differences and preferences that each scriptwriter possess while adapting a novel into a film; especially if it's meant for 'non- English audiences'.

Chapter II

Beyond the Page: Unveiling the Cultural Politics of Adaptation in Adapting

Madame Doubtfire into Mrs. Doubtfire and Avvai Shanmugi

This chapter describes in detail how Anne Fine's novel *Madame Doubtfire* was adapted into the film *Mrs. Doubtfire*, which was released in 1993. This was later adapted into the 1996 Tamil film *Avvai Shanmugi*, where the cultural differences and preferences of each screenwriter as well as the audience can be analyzed. The film *Mrs. Doubtfire* is in English, and the other is in Tamil, so the way audiences accept these concepts will change greatly.

Therefore, of course, some changes must be made to highlight these cultural differences as the screenwriters intervene in the novel. The movie version was created by 20th Century Fox, with a budget of \$25 million, and it hit theaters on the 24th of January 1993. Chris Columbus directed the film *Mrs. Doubtfire*, while Randi Mayem Singer and Leslie Dixon took charge of the writing. The lead role of the main character was portrayed by Robin Williams, and Sally Field played the role of his wife, Miranda. The movie version was created by 20th Century Fox, with a budget of \$25 million, and it hit theaters on the 24th of 1993. The character's transformation in the movie involves a remarkably realistic prosthetic mask that his own family fails to recognize him with initially. Greg Cannom, Ve Neill, and Yolanda Toussieng were honored with the Academy Award for Best Makeup for their outstanding work in bringing the character *Mrs. Doubtfire* to life.

Anne Fine is one of the best English novelists who has written novels for all

categories of readers. She is well known for her work with children. Her works have been categorized into picture books, works for young children, works for middle children, works for older children, and works for adults. From this categorization itself, we can understand that although she is popularly known for children's literature, she also writes for adults. She is a Fellow of the Royal Society of Literature, and she was appointed an OBE in 2003.

Anne Fine, in her 1987 English novel, *Madame Doubtfire*, also known as *Alias Madame Doubtfire* in the United States, deals with a family consisting of three children who are eager to have a proper family life. The major characters of this novel, the heads of that particular family, are Daniel, who is a voice actor, and Miranda, a successful and responsible businesswoman. Daniel and Miranda are separated, and Miranda does not allow her irresponsible husband Daniel to spend much time with the children. Daniel is allowed to spend only weekends with the children; she finds some excuses to send the children late and take them back early, which provokes Daniel. Miranda believes that Daniel, being irresponsible, will not look after the children properly; the children will be happy only when they are with her, never realizing the fact that children will be happy only when both parents are with them.

Even when Miranda had to go on late-night business trips, she was not ready to let the children stay with their father. She advertises seeking an 'able' nanny who'll be able to meet all the demands of her children. In order to spend more time with his children, Daniel seeks the assistance of his friend, who is a genius at make-up hacks and tricks. After seeing Miranda's advertisement for a nanny to look after her children, he finds a way to be with his children by disguising himself as a nanny. Miranda and Natalie, the youngest daughter, are fooled, but Lidia and Christopher

immediately see through the disguise.

So in short, we can say that it is these ‘unnecessary’ rules that his wife sets, that make him dress up as a nanny in order to spend more time with his own kids. Anyway, once Miranda discovers Daniel’s secret, a huge fight follows, after which the children reveal their actual thoughts. Both Miranda and Daniel feel sorry for their kids and try to make arrangements so that Daniel can actually spend more time with them.

2.1. Narration

The story is narrated in a simple manner using third-person narration. Here, the narrator presents almost all the thoughts that are going through the minds of the characters. It actually tries to portray the psychological trauma that the children undergo when their parents are divorced and are always bickering with each other. A lot of humorous incidents are dealt with, but once you finish reading the novel, it actually haunts you in a way that makes you feel sorry for the kids, especially baby Natalie. In a way, she knows that it’s her father, but at the same time, she behaves as if it’s a total stranger. She is in a kind of hallucination, whereby she is not at all sure of what’s happening in front of her. Even Miranda admits that the house has never run so well.

When the final fight took place between the parents, each of them believed the children would stand with them, but an outburst from Lydia was the final outcome. Lydia was followed in her anger and outburst by Christopher. Both of them went into their rooms and shut the door after taking Natalie with them. This was actually a big shock to both of them and so both of them decided to come to terms with each other. Miranda proposes an idea through which Daniel could spend more time with his children.

In *Avvai Shanmugi*, Pandyan, enacted by Kamal Hassan, and Janaki, enacted by Meena, have only one daughter, and Janaki is reluctant in the beginning to reconcile with Pandyan, even when she understands that their daughter, Bharathi, loves him a lot and really wants her father near her. An omnipotent narrator shows how hilarious and troublesome divorces are and how much they affect the minds of the children.

She was brought up in the Midlands and moved to California before returning to Edinburgh, where the idea for Mrs. Doubtfire first emerged, after she observed a divorced neighbor waiting for his children, who never turned up.

“It made me think how awful that must be. (‘Mrs Doubtfire Author Anne Fine: ‘There’s Almost No Difference in the Emotional Depth of Boys and Girls.’” Yahoo! News, news.yahoo.com/mrs-doubtfire-author-anne-fine-063602824.html. Accessed 17 July 2023).

2.2 Setting

The novel is set in Britain, in Daniel’s place and Miranda’s house. Critics are of the opinion that Anne based the character of Madam Doubtfire on the Madame Doubt fire shop at the corner of Howe Street and South East Circus Place in Edinburgh. But in the movie, the setting is around San Francisco, where the children’s school is, their apartment is, the restaurant in which Miranda is having a date is, etc.

The Tamil movie was a visual treat to the eyes, with ‘Ulaganayagan’ Kamala Hassan in the titular role as an Iyengar mami clad in a saree that is nine yards long. It is set in Chennai, where we come across various shooting sets that will help you analyze how difficult Pandyan’s job is. Later, after the divorce, the movie is set in the

mansion of Viswanathan Iyer, where Pandyan comes as a nanny to look after Bharathi. Scenes from the colony in which Pandyan lives are also shown in between.

2.3 Plot

Fine's book is much more interested in the very-real damage that divorce proceedings have on young minds, and Lydia, Christopher, and Natalie emerge as much stronger and more central characters. The book begins many years after the divorce of Daniel and Miranda and the children are described as coping with the situation that they are in. It's quite tear-jerking to read about. But after Miranda discusses about hiring a nanny to look after her kids while on late-night duties, Daniel meddles with the advertisement and then dresses himself up as *Madame Doubtfire* and appears for the interview. In this way, he turns out to be highly reliable and vital to Miranda and the household. All this time, he has enjoyed spending more time with his ex-wife and children.

Although Anne Fine's book follows the same plotline, it deals with children's psychology and their mindset about family life rather than what's seen in the movie, which is more fun-oriented rather than giving importance to the inner turmoil that the children are going through. The parents are engaged in vindicating each other, even in front of the children.

Fine's book is considerably more British as well as more focused on children's welfare. As such, it is darker than the light-hearted family movie, with the children clearly suffering under the continuous spite of their parents towards each other, who seem to be more interested in making each other suffer than in taking care of their children on an emotional level. The children are considerably more intelligent than their movie counterparts, with Lydia in particular picking up immediately on her

father's disguise, and all three of them helping their father keep his secret. Each one has different tactics for dealing with the new situation - most interestingly, young Natalie's way of dealing with her father's dual role is by quite firmly refusing to acknowledge that Daniel and Mrs. Doubtfire are one and the same.

The book had little time to establish itself before being transformed into the Americanized movie version, *Mrs. Doubtfire*. The original book is set in Britain, so the American adaptation possibly tries to compensate by having Mrs. Doubtfire claim to be British, despite giving her a Scottish accent. The movie primarily showcases Robin Williams' comedic talents, overshadowing the three children who play secondary roles. The story revolves around the parents' challenges and hardships, including Daniel's search for a job that utilizes his skills and Miranda's new romantic interest. Throughout the movie, Daniel grapples with balancing his role as Mrs. Doubtfire and his true identity. In the midst of these plotlines, the children themselves receive minimal attention.

In 1993, in the movie adaptation, Daniel, Miranda's husband, and their three children, Lydia, Chris, and Natalie, reside in San Francisco. Daniel's easygoing demeanor has annoyed Miranda, who considers him unreliable. Because of Chris' subpar report card, Miranda forbids him from having a party on his 12th birthday. When Daniel hired a petting zoo for Chris' birthday celebration, the house was wrecked when Miranda got home from work. As a result, Miranda and Daniel got into a fight over giving Chris a party behind her back. The argument concludes with Miranda informing Daniel that she wants to get a divorce from him since she feels like they have drifted apart. Miranda is granted primary custody of the kids; Daniel will only get partial custody if he gets a stable job.

Later, Miranda goes to Daniel's new residence to pick up the kids and informs him that she plans to hire a housekeeper. After a short while, Miranda starts receiving multiple phone calls from prospective housekeepers until she receives a call from an elderly Scottish woman named Mrs. Euphegenia Doubtfire, who asserts to possess extensive experience. Miranda invites Mrs. Doubtfire over for an interview after being impressed. During the interview, Mrs. Doubtfire continues to make an impression on Miranda, and she decides to hire her as her housekeeper.

After spending some time with Mrs. Doubtfire, Miranda establishes a strong bond with her and experiences an improved connection with her children. As a consequence, Miranda confesses to Daniel, who had volunteered to take care of the kids, that she cannot bring herself to dismiss Mrs. Doubtfire since she has greatly enhanced her family's overall well-being.

Mrs. Doubtfire is subsequently invited by Miranda to her birthday celebration at Bridge's Restaurant, which was planned by Miranda's new lover Stuart Dunmire "Stu". Many hilarious sequences occur there. "In order to stop Stu from choking at the party after eating jambalaya, which was spiked with powdered pepper, which Stu is allergic to, Mrs. Doubtfire performed the Heimlich procedure". (Wiki, Contributors to Heroes. "Miranda Hillard." Heroes Wiki, hero.fandom.com/wiki/Miranda_Hillard. Accessed 17 July 2023). She succeeds in saving Stu, but as a result of her efforts, her make-up comes off, and Miranda realizes that Madam Doubtfire is actually Daniel in disguise. She walks away from there, terrified at this, along with her children. Daniel's subterfuge angers the judge, who subsequently awards Miranda full custody of the children, with Daniel having weekly meetings under supervision with the kids.

Mrs. Doubtfire improved her life, so Miranda and the kids get depressed without her. They see an episode of Daniel's brand-new series, Euphegenia's House,

in which he plays Mrs. Doubtfire. Miranda pays a visit to Daniel on the set and offers her congratulations on the show's success. She acknowledges to Daniel that having him there has made everything better.

In defiance of the court's decision, Miranda later grants Daniel shared custody of the kids. Miranda watches another episode of Euphegenia's House later as the kids depart to be with Daniel, and Mrs. Doubtfire talks about a letter that was sent before by a little girl, about the divorce of her parents. The initial conclusion of the movie depicted Miranda and Daniel remarrying. Nevertheless, this concept was discarded based on the suggestion of the actors playing the characters, Sally Field and Robin Williams. They were concerned about not wanting to mislead children from divorced families with false optimism. Consequently, the film concluded with Miranda and Daniel remaining divorced, albeit on amicable terms.

The same plotline is used in the Tamil adaptation also; except that some changes have been made hither and thither according to the cultural milieu. The director of this movie, K.S Ravikumar once said in an interview:

Ask the director what the challenges of working on remakes are and he says, "I am not really into remakes. I take the base story of the film and do my own screenplay. We got rights of Thenmavin Kombath for Muthu because we had retained the Kerala portions. But we only borrowed the basic idea for Avvai Shanmugi from Mrs. Doubtfire. For a film to be called a copy it should have seven identical scenes; you won't even find one in this film." (TNN / Sep21, 2020. "KS Ravikumar: Even If It's a Remake, I Only Take the Basic Story and Do My Own Screenplay: Tamil Movie News - Times of India." The Times of India, timesofindia.indiatimes.com/entertainment/tamil/movies/news/ks-ravikumar-

even-if-its-a-remake-i-only-take-the-basic-story-and-do-my-own-screenplay/articleshow/78241903.cms. Accessed 18 Apr. 2023.)

2.4 Major Themes

The main concept dealt with in this novel is simple, but thought-provoking. The novel deals with the shock and humiliation that divorce can cause in the minds of children. Daniel's emergence as Mrs. Doubtfire, a responsible nanny as expected of Miranda, marks the turning point in the story. His development into a highly reliable 'nanny' is something Miranda could not even dream of. Mrs. Doubtfire was even successful in putting 'some sense' into Miranda's head and changing her attitude towards Daniel.

In *Avvai Shanmugi*, when Janaki, the daughter of a wealthy Brahmin businessman named Viswanatha Iyer, decides she can no longer handle a middle-class lifestyle, she files for divorce from Pandyan, who belongs to a lower class and takes their daughter, Bharathi, along with her. In order to see his daughter, Pandyan decides to disguise himself as a woman, Avvai Shanmugi, and work as her nanny in secret. Janaki married Pandyan against the wishes of her father, who is both wealthy and class-conscious.

Shanmugi Maami, an Iyer woman, gains the trust of everyone in the family. Bharathi sees through the disguise easily, but she keeps it a secret for her father. Many funny moments take place where maami is able to rekindle the love that's still there in Janaki's heart towards Pandyan, and finally, Viswanatha Iyer is forced to accept Pandean as his son-in-law. Here we can see that even in choosing a caretaker, Viswanatha Iyer gives priority to the caste of the worker.

2.5. Hypocrisy in Characters

The characters in the novel are very limited to the extent of Miranda, Daniel, the kids, and certain other minor roles, like their neighbor, Mrs. Hooper, Miranda's suitors, etc. Hetty, the quail, is also important in bringing out the soft side of Miranda's son, Christopher.

The fact is that the protagonist, victim, and antagonist positions within the family dynamic are clearly defined throughout the narrative. The hero is Daniel because he is our main character. Miranda is the bad guy, and the children are the victims. The positions are unmistakably defined, but the subject matter is anything but clear-cut, which makes this situation very intriguing.

Miranda appears to be a very perfectionist mother who is very strict with her children and is an outstanding business-woman. But in reality, it was Miranda's over-expectations about her life that made her the villain and led to their divorce. Even if, the main aim of being Madam Doubtfire was to spend more time with his children, Daniel actually spends more time as Mrs. Doubtfire, than as their father, Daniel.

In the Tamil version, class and caste consciousness are the villains. Viswanathan Iyer was unwilling to accept Pandyan in the first place because he belongs to a lower class and also leads a modest life. Despite Janaki's claim that she is not bothered by Pandyan's social status or profession, she maintains an upper class lifestyle and divorces him. At the beginning, before her marriage to Pandyan, she claimed that she was not interested in her father's business. But after the divorce, she is seen regularly visiting the office with her father, bringing out the hypocrite in her.

2.6 Marriage

In the novel, the concept of a complete and happy family is shattered to pieces, and the children are the real victims here; they are lost in the mutual hatred between their parents. The parents devote themselves to spiteful exchanges before the very eyes of the children rather than giving them emotional support. She initiates the divorce proceedings as a result of his carelessness and lack of commitment, Miranda is the clear antagonist. The family court acknowledges that he is undoubtedly a caring parent but decides that love alone is insufficient. Daniel is given 90 days to change his ways and must have reliable employment and a respectable home. She fights with him, takes the kids up early and drops them off late, and she won't allow Daniel to pick the kids up from school so he may see them in the afternoons. All these actions from her side, forces him to 'appear' as Madam Doubtfire.

Both adaptations emphasize the fact that the spouses still have feelings for each other even after a separation. This is made clear in the hilarious scene in which Miranda goes out with the children to meet her future 'lover' Mr. Stuart Dunmire.

In the Tamil adaptation, Janaki, a married woman living apart from her husband, Pandian, files for divorce. She explains why she wants a divorce in a number of ways. Despite her wealthy father, Vishwanathan Iyer's objections, she married Pandian. However, she is unable to accept living in Pandian's modest home without luxuries. Due to his limited income and busy schedule at work as a dance choreographer's assistant, Pandian is unable to spend a lot of time with his family. After weighing all of this, Janaki decides to file for divorce, which is approved. She is the lone parent to their daughter, Bharathi, whom Pandian can only see once a week and who is his main source of comfort. Bharathi detests the arrangement, despite how

much she loves him.

In Western culture, divorce and second marriage are obviously acceptable; remember Mr. Stuart's attraction towards Miranda; his intentions to court her and show off his wealth to her, and how successful he has become. But nothing of the sort happens in the Tamil movie, mainly because such an idea is beyond the comprehension of the Tamil audience. Divorcing the husband itself is too much for them, but even after their divorce, Janaki is upset about the infatuation that a young girl named Rathna from Pandyan's dance troupe has with him. She is also baffled when she finds sarees at Pandyan's place.

2.7 Gender roles

The family unit is one of the major social structures that gender roles inexorably influence. A gender role is a collection of social norms that specify the kinds of behaviors that are often accepted. These are frequently centered on diametrically opposed ideas of femininity and masculinity. In the movie *Mrs. Doubtfire*, there are a variety of unusual male and female roles that contribute to how this family defies traditional gender boundaries.

The majority of people in society concur with the traditional belief that men should be the primary providers of household income. The principles of these roles are flipped in this movie, with males putting more thought and care into these circumstances and more women displaying power or masculinity. Miranda is the strict, overworked, and hardworking mother, while Daniel is joyful, and devoted to taking care of the children, reversing the traditional gender roles in marriage.

Throughout the movie, there are numerous scenes that demonstrate how gender roles have changed society. In the movie, *Mrs. Doubtfire*, a father who wants

to spend more time with his kids after his divorce from their mother limits his visiting privileges dresses up as an elderly British nanny.

As a woman, Daniel has to deal with fashion (society dictates that women wear heels). He also has to deal with society's attitude toward a man dressing in women's clothes or even disguising himself for any reason. (Leslie. "Editor Roundtable: Mrs. Doubtfire." Story Grid, 2 Feb. 2022, storygrid.com/editor-roundtable-mrs-doubtfire/.)

Daniel sees things lightly; the only solution to the current dilemma that he is going through is this 'light' attitude of his, which is seen by Miranda and society as complete irresponsibility. No one realizes that being humorous is the greatest quality. Similarly, many other male characters, like the judge, the bus driver, etc., are also friendly and caring like Daniel. For example, the judge's outlook on Daniel is that; he has an empathetic attitude towards him and asks him to find a decent job as soon as possible so that he can regain custody of his children; by saying so, he is actually trying to give him another chance regarding the divorce verdict.

Uncle Frank, Daniel's brother, is also kind enough to provide him with shelter when he is deprived of a home. It is the creative work of Uncle Frank and Aunt Jack, his partner, that leads to the makeup of Mrs. Doubtfire. Similarly, the bus driver is also kind enough to inquire if Madam Doubtfire has a place to stay for the night. Miranda accuses Daniel of being immoral and flippant. But in fact, he is more morally responsible than any other character present in the movie.

As Mrs. Doubtfire, Daniel can teach the children the moral and ethical discipline of right from wrong. This character encapsulates the role as the encourager by praising and encouraging new ideas of others ... Mrs. Doubtfire also presents as

the dominator by manipulating Miranda as portraying an old English woman who has experienced it all in regards to Miranda's new suitor, Stu (Friedman, et al.330-331).

The movie also discusses the gender roles that apply to homosexuals and transgender people. There is a scene in the movie when Christopher, their kid, insists that they call the police after he sees "Mrs. Doubtfire" urinating while still standing up. He mumbles to his sister Lydia that Mrs. Doubtfire is "a she-he". This is not transphobia, but a 'high wonder' and excitement that such a 'thing' is possible.

Uncle Frank and Aunt Jack, the two homosexual characters in the movie, exhibit feminine traits. Using less space, using hands and fingers in childlike ways, speaking with non- aggressive inflections and tones, and speaking with higher-pitched sounds are all considered feminine features, according to Devor in his seminal publication titled *Gender Blending: Confronting the Limits of Duality*.

This movie portrays homosexuality as unimportant, not demeaning or demoralizing. Daniel's father and mother don't imply that they disagree with Frank's way of life. They both present homosexuality as totally normal. The youngsters do not disparage homosexuality when Daniel tells them that Uncle Frank and Aunt Jack helped him. Furthermore, they just accept it.

Anne Fine once said in an interview about the issue of gender in her novel that "The issue of gender has become infinitely more complicated and touchy since the book was written," says Fine, carefully. She confides that, the main focus was on women's roles in society, rather than other topics like gender. In the story, Daniel seeks the job as a woman because Miranda would never have allowed him to be with his children, and during that era, men rarely pursued positions as nannies or cleaners as they do today.

In great contrast to the character of Daniel, is the arrogant and haughty Stuart. He once coveted Miranda before her marriage to Daniel; he is now pursuing her again as her divorce is over. He loves showing off his wealth and is highly pompous by nature. He takes Miranda and her children to an expensive hotel to show off his wealth and gain the favor of the children. He even booked a luxurious hotel to spend the night.

What sets Mrs. Doubtfire above other movies about separation is the care it takes in dealing with real human problems. Though it provides a basis for comedy, the issue of divorce and custody is treated seriously. Irresponsible Daniel grows from the experience of looking at the world from a woman's point of view.

In the Tamil film, it is Shanmughi Maami who saves Janaki from the hooligans who are trying to annoy her. The way Maami carries herself is a visual feast for the eyes. When the hoodlums try to comment on Janaki, Maami scolds them by lovingly saying that if ever she sees their mother, she will definitely ask her how she raised her children without any morals towards women.

“Unga Ammala paatha keppen. Ennadi un pullaiya ipidi porukkiya valathu vechurukanu. Pommanati na avalo elakarama? Dhairyam irundha ipo kai vai paapom” and the fight with feminine aesthetics is a treat to eyes and deserves a standing ovation. (Published by RukminiP Kirthivasan An Ambivert. I am someone who believes in love, et al. “Avvai Shanmugi.” The Quest, 21 Oct. 2017, rukminiharan.wordpress.com/2017/05/27/avvai-shanmugi/.)

2.8 Textual Intervention

Numerous elements, including deviations from the original scene, character alterations, etc., must be made possible in order to bring about this transformation. It

is frequently necessary to omit or rewrite certain passages from the original text in order to better suit the tastes of the audience. For this, the textual intervention process—which entails turning a text into a movie—is employed to modify texts. Since text adaptation entails "cutting" it up, it helps readers become more literate while also providing a deeper understanding of the materials being studied. It provides fresh insight into the source text and illuminates the debate.

The novel is focused on children and the sorrow they experience when their parents separate, and it is sympathetic to their predicament. It appears that the movie is more geared towards adults who are attempting to deal with the anguish of divorce, with tips on how to stay on good terms with the ex. Although the book ends on a much more ambiguous note, the novel, with its chaotic, miserable, and depressing depiction of broken families, is a lot more honest, truthful, and ultimately helpful in coping with family divorce than the comedy movie.

Novelist Anne Fine applies her sharp sense of humor to address issues within families, specifically the challenges arising from divorce. In an interview with *Something about the Author (SATA)*, Fine shared her upbringing in a rural setting with five girls, among whom were triplets. She expressed her enduring fascination with family dynamics, which is reflected in her books where characters' interactions with their immediate family members play a central role, exploring both their harmonious and strained relationships.

How much the novel by Anne Fine has been altered to transform it into a movie script is analyzed in detail in this chapter. Even if the novel may not be that heard of, the adaptation will definitely be familiar to the common masses; the comedy–drama film *Mrs. Doubtfire*, directed by Chris Columbus and starring Robin Williams, released in 1993. For those South Indian audiences, who are not familiar

with this English movie, the Tamil movie titled *Avvai Shanmughi* will definitely be familiar. The film, with Kamala Hassan in the title role, was a feast for the audience, and so the complexity of the ideas and twists conveyed in the novel is definitely made clear by these film adaptations. The screenplay adaptation of *Mrs. Doubtfire* was written by Randi Mayem Singer and Leslie Dixon. However, much of the dialogue was inserted into the film by Williams himself. Even though both films have plenty of comedic elements and also depict the various methods these estranged fathers are forced to resort to due to their divorce from their family, they also subtly portray the grief of these children; how much they want both parents; how much they long for a complete family life.

2.8.1 Changes in Character Portrayal

In the English version, the story revolves around Daniel, Miranda, and the children, and Miranda and Daniel's parents do not appear once in either the novel or the film. This is mainly because, in the English culture, the parents do not interfere in the children's affairs once they are grown up; however, this is not the case in the South Indian scenario. There, parents continue to interfere in the affairs of their children even after they have grown up. This is clearly demonstrated by the behavior of Janaki's father in court. He does not want Janaki to continue her future life with such an irresponsible man as Pandyan.

In the Tamil adaptation, *Avvai Shanmughi*, there are many characters, like the father of the female hero, his assistant, servants, etc. Pandyan, the husband of Janaki, is a deputy dance master who gives more importance to his work than to his family. They have a single daughter instead of three children, as is the case in the original novel. This reference shows that Tamil audiences love colorful films with many characters. But the number of characters or vivid scenes cannot be increased beyond a

certain level, otherwise, it will affect the making of the film.

Veteran Delhi Ganesh, his desire for power and assets, who comes around with a jasmine flower on his ear makes viewers laugh every single time on screen. Nassar, a 'paesatherinja oomai' and a loyal friend. Gemini Ganesan is 'Kadhal Mannan' for a reason. Manivannan in such a hilarious character tells why he is a 'Guna Chithra' actor. Nagesh, ever lovely. Meena is absolutely awesome in the way she showcases ego and love on screen. Ann Alexia Anra asa lovely daughter. SPB, as a comedian, is as awesome as a singer.

(Published by Rukmini P Kirthivasan An Ambivert. I am someone who believes in love, et al. "Avvai Shanmugi." The Quest, 21 Oct. 2017, rukminiharan.wordpress.com/2017/05/27/avvai-shanmugi/.)

2.8.1.1 Janaki vs Miranda

In the novel, Miranda is an efficient businesswoman; she counts herself successful and responsible, whereas in the English adaptation, she is a mere designer. Janaki, the Tamil counterpart of Miranda, started attending to her father's business matters only after her divorce. She feels the necessity of learning business matters only when she's left alone with her daughter. She feels the children will be safer with her than with the irresponsible Daniel Hilliard, their father. But in fact, the children are actually torn between their parents, who are divorced now.

Both in the novel and in the English adaptation, Miranda is portrayed as a strict person who loves perfection in everything the most. She hates indiscipline the most and can never tolerate even a little of it, neither from Daniel nor from the children. She divorces Daniel because he is irresponsible and 'immature' as she puts

it. But as the film progresses, we realize that her excessive perfectionism is the real villain; Daniel is not as 'amoral' or unreliable as she describes. In fact, in the film, he loses his job because he perceives certain dialogue he was supposed to speak as advertising smoking to teenagers, and therefore refuses to do so.

The wealthy Janaki, played by Meena, takes care of her father's business with him. She pleads for divorce because her husband is a total failure, both professionally and as an unreliable man in the family. But as viewers, we can easily see through the facade that it is the lower middle-class lifestyle she must lead with Pandyan that enrages her the most.

The most important difference between the two comes into play here; one is an independent and successful businesswoman, and the other accompanies her father to help in his leather industry. Miranda is courted by other men after her divorce from Daniel, and Mr. Stu is the obvious choice; Janaki, on the other hand, does not even consider remarrying, even when others force her to. This is where the cultural difference comes into play. Getting married, breaking up, and getting back into a relationship is something commonplace for Western audiences, but in Tamil society, this is never acceptable, even in 1996.

2.8.1.2 Daniel vs Pandyan

As we have seen many times before, the drastic measures Miranda took in the case of the children forced Daniel to turn himself into a nanny so that he could spend more time with his children. He loved his children so much that when the court decided to grant Miranda sole custody of the children, he decided to enlist the help of his brother, who is a makeup artist and thus appears in the guise of Madame

Doubtfire.

In the film, Daniel is a voice actor who is currently unemployed due to a dispute with the director; however, there is no such sequence in the novel. In the Tamil film adaptation, Pandyan, the protagonist is a deputy dance master who is covered by one of the girls in the dance troupe, but to no avail. Even after his divorce, he is completely loyal to his wife and loves his only consolation, his daughter Bharathi, whom he cannot even visit.

The sudden appearance of Madame Doubtfire on Miranda's doorstep astonishes everyone. But her perfection in everything attracts Miranda and she even considers her a treasure. Natty and Lydia easily see through the disguise and realise that it is none other than their father.

However, Christopher rebels at first, but is calmed down by his sister. Miranda and the children are happy to have Madame Doubtfire present. When Miranda is not in the office, it is often the children who clean the house instead of Madame Doubtfire.

Unlike Daniel, who is a voice actor, Pandyan is an assistant dance master. Daniel is criticized for being too immature and playful, and this is precisely the reason why Miranda divorces him. Janaki, on the other hand, divorces Pandyan primarily because she can no longer tolerate the lower standards in her lifestyle that she must continue with Pandyan. In the English film, there is no other woman that Daniel desires, but Pandyan is desired by many girls, especially Rathna from his dance troupe.

Pandyan, who arrives at Janaki's disguised as the new nanny, Shanmughi, is immediately loved by everyone. On the first day of his arrival for the job interview,

he captures everyone's hearts when he saves their daughter from a serious fire accident. As soon as this event happens, the daughter sees through the disguise but keeps the secret to herself. Even when they are divorced, the close circumstances that help Pandyan be intimate with Janaki, of course, are actually what he hoped for to be close to his wife and daughter.

Unlike Daniel, Pandyan has no siblings who are gay, but he has many friends, including Baasha, the Muslim butcher, and Joseph, his friend and makeup artist. He repays their kindness by asking Visvanathan Iyer to hire Baasha as a cook in the house. It was Baasha who once provided him with food and shelter when he was homeless. As Shanmughi maami, he explains that Joseph is her long-lost husband and forces Vivanathan Iyer to pay him a large sum.

2.8.1.3 Stuart Dunmire (Stu)

Mr. Stu wished to marry Miranda earlier; but because she married Daniel, he lost his chance. As Miranda is divorced now, he is trying his best to woo her again. He is rich, handsome, healthy, sturdy, etc. as is the concept of a 'gentleman' created by social norms. He loves to show off his wealth, and as a part of this, he takes Miranda and her children to an expensive restaurant to have a dinner party to celebrate Miranda's birthday. By doing so, he is actually trying to gain both Miranda's and the children's favor towards him.

Such a character is not there in the novel, except for the names of a few male friends of Miranda that are mentioned by Nattie. Stu's presence and the scene at the restaurant add to the success of the movie, and it is one of the best-loved scenes ever in the whole movie.

One thing Mrs. Doubtfire does well is to avoid the often-used plot device of

turning Pierce Brosnan's Stu (Miranda's new love interest) into a snake. He never comes across as anything but charming, and Daniel's dislike of him is based on purely selfish reasons. In fact, there really isn't a nasty or mean-spirited character in the movie. Imagine that -- a film without a villain.

(Berardinelli, James. "Mrs. Doubtfire." Reelviews Movie Reviews, 24 Nov. 1993, www.reelviews.net/reelviews/mrs-doubtfire.)

Such a character is absent in the Tamil adaptation.

2.8.1.4 Daniel vs Mrs. Doubtfire

Miranda considers Daniel an unreliable person with whom the children cannot be trusted. Daniel is very sloppy, and this nature of his is evident in the way he keeps the objects in his household; even when they were together, Daniel used to spill the flour and other things while putting them in the 'high glass jars' placed in the kitchen cabinet. But the same person appears to be highly responsible, strict and neat when he appears as Mrs. Doubtfire.

After a successful interview, Miranda decides to employ Mrs. Doubtfire. 'She' gives out the impression that 'she' is very dutiful and punctual, just the opposite of what Daniel was. At first, the children find it challenging to adjust to Mrs. Doubtfire's authority, but eventually, they flourish under her care, and Miranda also strengthens her bond with them. As part of his role, Daniel learns various household skills, further enhancing his abilities. However, this inadvertently creates a new obstacle for him to spend time with his children, as Miranda starts trusting Mrs. Doubtfire more and is reluctant to let her go. Eventually, Lydia and Chris uncover Mrs. Doubtfire's true identity as Daniel, but they agree to keep this between them and promised Daniel that they will not disclose about this even to Nattie.

Miranda divorced Daniel because he was too ‘childish’ and irresponsible, as she always complains. That he was playful and lighthearted is true, but he changed into an entirely different person once he was in drag. There, he became a strict and invulnerable nanny, though kind. So, in fact, we can say that Madam Doubtfire helped Daniel be mature, dutiful, and a neat freak, exactly what Miranda wished for. This is mainly the reason why Miranda arranged for Daniel to pick the children up from school and spend more time with them in the end, in spite of the court order.

On the surface, Mrs. Doubtfire is a sweet family-friendly comedy about a man who has to dress up as an old woman in order to spend time with his kids. Dig a little deeper and it is a film about what happens when a man dishonors his potential and sense of integrity to avoid taking responsibility for his life. It’s a classic coming of age story in peculiar wrapping, where boyish, irresponsible protagonist Daniel is forced to transform into a man who has meaning and direction in order to remain in contact with his kids. (Skjellum, Eivind Figenschau. “Mrs. Doubtfire.” Masculinity Movies Mrs Doubtfire Comments, www.masculinity-movies.com/movie-database/mrs-doubtfire. Accessed 19 Feb. 2023.)

2.8.1.5 Cutting up vs Adding Characters

Many characters, like Daniel’s mother, his brother, and his partner, are not there in the novel; but they are present in the English adaptation. In the novel, Nattie mentions the names of some men who wish to pursue Miranda. Mr. Stu and a backstory, along with the hilarious restaurant scene, are present in the English adaptation only.

The casting is another standout aspect of the film, in addition to the excellent

storyline, in the case of the Tamil film *Avvai Shanmugi*. The supporting ensemble of the film includes Delhi Ganesh as the chatty assistant, Nagesh as the makeup artist, and Nasser as the 'stupid cook', both literally and figuratively. The roles suit the actors like a glove. Due to his amazing timing and distinctive dialogue delivery, Delhi Ganesh stands out among the supporting roles as the greatest. Gemini Ganesan and Mani Vannan, two of the elders, are so talented that they frequently out perform Kamal. Meena does admirably in the comedic segments. She feels more at ease in the difficult scenes as she realistically portrays her family's issues.

2.8.2. Influence of Culture in the Script

Culture plays a vital role in directing character formation as well as the development of a situation in a movie. One is an American movie, and the other is a Tamil movie. So, the cultures of the scriptwriters of both films will vary greatly according to this policy. The screenwriters, who come from various cultural backgrounds, will undoubtedly have made many alterations to the text when turning it into a script that will appeal to their audience. All alterations made through the textual intervention procedure should be mentioned in this study. The study also examined external approaches such as camera movements, facial expressions, gestures, including gazes, etc.

A set of rules or norms maintained by society is called a custom. They can be prospective, discouraging harmful behavior, or prescriptive. This refers to a person's habits of behavior and internalized values. Culture is important for maintaining social order.

2.8.2.1 Marriage - divorce - remarriage

This concept of divorce and remarriage is quite common in Western culture

and gives no cause for reflection. Avvai Shanmughi was released in 1996, and at that time, such an idea was not at all digestible to the masses. Now it is a common thing, but earlier it was not so popular. So here, the scriptwriter made changes in such a way that both the husband and the wife reconcile towards the end of the movie.

Miranda divorced Daniel after fifteen years of togetherness and after having three kids to look after. But in the case of Janaki, it's just a matter of five years, and she is fed up quickly. But the fact remains that even when Janaki behaves as if she hates Pandyan, both of them are loyal at heart to each other.

In 1996, when this film was released, divorce was not as common as it is today. Therefore, the Tamil audience could not digest the fact that the hero and heroine get divorced after having a child. For most common people there, this is ridiculous because they consider marriage as something sacred, and some even go so far as to consider their husbands as gods.

This is something to ponder deeply. According to South- Indian culture, marriage is considered sacred, and hence the husband and wife are supposed to be faithful to each other. This is evident in the fact that Janaki remains unmarried even after she's divorced; she is extremely beautiful and rich, apart from being in the prime of her life. Pandyan also evades every attempt by Rathna to make him fall in love with her.

The movie depicts how parental disputes influence kids; it speaks obliquely here and there about good parenting. Instead of fixing dysfunctional adults, it is healthier and simpler to build healthy children. For one's children, one can do everything. A chain smoker would quickly quit the habit if they thought of themselves as their child's fitness role model. When a father imagines how his daughter will be eave teased or followed by someone, he will automatically change his attitude

towards women as a whole, and start to respect them. When a woman has a child, she gives up her independence and ego and begins to blend in more with her environment. Blood is just more viscous than water.

2.8.2.2 Caste

The caste and class consciousness is very pronounced among the South Indians, but it is not so threateningly pronounced among the English. The Westerners care only whether the boy's family is economically sound or not. But Indians care about the lineage, class, and economic status of the groom's family. Here, arranged marriages are common, and love marriages are very rare. In the West, parents are only concerned about whether the boy is reliable or not, but here it is different. Here, the parents are concerned about the status quo of the family, his caste/class, economic background, etc. There are many things they think are important for the smooth running of family life between the boy and the girl.

In *Avvai Shanmugi*, Pandyan comes from a middle-class family and is also an assistant to a dance choreographer in the film industry. All this contributes to the fact that the 'super rich' Visvanathan Iyer is strictly against the marriage between Pandyan and Janaki. He was sure that Janaki, who is used to an upper-class lifestyle, would not last long in the marriage. So he calls Pandyan and offers him a large ransom to part with his lover, Janaki. Pandyan refuses, and so the marriage takes place, but as predicted by Visvanathan Iyer, Janaki is unhappy in this marriage and soon divorces Pandyan. The only problem they have now is their daughter, Bharathi, who loves Pandyan so much. Bharathi is strictly against the court verdict that says Pandyan cannot even visit her. Pandyan is well aware of Visvanathan Iyer's 'class love' and that is exactly why he disguises himself as Iyer Maami to attend the

interview for the nanny that Mr. Iyer has advertised.

There have been an extensively large number of Indian movies in which Brahminical practices and customs have been ridiculed or broadly stereotyped and played for laughs. Some of the early Tamil films ridiculing the Brahminical orthodoxy [...] In recent times, Iyers have been portrayed as conservative and narrow-minded in films as *Avvai Shanmugi*, *Panchathanthiram*, *Dasavatharam* and *Seval*. (“Portrayal of Tamil Brahmins in Popular Media.” Wikipedia, 20 June 2023, en.wikipedia.org/wiki/Portrayal_of_Tamil_Brahmins_in_popular_media.)

2.9 Scene-by-Scene Analysis

The novel begins many years after the divorce of Daniel and Miranda, Daniel is allowed by the court to spend time with his children once a week. He feels irritated by the fact that Miranda always finds excuses to drop the children off late and pick them up early from Daniel’s place. But even when the children are there in front of him, he keeps on cursing and imagining that he is murdering Miranda.

Later, when Daniel appeared in her household as a nanny and ended up doing everything Miranda wished for, ‘she’ was loved by Miranda, and thus *Madame Doubtfire* became an inevitable part of their lives. She even confides to *Madame Doubtfire* about Daniel that “he is not a violent man [...] the children adore him [...] he isn’t mean” (p.74-75).

The English film shows Daniel, the role played by Robin Williams, as a dubbing artist at the beginning of the movie. He has an argument with the director of the show regarding a mismatch in the script of a particular scene. Since Daniel is the

protagonist, we can say that society and its unusual norms are the antagonists; here, the director and his inflexible rules are the villains.

In the first scene of *Mrs. Doubtfire*, Daniel is working on a cartoon for children and feels offended by the material, because he feels it is not appropriate. The adults in society who are considered socially acceptable tell him that he is not mature enough to care for his own children. Of course, the irony is that he is solely accountable. He is the one who draws attention to the fact that it is negligent to develop programming that encourages smoking among children. In the final scene, Daniel is once again producing a children's programme. But now that he's grown a little bit and learned to combine his *Mrs. Doubtfire* personality traits, he's more than just a show's employee—he's the show's star. Additionally, the programme reflects his ideals and what he believes in. Daniel Hillard voices many characters in various animated cartoon, emotional states in the opening scene. He is incredibly persuasive and gifted. When he discusses whether it's appropriate to depict smoking as something trendy in a children's show, he argues about this with the director and quits his job immediately, we see another example of his personal character in action. Then, as he picks up his children, we see him engaging in more amusing voices and generally acting like a fun-loving and involved father.

Daniel is shown sleeping at his brother Frank's house, when Miranda returns home to find her house has been turned into a barnyard and declares she wants a divorce. Professional movie makeup artists, Frank and Jack, work together. Nevertheless, despite the fact that this scene doesn't really "do" much in terms of the plot, it is interesting. As it is essential as a setup sequence for a subsequent scene, even though it doesn't truly advance the plot per se.

In the scene, their mother is on the phone with their brother Frank. In their home studio, Frank is crafting a latex mask. Mom asks for more beige concealer, and when Frank wants to hang up, he claims they need to go to the set because there are 'places to go, faces to paint'. Their profession and expertise are thus established, and Daniel denies that his marriage is over. He says that it is only "on hold" and that it is only a short-term affair. He believes that Miranda will soon forgive him and that the situation will pass quickly; the scene of the divorce being finalized in a courtroom is then shown. This leads to the solution Daniel comes up with, in order to be with his children more. He decides to set him up as a nanny with the help of his brother. It is observed in the methodical way in which the montage of the transformation in Frank and Jack's house leads up to Mrs. Doubtfire's full body suit, opaque tights, face mask, wig, and tooth covers.

In both the English version and the Tamil adaptation there are no such signs. In *Avvai Shanmughi*, it is Pandyan's makeup artist friend named Joseph who helps him disguise himself as Shanmughi maami. She appears as an old Iyer woman who is married, but her husband has disappeared.

The make-up artist Michael Westmore provided advice for the film alongside K. M. Sarathkumar. An initial photoshoot had Haasan dressed as a middle-aged woman, but it was later decided that he portray elderly woman. The padding and foundation used gave Haasan an allergic reaction beneath his eyes. The make-up took five hours to put on and lasts for only five more hours. Haasan wore a nine-yard saree in the film for the female character. ("Avvai Shanmugi." Wikipedia, 12 July 2023, en.wikipedia.org/wiki/Avvai_Shanmugi.)

In the case of the Tamil adaptation, the movie starts with a court scene in which both Janaki as Miranda and her father rebuke Pandian for being late to court. Pandian was late because he was sincere about his profession as an assistant choreographer.

In the English version, *Madame Doubtfire* was the only candidate for the interview as the nanny; but in the Tamil movie, there were many candidates from which they chose another lady initially, but due to the fire incident in which Shanmughi maami rescues the child from the fire accident by jumping into a pool, maami was hired instead of the other lady. There are a lot of cast members in the Tamil movie, unlike the English one.

Veteran Delhi Ganesh, his desire for power and assets, who comes around with jasmine flower on his ear make viewers laugh every single time on screen. Nassar, a 'paesatherinja oomai' and a loyal friend. Gemini Ganesan is 'Kadhal Mannan' for a reason. Manivannan in such a hilarious character tells why he is a 'Guna Chithra' actor. Nagesh, ever lovely. Meena absolutely awesome in the way she showcases ego and love on screen. Ann Alexia Anra as a lovely daughter. SPB, as a comedian is as awesome as a singer.

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Viswanathan Iyer gradually develops feelings for the 'responsible' maami, who he thinks has a lot in common with his late wife. At the same time, Pandyan as Shanmughi maami, while going to his room to get changed, is seen by his house owner, Mudaliyar. He is immediately attracted to 'her'. Many funny moments arise

due to all these misunderstandings, and are finally resolved in the end.

2.9.1 Camera

The camera follows and absorbs each and every action of the nanny in the English movie. In one scene, we can see Robin Williams as Madame Doubtfire moping the floor using a brush, and in between dancing with it. The restaurant scene is the most memorable one. The pains that Daniel is taking to entertain his client and attend Miranda's date with Stu at the same time, switching in both the get ups, makes one wonder at the talent of the actor.

The camera meticulously captures Janaki's reactions to her middle-class life during the initial days of her marriage. It vividly portrays Pandyan's gradual transformation into Avvai Shanmughi. Additionally, Ulaga Nayagan skillfully depicts the tender romantic moments between Gemini Ganesan and Manivannan, showcasing his unease and portraying the sensation of "Nachu" flawlessly on screen.

Sethuraman, the P A to Viswanathan Iyer, is too scheming and he, with the help of the maid in the house, was able to steal many household valuables. All their affairs are also captured in the movie. The way in which maami is electrified to have close physical contact with Janaki is revealed through 'her' expressions. This excitement that Pandyan has, even in women's clothing, is captured to its full length and depth in the movie.

2.9.2 Exchange of Glances

Gestures play a prominent role in the movie. The 'cold' glances that Daniel and Miranda exchange when they are fighting, the nostalgic glance of Madam Doubtfire at Miranda's glassjars in the kitchen cabinet and, Natalie's look of surprise at the

huge figurine (Madame Doubtfire) standing before her are all explained in detail.

2.9.2.1 Miranda vs Daniel

The stony glances that were exchanged between Miranda and Daniel while they were arguing reflect how much they hate each other. At times, Daniel imagines the various ways in which he would strangle her to death, and all these are shown through his actions and gestures of the face.

Fine's novel was "much, much darker" than the film, she says. In one passage, she describes Daniel's anger that Miranda has dropped the kids off 40 minutes late: "He reached into the drawer at the end of the table, and drew out an imaginary carving knife with one hand, while drawing the teapot towards him with the other. Still grinning horribly, he slowly and carefully drew the imaginary knife across the tea cosy's imaginary throat." "It's black comedy," says Fine proudly, "and I did miss that [in Mrs Doubtfire]." ("Mrs Doubtfire Author Anne Fine: 'There's Almost No Difference in the Emotional Depth of Boys and Girls.'" Yahoo! News, news.yahoo.com/mrs-doubtfire-author-anne-fine-063602824.html. Accessed 21 July 2023.)

2.9.2.2 Hilliard children vs Madam Doubtfire

Later, when Daniel appeared as Madam Doubtfire, baby Natalie was the one to open the door for 'her'. The astonishment of seeing the 'gigantic' figure in front of her, is evident in her eyes. Lydia and Christopher were astonished to see Doubtfire in the beginning, but later Lydia 'recognizes the glittering in Madam Doubtfire's eyes' and gets elated. She immediately recognizes that the figurine standing before them is their father. She disclosed this huge secret to her brother, who was reluctant to accept Madam Doubtfire in the beginning. In this scene, Daniel's eyes are seen to indicate

that he is asking Lydia not to reveal the secret to her mother.

But in the film version, both Lydia and Chris get behind Doubtfire's secret after seeing 'her' peeing because she did not close the bathroom door properly and also pees standing up. Chris explains to his sister that 'she is a he'. But little Natalie and Miranda are not aware of this at all.

Christopher is shown as an introvert in the book. He rarely cries; loves his quail, Hetty. He appears to be rebellious only twice in the whole novel – once, at Daniel's place when the news about Miranda hiring a nanny was passed to Daniel and later in front of Madam Doubtfire, asking Miranda not to hire the nanny; instead he wished she made arrangements in such a manner that their father could be with them in the afternoons, when Miranda was too busy. Also, when the 'filthy' fight between the parents took place in the end, after Miranda discovering Daniel's truth, all the children – Lydia, Christopher and the confused little Natalie – burst out against their parents and remained in their rooms; Christopher not even allowing Miranda to touch Natty.

2.9.2.3 Daniel V/S Stu

In the English adaptation, Daniel as Madame Doubtfire gives Stu an evil look because Daniel sees through him and his intention to impress Miranda and the children by marrying her. The look is not only haughty but also 'deadly' as it betrays his jealousy of Stu, who is stalking his wife. The way he 'communicates' through his eyes is something to think about. The 'gentle and caring' looks he gives his wife and children are also evidence of how looks can 'interact'.

2.9.2.4 Uncle Frank and Aunt Jack

Uncle Frank is the brother of Daniel Hillard, who is great at makeup hacks

and tricks. He runs a studio with his partner and gay friend Jack, popularly known as ‘Aunt Jack’. The way they behave, the affectionate looks they give each other, the little space they occupy, the voice modulations, all these show that they are a beautiful ‘couple’. All these attributes are generally associated with feminine qualities. But the looks they exchange with each other are especially beautiful.

2.9.2.5 Miranda vs Mrs. Doubtfire

Miranda is cold – hearted towards Daniel, but her attitude towards Mrs. Doubtfire is entirely different. She feels relieved that Mrs. Doubtfire is a completely reliable nanny with whom she can entrust her children. The old nanny is strict with the children, but kind – hearted and loving at the same time. ‘She’ is also an expert in gardening and plant culture; ‘she’ could enliven even a dead and withered plant into full bloom, just like ‘she’ enlivened the lives of her family members. Miranda always looks up to the nanny with affection and respect. Mrs. Doubtfire, at times, chides Miranda when she blames her husband in front of the kids; yet Miranda does not oppose ‘her’, fearing that she may lose such an able nanny just because of some trivial faults on their part. In short, we can say that the glance that Miranda shares with Mrs. Doubtfire is one filled with reverence and friendliness.

2.9.2.6 Janaki vs Pandyan

In the beginning of their love story, Janaki always looks at Pandyan with the utmost love and care, never once tolerating anybody rebuking Pandyan about his job or social class. All that was before their marriage. After marrying Pandyan, even against her rich, business father’s opinion, she slowly starts to find faults with the mediocre life style that she had to accustom to just because she is with Pandyan. She was used to follow a high class lifestyle till then and so this life was slowly ‘getting

on her nerves'. To add fuel to the fire, Pandyan takes their daughter to the shooting site and even makes her do a dance sequence with other kids. After many such sequences, Janaki started to refute Pandyan and even takes the extreme measure; that is, to divorce him. In the court scene, we can see her literally glaring at Pandyan and claiming the full custody of their kid, which is an ultimate stab to Pandyan, who is otherwise carefree in life.

2.9.2.7 Janaki v/s Shanmugi maami

Pandyan is treated coldly by Janaki, but she has a very opposite approach towards Shanmugi maami. She is relieved to learn that Shanmugi maami is a babysitter with whom she can totally trust her kid with. The elderly nanny is firm with the kid, yet caring and compassionate at the same time. She is an expert in digging up the secret about Janaki still loving Pandyan truly, despite putting up an irritable face before him. She explains everything according to culture and has the ability to bring life to everything around her; including her wife and child. Janaki always has admiration and regard for the nanny. Maami occasionally chides Janaki when she accuses her husband in front of the child. She even takes sides with the Muslim butcher 'Baasha', his savior, whom she gets into the house disguised as a dumb Iyer cook. She talks sense into Visvanathan, who was about to throw him out of the household, by saying that he kills lambs and goat for a livelihood, and that is wrong according to you; then your killing of those animals for your leather factory, is that right or wrong? Towards the end of the movie, she misunderstands the maami and believes that she is trying to seduce her father and many others at the same time and thinks she is not worthy of her love. So Janaki runs away from home and goes to the house of Pandyan. But seeing Rathna waiting there to meet Pandyan and the wig and sarees in his place, she feels insecure about her husband's character and so she

decides to end her life by jumping from over a bridge. But maami saves her and it is then that she realizes that both maami and Pandyan are the same person and so she reconciles with Pandyan. Later it is seen that Visvanathan Iyer and the others paying homage in front of maami's photograph, because Pandyan makes all of them believe that the maami was dead in trying to save Janaki from the river. All her emotions like respect to the nanny, awe that she feels to see how much reliable the nanny is, her impression of the nanny as a seductress, etc. are expressed through the glances that she gives out and the actress Meena (who portrayed Janaki) has done a beautiful job in portraying those emotions on screen.

2.9.2.8 Visvanathan Iyer v/s Shanmughi maami

Pandyan seeks the help of his make-up artist friend Joseph and transforms into an old nanny, who attends the interview that Visvanathan Iyer had advertised, to look after Bharathi. All are deceived by his appearance, except Bharathi, who immediately sees through his facade.

Shanmughi maami gains everybody's affection very soon; even Visvanathan Iyer is pleased with 'her' conduct. He soon starts to develop romantic feelings for 'her' as he finds many similarities between maami and his deceased wife, in their character and behavior. He is impressed by the many advises that 'she' gives to all the members in the family. The advances that he makes towards the nanny are romantic in nature and his gazes make the nanny very shy; but she somehow manages to convince the man that she cannot reciprocate his love because she still believes that her husband is alive somewhere. A lot of funny sequences happen after that and Shanmugi maami even convinces that his make-up man friend, Joseph, is his long-lost husband. Visvanathan Iyer even tries to buy Joseph with money; he loves maami that much. In the last scene of the movie, Visvanathan Iyer and the others can be seen

paying respects in front of the maami's picture since Pandyan leads them to believe that maami died while attempting to save Janaki from the river.

2.9.2.9 Mudaliyar and Shanmugi maami

Mudaliyar is the owner of the place where Pandyan is living. He accidentally crisscrossed with Shanmugi maami at times while she was going up and down from Pandyan's place. Mudaliyar was confused at first as to what was happening. But later on, he started to take a fancy to 'her' and also proposed to her once or twice as he found 'her' much similar to his deceased wife; but Pandyan somehow convinced him that maami is still married to someone. The covert glances that he throws at maami and the rose flower he always carries to give it to maami whenever he gets an occasion, are all beautifully picturized. Things take a hilarious turn when Pandyan convinces Visvanathan's secretary, Sethuramar that Mudaliyar is Shanmughi's husband; when Pandyan notices that Sethuramar is actually following maami to uncover the truth behind her actual appearance. Maami was able to convince Visvanathan Iyer to dismiss the earlier cook they had in the household, with whom Sethuramar had a secret affair with, and was also able to steal many valuables from there with her support. So Sethuramar is always behind the maami to uncover her truth. His urge for the secret is displayed through the 'steely' glances that he always throws at her; whereas, Mudaliyar's love for her is shown through the affectionate glances that he makes use of.

But in spite of the impersonation episodes, the best parts of the movie are the ones involving Gemini Ganesan and ManiVannan's attempts to woo the old lady Shanmugi. This leads to several side-splittingly funny encounters. The best scene in the movie is the one where Gemini proposes to Shanmugi.

Kamal's flabbergasted reactions and his silly excuses are rib tickling and its really funny the way the screen turns into black and white and we hear the "Kaadhalile Thoalviutraar" song (an in-joke about Gemini's lovelorn image of yesteryears). ManiVannan too, has several amusing comic vignettes, the way he shyly talks about Shanmugi Maami to Pandiyan (with a rose in his hand!) being the pick of the lot. ("Avvai Shanmugi," www.geocities.ws/ram_aishoo/Avvai.htm. Accessed 21 July 2023.)

2.9.3 Music

Deva composed the music for the movie *Avvai Shanmugi*, and the album was well-liked. Songs on the album include Rukku Rukku sung by Kamal Haasan and Sujatha, Kadhala Kadhala, Kalyanam Katcheri, Velai Velai and Kadhali Kadhali sung by SP Balasubrahmanyam, Hariharan and others; the lyrics of the songs were written by Vaali.

The title song, in which a train sequence is shown, is a film shooting scene in which Pandyan choreographs a song for the actors in the film. Some child artists are required for the song and he takes Bharathi to dance as one of the child artists. This enrages Janaki a lot as he did not inform her about this matter beforehand itself. So, as audience, an intolerance between the husband and wife from the beginning is observed.

Maami begins to sing the song Rukku Rukku in order to cajole Bharathi, as she hates attending the Pooja that is going to take place in the household soon. But she sings the same song that was an all-time favourite of all the audience, popular in Hindi language, in a way that it appears like a classical song that was sung for the Pooja. Janaki also accompanies her in the song. But the song is actually a hint to

Janaki that life will be difficult without a life partner through the lines “nambiyavar nenjukkulle iruppandi”. Also ‘she’ deliberately changed the line “oh my darling, give me a look” from the original version to “oh my Janu, give me a looku” so that he can grab their, especially her, attention.

Songs by ‘Thenisai Thendral’ Deva and lyrics by ‘Valiba Kavingyar’ Vaali is pleasing. Especially ‘Velai Velai’ in SPB’s majestic voice, awesomely depicting the shift, sweet struggle that a appa undergoes for his dear daughter on how he manages his time. The song in the raga ‘Sahana’, childhood annoying as it starts with ‘Rukku Rukku’ but brilliance of Vali as the song sounds in a way that reminds Janaki her husband, ‘Pandi’ as it is stressed over first para of the song that seem like a ‘Jaya Devar Ashtapathi’ as a dialogue comes and is a visual, musical treat. (Published by Rukmini P Kirthivasan An Ambivert. I am someone who believes in love, et al. “Avvai Shanmugi.” The Quest, 21 Oct. 2017, rukminiharan.wordpress.com/2017/05/27/avvai-shanmugi/.)

A TV interview announcing Pandiyan's promotion to dance master and some probing questions from "maami" help Janaki recognise her true love for Pandyan. Janaki reveals her heart to maami without knowing the fact that it is actually her husband to whom she is confessing her love for him. Pandyan/ maami is highly elated but still is in a position not to reveal his true identity. So it’s with this confidence that he’s still there in her mind that he does all these, to win back both his daughter and wife.

The other song in which, the love relationship between Pandyan and Janaki is beautifully shown, helps anybody to understand how much affection was there

between the two. This song sequence will also help us to think that, after having loved so much, love is still possible between the two.

2.9.4. Anxiety / Suspense element

From the moment that Mrs. Doubtfire appears on Miranda's doorsteps, all the viewers are on the verge of suspense or anxiety as to whether 'her' drag will be revealed or not. Daniel successfully carried his drag all the way to the end. Once Christopher noticed that Mrs. Doubtfire is a 'he' and shared this secret with his elder sister, Lydia. After knowing the truth that it's their father who has disguised himself as Mrs. Doubtfire, they decided to keep it a secret from baby Nattie and Miranda. In the restaurant scene, his prosthetic mask began to peel off, and he was caught in the act by Miranda. Still, the audience doubts whether Miranda will forgive him or not.

Similarly, the suspense element in *Avvai Shanmughi* is also very high. Here, more than the fear of discovering the secret behind Pandyan's disguise, the audience is held up in curiosity as to when Visvanathan Iyer and Mudaliyar start to develop feelings for the maami and is widely suspected by Sethuramar, all at the same time. Pandyan helps his close friend Basha, a butcher by profession, to join the household as an Iyer cook, who is dumb. Sethuramar finds out Basha's true identity that he's a Muslim and not dumb as maami had described. Sethuramar is trying to find out the true identity of the maami as well; and this leaves the audience in utmost curiosity as to what will happen in the end. In the meantime, maami convinces Janaki to confide her feelings for Pandyan to 'her' and understands that Janaki still loves only him. So, this also adds up to the confusion as to whether they'll reunite or not.

Pandian slowly begins to realise that Janaki has not totally forgotten him.

Shanmugi rebuffs Vishwanathan's proposals by saying that her husband is

alive. Adding to the chaos, she tells Vishwanathan that Joseph is her husband; while Pandian tells Sethuramar, Vishwanathan's secretary, that Mudaliyar is Shanmugi's husband. There is much confusion after this, but it is resolved at last. Shanmugi convinces Vishwanathan that Janaki's right place is by her husband. While Viswanathan goes off to talk to his estranged son-in-law, Shanmugi reveals her true self as Pandian to Basha by removing her blouse. This is seen by Janaki, who misunderstands the scene and believes Shanmugi to be a seductress. (“Avvai Shanmugi.” Wikipedia, 12 July 2023, en.wikipedia.org/wiki/Avvai_Shanmugi.)

2.10 Male gaze

This is something to ponder about deeply. This theory of male gaze as put forth by Laura Mulvey is less applicable in the English adaptation. But this theory can be easily applied to the Tamil version. You've probably watched a few films where the camera seems to focus on the body of a lady for a few more seconds than what is actually necessary. This is what “malegaze” is about. According to feminist theory, the male gaze refers to a man's heterosexual perspective on women and the world of women that shows and portrays women as solely sexual objects for the viewer's enjoyment.

The Male Gaze is a term coined by Laura Mulvey in her essay “Visual Pleasure and Narrative Cinema.” The male gaze can be defined as the power to look, which is traditionally held by the dominant gender. In other words, men are typically given more freedom to visually explore their surroundings than women. (Matt. “What Is the Male Gaze? Definition, Examples & Historical Importance • Filmmaking Lifestyle.” Filmmaking Lifestyle, 24Jan. 2023, filmlifestyle.com/what-is-the-male-

gaze/.)

In the English adaptation, the physical appearance of the women characters is shown in detail, including that of Mrs. Doubtfire (of course in her female get-up); whereas in the novel, the physical appearance of Miranda can only be explained in words. The theory is more effective, when it comes to visual pleasure. Except for a few scenes, like the one focusing on Miranda, Lydia's appearance for the first time, Mrs. Doubtfire's womanly appearance, etc. these are not too much compared to the Tamil movie.

In the Tamil movie, the camera deliberately lingers on the body of the female characters. Janaki is adept in expressing all her emotions, whether it be as the wife of Pandyan, who is miserable, as the wealthy daughter of Visvanathan Iyer, who is haughty, as the wife of Pandyan, who misses him too much after their divorce, etc. She plays all these roles perfectly well; the camera ebbs all these various emotions clearly; but her different body parts are also ebbed as well.

Even when her interactions with Pandyan, in disguise of course, in the bathtub is meant for the purpose of comedy on the surface, it is adept in showcasing her drenched body as well. Her seeking the help of the maami for wearing her undergarments is meant to display Pandyan's possibility to stay close to Janaki and his daughter, in disguise. In the scene where she slips on the floor and hurts her back, she is projected in wearing a night-dress that is too revealing, and the maami rubbing oil all through her leg; even when all these scenes are deliberately added to bring out the intimate positioning of the hero and the heroine, the ulterior motive is nothing but audiences' gratification; or in other words, the sexual objectification of the female body. In most of the scenes Janaki appears in sleeveless blouse and georgette saree

that'll cling to her body well, so that the spectators, especially men can enjoy to the maximum.

Another instance is the 'cleavage show' of the dancers, especially that of Rathna. Even the old maami is not spared; the maami is looked upon with desire by both Visvanathan Iyer, Mudaliyar and the others when she is clad in a saree. Her hip movements are deliberately focused for this purpose. When Pandyan reveals to Baasha who he really is by removing the top part of his saree, the scene is extremely funny, but vulgar at the same time. Janaki misunderstands maami to be a seductress after seeing this scene and runs away from home to Pandyan, but seeing Rathna there and Shanmugi's things lying on the floor, thinks that her husband is also promiscuous and runs away from there also, to commit suicide.

2.11 Critical Reviews

The persona of Madam Doubtfire is not given much importance in the novel as opposed to the movie, where 'her' actions and dressing is given a detailed display. Here, the children themselves point out to their father that their time spent with *Madame Doubtfire* doesn't really count as quality time spent with their father since he's pretending to be someone else the entire time. In the novel by Anne Fine, eventually it is the children themselves who exert control over their parents, informing them in no uncertain terms that they won't put up with any more nonsense from either Daniel or Miranda. In the best line of the book, Lydia declares:

Natty and Christopher and me, we are the only three things to come out of that marriage. We're all that's left. We're the whole *point* now...the only reason you have any real contact. So that sort of gives us an Extra Right. Don't you see? If we three aren't happy with the way things are, then what was the point

of all those years? None! None at all! If you can't work things out to suit us, then it was all just a total waste and total failure." Now *there's* a good message for any child to dish out to their bickering parents, and I can't help but notice that the movie never even comes close to giving the three children this sort of agency and power. ("Anne Fine Interview: 'The Emotional Depth of Boys and Girls Is Almost the Same.'" The Independent, 7 Feb. 2022, www.independent.co.uk/arts-entertainment/art/features/mrs-doubtfire-anne-fine-robin-williams-aftershocks-b2004848.html.)

It seems that the movie is catered more toward adults who are trying to deal with the pain of divorce, with hints on how to stay on good terms with the ex - the book is directed at children and the suffering they go through when their parents separate, and is sympathetic toward their plight. Although the book ends on a much more ambiguous note than the reasonably- happy ending of the film, Anne Fine's book is much more concerned with the well being of children, and with giving them the message that they can survive the pain of divorce. It would not be exaggerating to say that the book, with its messy, dark, unhappy look at broken families, is more helpful to look at divorce, than the movie version.

While adapting the novel into script, the screenwriters, who are from different cultural milieus, will definitely have brought in a lot of changes that suits their viewers. Through the process of textual intervention, what all changes they have made should be highlighted through this study. The external techniques like camera movements, facial expressions and gestures including gazes, etc. were also analyzed for the study.

In the movie Daniel has an additional job as the host of a programme at a TV

station. A client calls Daniel to fix an appointment with him on the same date and time that Miranda is about to have her birthday celebration with her children and Mr. Stu. Even the restaurant is also the same; Daniel had to meet both of them, one as Daniel himself and the other as Mrs. Doubtfire. This is a scene that captures everybody's attention as to how wonderful Robin Williams is. This scene is very crucial as it leads to the discovery of the truth behind the 'nanny' by Miranda, and then the final outburst took place.

The enduringly popular 1993 film featured Robin Williams in the role of Daniel Hillard, a man with a youthful disposition who has gone through a divorce and decides to disguise himself as an elderly Scottish nanny in order to take care of his own children and support himself financially. His main goal is to demonstrate to the court that he can be a responsible parent. As the story unfolds, Mrs. Doubtfire becomes a television sensation, offering guidance to America's children. In her memorable final speech, she emphasizes the diversity of families, including divorced ones like Daniel's, and assures young viewers that life will continue despite any challenges they may face.

“I was quite astonished that so many people loved the film, and so many children loved it,” says Fine now. “I found it a bit sentimental at the end. And it's very different to the book – except they used quite a few of my jokes.” But the 74-year-old was, she admits, “impressed with Robin Williams's comedy skills” in the end. Who couldn't be? Think of the pool scene where he lobs a well-aimed lime at the head of his estranged wife's new boyfriend Pierce Brosnan, then claims it was a “run-by fruiting”. Or when he shoves his face in a cream cake to hide his identity from the social worker. (“Anne Fine Interview: ‘The Emotional Depth of Boys and Girls Is Almost the Same.’”

The Independent, 7 Feb. 2022, www.independent.co.uk/arts-entertainment/art/features/mrs-doubtfire-anne-fine-robin-williams-aftershocks-b2004848.html.)

The same goes with the Tamil adaptation also, it can be mentioned, that the film is more of a remake of the movie *Mrs. Doubtfire*, but only the divorce and ‘drag’ nanny are common. The rest were adapted according to the tastes of the Tamil audience; their reception according to the cultural milieu.

One of the biggest strengths of the movie's script (by Crazy Mohan) is to find something funny in every situation, irrespective of the nature of the situation. The courtroom sequence is one such example. Neelu's stoic reactions to the silly acts of Delhi Ganesh and Co. are great fun. Of course, with the arrival of the Shanmugi character the situations themselves are hilarious in nature. Impersonation has been a staple part of Mohan's scripts and he uses that to maximum effect here, to garner laughs. Instead of stopping with the basic idea of ‘one person in two places,’ Mohan extracts unbelievable mileage out of this—Kamal has to tackle Gemini Ganesan and Mani Vannan who nurse a unique kind of ‘love’ for Shanmugi; Delhi Ganesh who is out to expose Shanmugi's true colors; and Heera who loves Pandiyan! (“avvaiShanmugi,” www.geocities.ws/ram_aishoo/Avvai.htm. Accessed 21 July 2022.)

The agonies of a broken family and the resulting loss of the children's peace of mind are depicted in the novel alone, as mentioned earlier. Both films are comedic, but lack the seriousness with which the divorce of parents is ingrained in the minds of the children. In 1986, upon witnessing the challenges faced by a nearby acquaintance, she devised her renowned protagonist for a tale targeted at mature youngsters,

exploring the intricacies of post-divorce life. Anne explains that the dynamics within families have forever intrigued her, and it is within the confines of these familial connections that the characters in her books form either harmonious or strained relationships."

All of us know what 'black comedy' is; it is the mirth one finds in hearing about the pitiful details of another. The novel by Anne Fine contains a lot of "black humour" in it; it deals with the sufferings of the children of the couple who are getting separated, while both the adaptations are humorous or comical in nature. They give prominence to the hilarious sequences in which the husbands encounter their spouses (and her family members, in the Tamil movie).

Fine's novel was "much, much darker" than the film, she says. In one passage, she describes Daniel's anger that Miranda has dropped the kids off 40 minutes late: "He reached into the drawer at the end of the table, and drew out an imaginary carving knife with one hand, while drawing the teapot towards him with the other. Still grinning horribly, he slowly and carefully drew the imaginary knife across the tea cosy's imaginary throat." "It's black comedy," says Fine proudly, "and I did miss that [in *Mrs Doubtfire*]." ("Anne Fine Interview: 'The Emotional Depth of Boys and Girls Is Almost the Same.'" *The Independent*, 7 Feb. 2022, www.independent.co.uk/arts-entertainment/art/features/mrs-doubtfire-anne-fine-robin-williams-aftershocks-b2004848.html.)

So, in short, it can be said that even when the movie *Mrs. Doubtfire* was not 'up-to-the-mark' of the novel *Madam Doubtfire*, it was still able to engage the viewers and even was successful enough to make the children laugh, unlike the novel which

really aimed to bring out the pains and ambush in living in a broken family.

Fine – who was named the second Children’s Laureate in 2001 and was awarded an OBE in 2003 – does acknowledge the benefits of the film: Mrs Doubtfire paid off her mortgage. But it was already about her 15th novel and it had been optioned for six years until Williams greenlit it; she was told Williams was interested in the issue of a child’s easy access to the non-custodial parent because of “personal issues”. (“Anne Fine Interview: ‘The Emotional Depth of Boys and Girls Is Almost the Same.’” *The Independent*, 7 Feb. 2022, www.independent.co.uk/arts-entertainment/art/features/mrs-doubtfire-anne-fine-robin-williams-aftershocks-b2004848.html.)

The Tamil movie was also successful in presenting all the situations in the Tamil scenario; a few addition of characters were made to make the movie more interesting, the regret that the husband feels in losing his wife and daughter, his transformation into an old maami to be close to them, the way he tackles the problems one by one in the household of Visvanathan Iyer – regarding his father-in-law’s romantic advances or the problem of theft that Sethuramar, the long trusted PA does, in accomplice with the cook in the household, the daughter’s cheerfulness in being able to be close to her father, even when he is in his drag, all these are wonderfully picturized.

2.12 Conclusion

In summary, the screenwriters have succeeded in cleverly intervening in Anne Fine's novel and adapting it into two successful blockbuster films, *Mrs. Doubtfire* in English and *Avvai Shanmugi* in Tamil. In the adaptation, the screenwriters, who belong to two completely different cultural backgrounds, intervened in such a way

that they made small changes to the novel that they felt best suited the audience at the time of the film's release. The audience is the real player in this matter, and therefore their preferences and interests must be taken into account; as well as the period of the presentation of the movie.

During the editing of the novel it is imperative to change certain scenes, shorten or add new scenes, introduce or remove certain characters, etc. After selecting the necessary scenes and characters, screenwriters must focus on how the audience will receive the ideas presented. The cultural milieu as well as the era in which the films are set play a crucial role in the success or failure of the film. The actors' performances also have an impact on how well each character is portrayed. Therefore, screenwriters must take great care in selecting actors for the given roles.

Chapter- III

Interpreting Sensibility: Exploring the Cultural Politics of

Adaptation in

Sense and Sensibility and Kandukondain Kandukondain.

This chapter deals with the study of the novel *Sense and Sensibility*, which has been adapted into a movie. The cultural differences evident in the novel's adaptations from both Western and Eastern cultures have to be brought out. It is further divided into different areas of study like narration, plot, textual intervention, cultural adaptation, etc., and is again subdivided into character-wise analysis, cultural differences, and economic situations. The main aim is to bring out the cultural differences in both the novel and the adaptation due to the differences in their views towards cultural politics as well as the differences in the ways the audiences perceived the movies that were presented before them.

The English adaptation of *Sense and Sensibility*, directed by Ang Lee, released in 1995, and the Tamil movie *Kandukondain Kandukondain*, directed by Rajiv Menon, released in 2000, have been chosen for this purpose. Peter Bradshaw, in *The Guardian*, noted that the Tamil movie *Kandukondain Kandukondain* is an entertaining reinvention of the novel. The Indian Express stated:

A progressive film encouraging female independence, yet staying a warm family tale in essence, 'Kandukondain Kandukondain' is the kind of film every intelligent movie-goer ought not to miss. Almost every supporting character pitches in an impressive performance, thus making 'Kandukondain Kandukondain' a wonderful watch.

The study analyzes how literary texts are adapted or transformed into scripts for films. As repeatedly said, literary adaptations are considered a better method to introduce the literary classics of a period to the common masses. Texts often contain a lot of complex ideas and phrases that may not be comprehensible to the public. And one of the methods used to make a text comprehensible to the common masses is the adaptation of a literary text into a film.

Many times, various scenes from the original text will have to be cut short or rewritten to suit the tastes of the viewers. For this, the process of text transformation through the process of textual intervention, which involves the adaptation of a text into a movie, is used. Since adaptation of a text involves 'cutting' up texts, it sharpens the awareness of language, while gaining insight into the works under analysis. It sheds light on discourse and offers an alternative revision of the source text.

The differences and preferences that the scriptwriters have made in these two adaptations have to be brought out; how the scriptwriters of both movies have culturally approached the movies needs to be examined. There are certain ideological concepts that these films 'encode' by their culture for the audience to actively 'decode', and that is exactly what the viewers should identify. The "Reception Theory" by Stuart Hall has been used for this. Hall is an indispensable part of Cultural Studies, and so the importance he imparts to the degree of reception by the viewers or audience is crucial. Texts like *An Introduction to Cultural Studies*, *Keyframes: Popular Cinema and Cultural Studies*, etc. have also been used.

The main objective of this study, apart from discussing the general ideas, is to bring out the various methods that each scriptwriter has employed to make the movies a little different from the original novel. Another objective is to explain in detail the

changes that have been brought about to bring out the cultural differences in the movies, in English as well as in Tamil. External techniques like voice-over narration, camera movements, facial expressions, and gestures including gazes, etc. were also analyzed for the study.

3.1 Narration

Jane Austen uses a third-person omniscient point of view in narrating the novel to facilitate the readers' accurate access to the characteristics of the different scenes; what is going on in the minds of each character, their hidden lives, their thoughts, their emotions, and their hopes and aspirations. The narrator focuses on Elinor, the eldest of the Dashwood sisters; the story of the novel mainly unfolds through her perspective. The readers are capable of understanding her emotions, and what is exactly going on in her mind, even when she is closely attached to her beautiful younger sister, Marianne. Austen highlights the good qualities of her novel's 'good' characters, and she ironically brings to light the underlying thoughts or emotions that are going through the minds of her 'evil' characters. She even satirizes the society that she lived in.

The novel *Sense and Sensibility* by Jane Austen needs no introduction. It was initially published in 1811, and the caption "by a lady" was the only detail about its author that thereaders could come across. It tells the story of the Dashwood sisters, their mother, and the various problems they encountered in their love life.

Jane Austen was much concerned with the excessive 'sensitivity' that was prevalent in the romantic novels of the latter half of the 1700s, in which prominence was given to the emotional and sensitive attitudes of people, rather than their rational thoughts. So, through this novel, she aimed to highlight the dangers of 'excessive

sensibility'. In this novel, the sisters Elinor and Marianne represent 'sense' and 'sensibility' respectively.

Austen brings to light the difference between the two great movements of English Literature, namely Classicism and Romanticism. The two vary greatly, even though they are two great landmarks of the English Literary period. Elinor is like 'classicism' and Marianne stands for extreme 'romanticism'. During the age of classicism, everything, including art and architecture, had to strictly adhere to many rules and theories that were confounded at the time; they included strict adherence to culture, clarity of structure, perfection, restrained emotions, explicit appeal to the intellect, etc. that Elinor also possessed. Romanticism, on the other hand, was an artistic, literary, musical, and intellectual movement, emphasizing emotions and imagination; similar to the character that Marianne possessed. According to the author, too much of both is not good: there needs to be a proper balance between 'sense' and 'sensibility'.

3.2 The setting

The setting of the novel is between Devonshire and London, between the countryside and the town. The characters are all middle-class bourgeois. They move between upper-middle-class people; Elinor and Marianne are always in contact with people who belong to the upper- middle class because of their connections with the higher-class people. None of these people, not even the wealthiest ones, belong to the aristocratic group. Norland Park, where the Dashwoods spent their early childhood, is in Sussex; whereas Barton Cottage is in Devonshire, which is far away from Sussex. At the beginning of the novel, the Dashwoods are seen in Norland Park, later on, they move to the cottage in Devonshire. The sisters accompany Mrs. Jennings to London

for a change of atmosphere, from there to Cleveland, where Marianne falls sick in the house of the Palmers, and then back to their cottage.

Similar settings can be seen in the English adaptation as well. But in the Tamil movie, the sisters are staying in the Chettiar mansion at Poongodi village and later on move to Chennai town, where Soumya, the eldest, hunts for a job in software companies and later grabs one. There is not much change in the settings later on as Meenu, the second daughter, falls into a manhole and is hospitalized in the same town, unlike in the novel.

3.3 Plot

As the sensible and reserved eldest daughter of Mr. and Mrs. Henry Dashwood, Elinor, as said earlier, represents the sense half of Austen's title, *Sense and Sensibility*. She is 19 years old at the beginning of the book. Even at this young age, she is trusted or looked upon by her parents; there is a dialogue in the movie between Mr. and Mrs. Henry Dashwood about relying on her to look after her younger ones in the upcoming days, after the death of her parents. Mr. Henry Dashwood feels relieved on his deathbed to entrust his widow and younger girls in the care of Elinor, who is also young at that time.

Elinor feels sympathy and befriends Colonel Brandon, who admires Marianne from the very beginning and eventually marries her. Always feeling a keen sense of responsibility to her family and friends, she places their welfare and interests above her own and suppresses her own strong emotions in a way that leads others to think she is indifferent or cold-hearted.

Elinor falls in love with Edward Ferrars, her sister-in-law, Fanny's brother, but keeps it a secret considering her financial responsibilities. Even when Marianne discusses the matter with Elinor directly, she just says that she 'thinks highly of him, likes him, and esteems him, which enrages Marianne. She is initially shocked when Miss Lucy Steele confesses her secret engagement to Mr. Edward Ferrars, but she hides her feelings regarding the matter. She even retrospects his display of intimacy towards her; which he showed to all her family members as well. She does not communicate the matter even to Marianne, with whom she is very close.

It revolves around the Dashwood sisters, their love relationships, their hopes for the men they love, their sudden fall into poverty, the pain caused by the deception of the men they sincerely loved, and finding true happiness in life after many problems and hardships.

In the Tamil adaptation, *Kandukondain Kandukondain*, the whole scenario is changed. The lives of a highly regarded royal family's offspring are the focus of the movie. Three of Padma's (Mrs. Dashwood) daughters, Soumya (Elinor), Meenakshi (Marianne), and Kamala (Margaret) descended from one of the most well-known figures in their area. Padma presides over significant religious and social gatherings in the community, in contrast to Mrs. Dashwood in Austen's novel. She shows far more perseverance in raising her three kids on her own after losing her husband a considerable amount of time earlier. She looks after her bedridden father while residing in her ancestral house. Soumya is an exaggeration of Elinor Dashwood, who is designed to suit the stereotype of a "traditional Indian girl," and she even goes so far as to ask, "Have I chosen my name? My femininity? My appearance? Then why should I choose my husband?" Meenakshi, on the other hand, has a strong passion for

the concept of love and eagerly anticipates finding true love. Bharathi's magnificent poetry is Meenakshi's go-to poetry, just as Cowper was for Marianne Dashwood in Jane Austen's book and Shakespeare's Sonnet 116 was for Marianne in Ang Lee's adaptation of *Sense and Sensibility*.

3.4 Major Themes

A wide variety of contrasts can be seen in the different themes that are revealed in the novel. The themes have been adapted both according to time constraints and cultural differences; the characters and situations are changed because a vast novel is transformed into a movie of three hours' duration. Many of the situations that are explained in the novel are changed according to cultural preferences as well.

3.4.1 Property Law

Ordinary economic concerns, along with marriage and money, also play a vital role in Austen's novel. Austen tries to put forth her contempt towards the hereditary laws that 'entail' the property only to the male members of the family. "New Oxford American Dictionary distinguishes a specific definition for the meaning of the word 'Entail' as related to law, defining 'to entail' as "to settle the inheritance of (property) over several generations so that ownership remains within a particular group, usually one family". In his *Entailment and Property Law*, Joshua Weiner explains that, during Austen's time, entailments served two main purposes: firstly, to ensure that family properties remained undivided and passed on as a whole, and secondly, to prevent women from inheriting land as part of their inheritance.

Austen satirizes this unfair entailment of property to Mr. Henry Dashwood, his son John Dashwood, and his son's son. The second wife and the three daughters

were forced to leave their childhood home at Norland Park because, after the death of Mr. Henry Dashwood, Norland was passed down to John, the first child of Mr. Dashwood in his first marriage, and then to his young son. In those days, the family property was passed on to the male members, and the female members were left to the mercy of the male members. The four Dashwood women were compelled to search for a new home and were able to rent a modest home, Barton Cottage, from Sir Middleton, their mother's distant relative. But Mr. Henry Dashwood had wished for the property more for his second wife and daughters, as they were sincerely in need of it than for his son and grandson, who were already economically well-off. John had already inherited the property of his mother and also that of his wealthy wife, as the property is passed to the male members and not the female members of the family. Mr. John Dashwood had promised his dying father to give an ample allowance to his stepmother and step-sisters, but he later decided to give them only occasional presents.

Margaret spends most of her time in the tree hut that she made in the garden. It is palatial, as Edward describes it in the movie. This can be viewed as her protest against The Law of Inheritance, where the property passes down to the male figures of the family. This is something that she has created and will be able to create again if the need arises. When they were forced out of Norland Park and settled at Barton Cottage, she set up a tree house there too; where she is shown spying through the telescope, when Edward comes to propose to Elinor. Margaret's action in setting up tree huts can be considered Austen's protest against this Law. Her spyglass can also be viewed as her open desire to explore the external world.

3.4.2. Heredity Law in the Indian Scenario

The theme of 'hereditary law' is common to the English audience; they can easily understand that particular idea. But this is something new to the Indian viewers, and so this theme is slightly changed. Padma's father, Chandrasekhar, is financially sound and bequeaths all his property to his son because she eloped against his wishes and also because the father thought that his son would stay with him to look after the property. On the contrary, it was Padma and her children who stayed with her father till his end. Padma, at first, was reluctant to come back and stay with her father, even after her husband died at a very young age and they were left in utter poverty. She, along with her daughters, is staying there because she heard about her father's bedridden condition, and was moved by that news. Soumya, the eldest daughter, was the principal of the college, where he was the manager. The father was never once visited by the son, not even when he was bedridden. Even when in bed, the father kept on saying something illegible, looking at the box in which he had already kept his will, because he wanted to change it; but unfortunately, nobody could understand him, and so the will remained unchanged. After his death, everything was passed to his son and his greedy wife; they had no children. Unable to tolerate her, Padma and her daughters decided to search for a new place.

All these characters differ deeply from the original ones in the novel and also from its English adaptation. The difference in characterization is most evident in the portrayal of Willoughby. He impregnates the Colonel's ward and leaves the place immediately after his disinheritance by his wealthy aunt. This is acceptable to the English audience, as they are familiar with the 'law of inheritance', but not for the South-Eastern audience. This is exactly where the problem of cultural interference or cultural studies comes into play. He values money more than true love, and so he

decides to marry the wealthy heiress, Sophia Grey instead of the charming and innocent Marianne, who is left heartbroken. There is no such law in India, and so Sreekanth, (Willoughby), played by Abbas, marries a wealthy minister's daughter because the minister saves his company from a financial crisis.

3.5. Hypocrisy in Characters

Hypocrisy is another major theme of the novel. Most of the characters are real hypocrites. Their true colors are revealed only when many situations arise. The best example is the character of Willoughby. At the beginning of the novel, he is portrayed as dashing, vigorous, and emotional. He always speaks about having a cosy life in a cottage. He always expressed his idea of renovating his aunt's bungalow once he inherited it and also his wish to create a cottage with similar features; but towards the end, he proved to be treacherous and a womanizer. Similarly, the character of Lucy Steele appeared to be 'innocent and poor' as Mrs. Jennings puts it; but towards the end, she proved to be the most deceitful and vile amongst them all. She was very manipulative, calculating every behavior of hers towards Elinor. She disclosed her secret engagement (with Edward) to Elinor to put a stop to whatever feelings Elinor had towards Edward. But in the end, she gives up Edward, who was disinherited because of this secret engagement, and marries Robert, to whom all the family property was vested.

The characters of Edward, Colonel Brandon, Elinor, etc. prove to be good, even when they 'act' at certain points in time. Elinor tries to 'play' hostess at Norland Park when Fanny and John come to dine with them; the rest of the family remains silent, and she tries her maximum to 'play' politely and nicely when Marianne exposes her impolite behavior. Edward also behaves in such a manner that one would

doubt his conduct. He is engaged to Lucy but is seen showing affection to Elinor, at the beginning of the novel. Thus, his conduct is similar to that of Willoughby, though he does it unknowingly. Willoughby is a genuine fraud, but Edward is not. Colonel Brandon also hides his true feelings for Marianne by always trying to mention their age difference, but he also tries to accomplish everything that will make Marianne extremely happy. These events are examples of the characters' hypocrisy; hiding their true feelings; but they are not as sinister as those of the characters, Willoughby or Lucy.

3.6 Marriage

The plot of the novel revolves around marriage and money. It can be noted that both Elinor and Marianne are unmarried at the beginning of the novel, but it is only after they are married, the novel concludes. Many characters, like Mrs. Jennings, for example, believed that both the Dashwood sisters had to be married soon; she believed that it should be her priority to find men who would be ideal matches for them. Almost all the characters are seen engaged in talks regarding matchmaking, prospective marriages, etc., and that forms the main theme of the novel. In one instance, even John Dashwood is seen advising Elinor about marrying a wealthy man like Colonel Brandon, not knowing that the Colonel loves Marianne.

Marianne and Elinor fall in love and seek to marry the men they love; but characters like Willoughby, Lucy Steele, etc. marry for money and not out of pure love. There are characters like Mrs. Ferrars who believe that both her sons should marry ladies from wealthier families, thereby giving priority to family heritage over choice. Her disinheriting Edward, after knowing about his wish to marry Lucy, then Lucy marrying Robert (Edward's younger brother), and Willoughby marrying Ms.

Grey are all examples of the characters choosing and giving importance to money over love.

But in the Indian context, arranged marriages are more common, and so we can always see families waiting for prospective alliances from suitable families. Meanwhile, Sowmya has been labelled unlucky since she is constantly turned down by suitors after her first fiancé committed suicide due to a rejection from another lady. *Kandukondain Kandukondain* looks like the ideal environment to examine this relationship exactly as Austen envisioned it because mutually willing arranged marriage is not only socially and culturally acceptable in this setting, but is also represented in the movie.

3.7 Gender Roles

In every sense, the novel *Sense and Sensibility* is ahead of its time. Almost all the modern-day ideas are indicated in one way or the other in the novel. Austen reverses the gender roles by portraying Elinor as an embodiment of logic, stoicism, etc. that are commonly attributed to gents and Edward is depicted as a more submissive character and thus the author presents before the readers a new vision of femininity. According to one of the reviews by Bob Smithouser, the novel as well as the movie, includes

Virtues lending themselves to family discussion include loyalty, kindness, self-respect, honesty, modesty in courtship, the riches of good character over an ample dowry, and resisting the temptation to engage in reckless romanticism". ("Sense and Sensibility." Plugged In, 24 Feb. 2020, [www.pluggedin.com/movie-reviews/senseandsensibility/.](http://www.pluggedin.com/movie-reviews/senseandsensibility/))

A close reading of the novel reveals a mixed – combination of all elements such as class distinctions, female independence, the role of gender, etc. At the beginning of the movie, we have the bedridden Henry Dashwood telling his wife jokingly that almost all the boys are noodleheads so it is not at all a wonder that nobody has occupied Elinor's heart so far. But he is confident that Margaret will become a pirate so, they do not have to get bothered about her; thus giving importance to radical feminism as well as to the conservative notions about marriage.

Nora Stovel stated in one of her articles titled "From Page to Screen: Emma Thompson's Film Adaptation of *Sense and Sensibility*" that Thompson "emphasizes Austen's feminist satire on Regency gender economics," drawing attention not only to the financial plight of the Dashwoods but also to the eighteenth-century women in general. While watching the movie, contemporary audiences might have doubts as to why the Dashwood sisters are not going for any job; but Thompson makes it clear that during Austen's period, women were not allowed to go out for a job. The movie, being a 'period drama' should thus highlight that part. During that period, people were more concerned with the themes of marriage, money, romance, finding a partner, etc.

The wealth of the Dashwoods is shown in detail to differentiate their present predicament. The scene in which Elinor is addressing the servants at Norland is included to highlight their luxuries in contrast to the few staff at the cottage; so that the viewers will not be confused. As Ang Lee has noted, "Family dramas are all about conflict, about family obligations versus free will."

Similarly, in the Tamil adaptation also we can see that all the gender stereotypes are broken. *Kandukondain Kandukondain* is a refreshing film that centers

around strong women characters while relegating men to supporting roles, thus avoiding their domination on- screen, a departure from the usual mainstream Indian films. Unlike many films where superstars demand excessive attention, this movie gives equal importance to all its characters without distorting the story for any particular actor.

Breaking away from the stereotypical portrayal of women, the film does not confine them to a "brave woman" versus "shy woman" binary. Instead, it presents a diverse range of female characters. Sowmya, the eldest sister portrayed by Tabu, is depicted as a practical and down-to-earth person excelling as a school principal and skilled computer programmer. Meenakshi, played by Aishwarya Rai, is carefree, romantic, and unapologetically open about her emotions and interests in arts and literature. Her character doesn't feel the need to conform or suppress her romantic nature due to societal expectations.

The film also emphasizes the importance of education, as seen through the youngest sister's passion for science. Nandini Varma, played by Pooja Batra, defies the conventional portrayal of glamorous women and instead becomes an "action heroine," showcasing her strength and capability.

Directed and produced without the influence of cis men, *Kandukondain Kandukondain* challenges stereotypes and provides a refreshing perspective on women's characters, offering a more inclusive and empowering representation of women in Indian cinema.

3.7.1 Edward Ferrars (Manohar)

Masculinity is highlighted in the film and also the film gives importance to female individuality, desires, and well-being. Both the heroes are kinder and much

more sensitive towards women and children. For example, Edward sits as if he has not noticed little Margaret in the library at Norland Park. He does not interrupt her attempt to occupy the atlas that she has been reading in the library before he entered and then hides under the table as she is too shy to come before him. Later on, he befriends her and plays with her. He is also kind and well-mannered to the mother and the Dashwood sisters, unlike his sister Fanny.

The same is the case with Manohar (Edward), in the Tamil movie, played by Ajithkumar. Unlike the English version, he is not a relative of the family but is still attached to everybody in the household, just because he loves Soumya (Elinor), played by Tabu. In contrast to Edward's shy nature, Manohar is outright in expressing his love and states his motives clearly by asking her to wait till he has done a movie of his own.

Probably the biggest change in the film is to the Edward Ferrars character, "Manohar." Very unlike Edward (or Hugh Grant), Manohar is a slick guy. He's a production assistant ambitious to become a film director, and he's sworn off women until he directs his first film. He comes from a wealthy family who pressures him to join his father's company, but ... Amusingly, he is remaking *Speed*, starring a woman, set on a train. (Salah, Dr. Christiana. "Sense, Sensibility, & Strong Esteem: Kandukondain Kandukondain (2000 Movie Review)." Daily More Erratic, 21 Aug. 2018, christianasalah.com/2018/08/17/the-journey- begins/.)

3.7.2. Colonel Brandon (Major Bala)

Colonel Brandon appears to be very insensitive and serious; but in reality, he loves music a lot. He is bewitched when he sees Marianne; not only because of her

beauty, but also because of her striking resemblance to Eliza, his teenage love. He is concerned about the well-being of his ward, little Eliza, and is all the more kind to her even after knowing about the whole story that led to her mother's tragic death. It is the colonel who stays beside Marianne through thick and thin and remained steadily through all the odds of the Dashwood family.

Major Bala (Colonel Brandon), played by Mammooty, loves flowers a lot and grows a field of orchids. He enjoys music a lot and notices Meenakshi or Meenu (Marianne), enacted by Aishwarya Rai, while she sings in the temple. He understands Meenu's love for music and so he gifts her 'Tamburu' to encourage her to learn classical music. But, Meenu, feeling sympathetic towards the physically handicapped Major, asks him to quit drinking first. It is due to her challenge that the Major quits drinking forever. After the family's stay in Chennai, he secures her admission to a college, where she can learn classical music and dance. At Chennai, he happens to taste a 'special' vadai at a hotel and immediately recognizes it to be the 'vazhai poo vadai' that Padma used to make; even though he finds out that Padma has found a part-time job in a hotel, and is working there as a cook, he keeps it a secret from her daughters, as per her request. Soumya secures a respectable job in a software company; her boss helps her to apply for a housing loan so that they could shift to a flat of their own.

Marianne is looked after by the Palmers' after she falls ill, with this Colonel Brandon, and slowly her esteem for him is increased, and she starts loving him dearly. She understands that he is doing all this for the family because he loves her and regards her. It is the Colonel who stays with the family through thick and thin. She understands his worth as a well-wisher and knows the truth about his ward and her affection towards him is slowly increased. She confesses to Elinor that, even if

Willoughby had married her, he would not have been content with pure love alone as he is greedy for money.

Similarly, on the other hand, Major Bala is happier to see Meenu happy and this can be seen in his actions; he invited Sreekanth realizing that Meenu will be happy only in his presence when the whole family was invited for a picnic at his estate. When Sreekanth goes into hiding, after his finance company was in debt, it is this Major who helps her to find him.

Even after revealing that her feelings for the Major are sympathy alone and her love is for Sreekanth he still tries to make her happy and this reveals his wish for Meenu to be happy in her life, hiding his feelings for her. He even gives up his ways to impress Meenu for her happiness; but, she realizes his worth later after she fell into a manhole and was hospitalized. She distinguishes between the worthy major and greedy Sreekanth; one does everything out of pure love and regard; the other would have been content only if Meenu had money rather than having good looks. It's Major Bala who looks after her throughout the night when the duty nurse falls asleep. He extends all the help possible when the family is in utter trauma.

Major Bala helps Meenakshi to secure admission to a music college; she is very fond of dancing and singing. Even though Meenu gets a lot of chances to sing on stage, she rejects it all and it is only after Major Bala challenges her that she might be afraid to sing on stage that she accepts the stage, and from there she gets chances to sing in various films and albums.

Major brings in a marriage proposal for Meenu, one of his acquaintances in the army whom he knows well; but she rejects saying that she has another man in her heart about whom nobody knows. It is then that she reveals her love for the major,

who rejects it, as her mere fantasy stating that he is too old for her and is handicapped. But Meenu has now matured enough in life to avoid all her whims and fancies and has deeply understood his love for her.

3.7.3 Swaminathan

In the Tamil movie, the brother and the greedy sister-in-law decide to demolish the house and the nearby fields to build a beautiful coffee parlor. But unfortunately, one of the beams falls on his head and he dies instantly. At this point, the aunt tries to give all the property back to Padma and the girls, but both the elder sisters deny the property. Though she again says that the men who come to marry them may need this wealth, they reject it by saying that the men who are coming to marry them, must be ready to marry them after seeing and understanding them and not their wealth. This independence is what Austen is trying to convey to the readers or the viewers.

3.7.4 Sreekanth

Sreekanth appears to be like a gentleman towards women, who had to give up on Meenu because of his financial circumstances. Even when he knows that Meenu loves him passionately, he does not take advantage of her. Even after his marriage, he explains his situation to her and seeks her agreement to elope from there. But the only disadvantage about him was that he did not explain his situation and also about his inevitable marriage to the minister's daughter to Meenu even when she came seeking his hide-out with Major Bala. Willoughby, even when he is disinherited by Lady Allen because he impregnated Eliza, does not take advantage of Marianne's obsession with him.

3.7.5 Sowmya's boss

This character played by Raghuvaran, is present in the Tamil adaptation alone. Such a character is not present even in the novel or the English adaptation of it. Even when he appears as a tough boss in matters relating to work and deadlines, he is generous enough in praising his employees when the time comes. He is ready to extend any possible help to his employees who are in dire need. When Soumya attends the interview for the post of receptionist in his company, he frankly tells her that she is overqualified for the post. Later, he promotes her to a junior programmer and also helps her to apply for a loan to buy a new flat. There is a scene in which he discusses a programming project with his employees, even before the advent of the 'computer revolution' problems like Y2K. He asks his employees to be a little more competitive and also assigns deadlines for certain projects.

This is classic Jane Austen with an Indian twist. Brace yourselves a bit because this movie is now almost 20 years old, so it's a bit dated, think clunky computers and bad hair. That said, I love the whole 2000's/Y2K "modern" Indian twist to the plot. (Clkytta. "Fangirl Movie Review: Indian Jane Austen, Kandukondain Kandukondain (Sense and Sensibility)." Dramas with a Side of Kimchi, 1 June 2019, dramaswithasideofkimchi.com/2019/06/01/fangirl-movie-review-indian-jane-austen-kandukondain-kandukondain-sense-and-sensibility/)

3.8 Textual Intervention

As said earlier, adaptations of literary classics are a means to introduce them to people who do not find pleasure in reading. Viewing an excellent adaptation will help these people to understand the story of that particular work and thereby help

them to be introduced to the world of classical literature. Slowly, an interest in reading can be introduced to those who are lacking passion for reading. Enthusiasm can be developed in them by making them understand the essence of the novel; or rather by providing them with good adaptations. To produce a better literary adaptation, the scriptwriter will have to intervene in the novel from different angles so that the essence of the true idea of the novel is not lost. Different methods like voice-over narration, cutting up of characters, etc are used for this purpose. The scripts of both films were procured and analyzed scene by scene. Many characters like Mrs. Middleton and her children, Eliza, Anne Steele, etc. who are there in the novel, have been given minor roles for namesake to avoid unnecessary characters and dialogues, thereby shortening the length of the movie.

The novel was intervened in different ways for adaptation. While making a movie, the time frame has to be kept in mind and so naturally, certain scenes will be omitted and other scenes will be given prominence to convey the essence of the novel to the viewers of the movie.

First of all, the detailed descriptions in the novel are all omitted to stick to the time frame. Descriptions regarding Fanny's behavior towards the Dashwood sisters, the way she is unhappy with Marianne and Margaret, the close company that is formed between Edward and Margaret, etc are described in detail in the novel, but in the script, all these are avoided or cut short through gestures or facial expressions alone, to maintain the time constraints. As Paul Laity has stated in one of her reviews, "The movie written by Emma Thompson is too crisp, sticking to the time frame".

Thompson plays fast and loose with Austen, cutting huge chunks out of the novel, and adding whole scenes; a mere six or seven lines from the book make

it into the film. The final result of all that work is an appealing half-parody of a style, catering to a 20th-century audience. And a story that keeps its force as a study of class and money and character, but aims mostly for sheer pleasure – and to be funny. (“My Favourite Film: Sense and Sensibility.” The Guardian, 26 Dec. 2011, www.theguardian.com/film/2011/dec/26/favourite-film-sense-and-sensibility.)

Emma Thompson has commented that writing a screenplay was an entirely different and difficult process and she is grateful to Doran for helping her out in the process.

Believing the novel's language to be "far more arcane than in [Austen's] later books," Thompson sought to simplify the dialogue while retaining the "elegance and wit of the original." S/he observed that in a screenwriting process, a first draft often had "a lot of good stuff in it" but needed to be edited, and second drafts would "almost certainly be rubbish ... because you get into a panic"...Thompson credits Doran for "help[ing] me, nourish[ing] me and mentor[ing] me through that process ... I learned about screenwriting at her feet." (“Senseand Sensibility (Film).” Wikipedia, 6 Apr. 2023, [en.wikipedia.org/wiki/Sense_and_Sensibility_\(film\)](https://en.wikipedia.org/wiki/Sense_and_Sensibility_(film)).)

The film is directed eloquently by Ang Lee, who is non – English. The main aim of vesting the making of the film is that he will definitely not have read the novel, and so will depend on the screenplay alone, and the final product, the movie, will be something new; it won't be a replica of the novel as such. Another specialty is that Emma Thompson was entrusted to write the screenplay of the movie, although she had no previous experience as a scriptwriter. It is rumored that it took almost five

years for Emma Thompson to complete the screenplay of the movie and had also acted in the movie as Elinor, the eldest daughter. So, there is no wonder that she won the Academy Award for best screenplay as well as best actor. Emma Thompson shows in detail the enormity of the wealth of the Dashwoods to highlight the difference when they are suddenly driven to poverty. Ang Lee himself has described once that at first, he couldn't understand why they selected him, as someone who grew up in Taiwan, to work on a project about 19th-century England. However, as he progressed through the script, he began to see the reason behind their decision. His previous films have always aimed to blend social satire and family drama, and it suddenly dawned on him that he had unknowingly been attempting to capture the essence of Jane Austen's work all along. It became clear to him that Jane Austen was meant to be his artistic path, and all he needed to do was overcome the cultural barrier.

As for the Tamil adaptation, the script was written by Sujatha and he could predict things ahead of his time. This is evident in bringing out themes like Y2K in the movie that was released in 2000, even before such a thing happened.

Sujatha's stamp can be seen all over the film but particularly in a scene involving Raghuvaran, who runs a software company, when he says, "The software market today is not what it was before... The "vazhaipoo vadai" reference is another typical Sujatha intervention. (Written by: Anand Kumar RS; Follow @anandkumarrs. "20 Years of Rajiv Menon's 'Kandukondain Kandukondain': Time for a Sequel?" The News Minute, 11 May 2020, www.thenewsminute.com/article/20-years-rajiv-menon-s-kandukondain-kandukondain-time- sequel-123891.)

3.8.1 Changes in Character Portrayal

Many changes in characters have been made in the adaptations to develop the plot and also to suit the viewers. For example, in ‘Kandukondain Kandukondain’, Sir Middleton played by Manivannan, was a neighbor of theirs and he has no wife and children. He is a close relative of Major Bala, played by Mammooty, (Captain Brandon) and his major aim is to find a suitable wife for the Major. There is no Mrs. Jennings; instead, we have his mother praying for Bala’s marriage. Certain characters like Ms. Nandini Varma, the heroine of Manohar’s (Edward) debut movie, have been included in the Tamil adaptation to bring twists to the story. Scenes like locations and how the industry is keen on keeping the cliché situations and dialogues are included, unlike that in the novel. For this purpose, the books in PDF formats like Jane Austen in Hollywood, and Jane Austen in the Classroom: Viewing the Novel/Reading the Film, etc. have been used.

3.8.1.1 Willoughby VS Sreekanth

It is noteworthy that Willoughby in the English version meets Marianne for the first time near the valley in Barton Park and she falls for him immediately. It happens at the Barton Cottage and so Willoughby knows their impoverished state, before their open display of emotions. But, Sreekanth meets Meenu for the first time at the Chettiar mansion and their sudden plunge into poverty forces him to marry the minister’s daughter, but he is confused even on the day of his marriage; when Meenu comes to record a song. Both Willoughby/Sreekanth introduces Marianne/Meenu to their future wives as a mere acquaintance or family friend and that hurts them more. It’s immediately after this that Meenu walks through the rain, heartbroken, and thus

falls into a manhole and is saved by Major Bala.

3.8.1.2 Colonel Brandon VS Major Bala

Unlike Colonel Brandon who had a teenage crush on his father's ward Eliza, and has her daughter as his ward; Major Bala remains single just because he loses one of his legs in an encounter. The Colonel decides to stay single as a result of his elder brother marrying his love interest; but Major Bala has wasted all his youth in the military serving the country, boozing and growing a field of various kinds of flowers. According to him, 'the act of forgetfulness is worse than death itself'. He has dedicated his life to the country and is now resentful that the country has disregarded him just because he has lost one of his legs in a war for his country. Edward misunderstands his friendship with Elinor as love, and so thought of him as his rival in the beginning, but Manohar is befriended by the Colonel from the very beginning of the film itself. There the Major expresses his ideas of getting married when one is young or else will have to remain single like him. The Major understands that Manohar loves Soumya from the beginning itself and so there is no scope for a rivalry between the two.

3.8.1.3 Edward Ferrars VS Manohar

Edward is presented as a true gentleman, just the contrary to his snobbish siblings, Fanny and Robert. He falls for the 'richness of character' of Elinor during his stay in Norland Park. But he hides his feelings for her only because he is secretly engaged to Ms. Lucy, who was the niece of his tutor. Edward remained true to his word to Lucy though his mother warned that he will be disinherited if he married from lower strata. She wanted him to marry a rich heiress. His mind and interests were inclined towards Elinor; yet he remained honest; Lucy was now attached to and

married Robert, to whom all the property now passed on as Edward was disinherited, thus giving more importance to wealth than true promises. In the novel, he was jealous of the friendship between Elinor and the Colonel, which he mistook as extreme closeness. The novel as well as the English adaptation has the poor, disinherited Edward occupying the parish house of Colonel Brandon, which is not there in the Tamil adaptation.

A lot of changes are made in the character of Edward Ferrars, the brother of Elinor's sister-in-law, who is secretly engaged to another woman named Lucy Steele as a result of cultural interference. But, nothing of the sort takes place in the Tamil movie. In contrast, Manohar is in no way related to them. He comes there for the first time, in search of a house for shooting. He is an aspiring film director. He falls in love with Soumya, who is said to have an 'evil omen', whom he meets for the first time in the house. They mistook Manohar for the groom. They were waiting for the groom's party to come and meet her; 'bride hunting' or arranged marriage is a custom that is prevalent in South India and never relatable for the audience in the West. Manohar pursues and chases Soumya, and he promises to marry her once he has directed his movie. The rumors of Manohar and his actress pain her greatly; she decides to quit her relationship and go to America as a part of the company's project. There, the movie ends with Manohar (Edward) reconciling with Soumya (Elinor) after the completion of his debut movie, as he had promised her. He has made a name of his own; we are not sure if he'll go back to his wealthy father.

Edward becomes attached to Elinor slowly after having a lot of communication or exchange of ideas. Manohar (Edward) falls in love with Soumya (Elinor) as soon as he meets her for the first time. Unlike Edward who expresses his love for Elinor only towards the end of the novel, he directly proposes to her at the

beginning of the movie itself. As she is a college principal, he asks her whether her “Mano is eligible for ‘pass, fail or direct TC”. Unlike Edward in the English version who is awkward and shy till the end, Manohar is outright and expressive. He even declares through the song that “it is easy for her to say ‘no’ to his proposal in one second, but it will take a whole lifetime for him to digest that”. But here again, he gives the choice to the woman as to whether to accept him or not, he is not forcing himself upon her.

3.8.1.4 Elinor vs Soumya

Elinor, as mentioned earlier, is the embodiment of rigidity and strict stoicism. She is highly intelligent and well-mannered, not exposing much of her personal feelings, representing the rigid rules of the Neo-classical period. She is 19 years old with ‘elegant’ features; but not as handsome as her younger sister Marianne, in the novel. But in the movie adaptation, she is shown as having 27 years, highlighting the difficulties of spinsterhood and thereby making the movie more relatable to modern viewers. After her father’s death, it’s Elinor who carries out the economic expenses of the family.

In the adaptation, even the dying father comments about the rationality of his eldest daughter that Elinor will try to look after you all, but make sure she finds a good husband. The men are such noodles here abouts, little wonder none has pleased her. (“Sense and Sensibility (1995).”Sense and Sensibility (1995) Movie Script - Screenplays for You, sfy.ru/?script=sense_and_sensibility. Accessed 2 Mar. 2020.)

It’s because of her pleading that her mother remained in the estate when Fanny visited the estate after the death of Mr. Henry Dashwood. She hides her

resentment in such an awful arrangement, well aware of the truth that they'll have to leave their childhood palatial home soon. She conceals her feelings for Edward and also her shock at his deception; not even sharing the news about the secret engagement between Edward and Lucy Steele to Marianne. She manages to save her face before Lucy and her 'dirty tricks'.

Soumya in the Tamil adaptation is hard-working 'like a man'. She takes care of all the properties and even the college owned by Chandrasekhar. She is a computer graduate and is characterized as one with 'ill-fortune, or ill-omen'. Here, it's not that she is unwilling to accept any matches, like Elinor, who is too rational, but that people find her ill-fated and less handsome than her younger sister Meenakshi. Unlike Elinor, who depends on her meager allowance, Soumya 'goes out' for a job to fend for her family, once they leave the comforts of the Chettiar mansion.

Sowmya possesses the same shy and obedient nature as the original character, Elinor. However, unlike Elinor, she is open about her feelings and emotions. When Manohar departs to pursue his dreams in the film industry, she eagerly rushes to bid him farewell. In this modern rendition, Sowmya is presented as a computer graduate, adding an intriguing blend of traditional values and contemporary career choices. Despite her modern pursuits, she remains dedicated to caring for her ailing grandfather and fearlessly confronts bullies while providing unwavering support to her family.

3.8.1.5 Marianne VS Meenu

It is Marianne who has undergone a drastic change in character and developed so much in the novel. The great enthusiasm and rigorousness of Marianne was struck with a great blow by Willoughby's deception. She remained dispirited and dejected

all the time, even disinterested in life. Marianne falls gravely ill after walking in the torrential rain in Cleveland thinking and heartbroken at Willoughby's deception. Her hallucinations are mostly around him. It is Colonel Brandon who saves her life and brings her back home. The way he suffers all the tortures when she is sick, the pains he takes to bring in the doctor to treat her, and his act of bringing in her mother, even by traveling in the bad weather, upon her request, all prove his warmth and care for her. She is fully aware of all his acts after Elinor describes everything to her. Now she spends more time with him as she slowly recovers and her esteem for him has increased by now. The Meenu in *Kandukondein Kandukondein* is headstrong in finding her 'true' love, as she describes it. She is adamant about finding Sreekanth, about whom there is no news after the bankruptcy of his finance company. She is very determined in forgetting Sreekanth after her knowledge about his marriage. The rain that she walks through is the symbol of her pain in his deceiving her; the improper way in which he deals with her.

Willoughby is shown watching Marianne's marriage from a distance from his horseback and returns immediately after that; either a symbol of his regret in losing her and choosing the wealthy Ms. Grey. There is no such sequence in the Tamil movie, only once does Sreekanth is shown trying to explain his situation to Meenu and forcing her to elope with him; but she rejects it out rightly by expressing her will against doing that; she is unwilling to become Sreekanth's 'mistress' as she describes it.

3.8.1.6 Elinor and Marianne VS Soumya and Meenu

In the adaptation, Elinor is pictured as twenty-seven years old, to make the contemporary audience aware of the idea of spinsterhood; how difficult it would be in reality. Elinor is hoped to be in love with Edward by Marianne and their mother, but her description of him as “I like him, esteem him, I regard him, etc” enrages Marianne and she even asks Elinor if she has a heart or not. But only the readers or audience know about the trauma that she is going through. She gives more priority to her family and its well-being and so never once does she reveal her actual feelings for Edward; later on, Lucy was able to make Elinor promise about keeping her engagement with Edward a secret and not to reveal it to anybody; and this hinders her from revealing the truth to Marianne, which she misunderstands as ‘cold – heartedness’ of Elinor. After tolerating all these accusations for a long time, Elinor once storms out at Marianne that she understands the depths of her emotions all too well. For weeks, she has been burdened with a secret that she couldn't share with anyone, not even with her dear sister. She had to endure her joy and resentment repeatedly, all the while knowing that she can never be with Edward again.

Things are clear between Soumya and Meenu. Even Soumya is reluctant to reveal her love for Manohar about which Meenu chides her and Meenu is devastated when she sees Soumya acting as if she is not bothered about the rumor regarding Manohar and his heroine. She understands the pain that Soumya is undergoing even though she remained silent about the matter.

2.7.1.7 Ms. Lucy Steele

Ms. Lucy Steele is an important character to be mentioned, like Willoughby, she too proved that money is more important than love. At the beginning of the novel,

she appeared to be a very cunning person, who at the same time admired and was jealous of Elinor. This jealousy that Lucy feels towards Elinor (and the one Willoughby feels towards Colonel Brandon in marrying Marianne) is evident in the lack of pure character or the feeling of insecurity. This is evident in her act of revealing her secret engagement, which happened four years ago, with Edward Ferrars. She reveals this as soon as she gets the first opportunity to talk privately with Elinor, even though they are meeting for the first time. She believed that at least then the true reality of the attachment between Elinor and Edward would be revealed. On the contrary, Elinor, who was a master in hiding her feelings, kept her poise, and never once did she reveal her true feelings for Edward. The ‘cheap cunning’ play by Robert Ferrars and Lucy Steele towards Edward is also noteworthy. But there is no such a character in the Tamil version; there we have Nandini Varma, the famous actor, who’s rumored to be Manohar’s love interest, but later on this character is not shown much.

3.8.1.8 Dashwood sisters V/S Other Female Characters

Both the Dashwood sisters are in striking contrast to all the other female characters in the novel. Mrs. Jennings and her daughters, Mrs. Middleton and Mrs. Palmer, are highly opposite in character. Mrs. Palmer, like her mother, is a highly talkative person but is genuinely silly; whereas, Mrs. Middleton, though well-bred in all manners, lacks the support of education that the Dashwood sisters possess. They are also compared to the Steeles, who also lack quality education. They are seen simply flattering Mrs. Middleton by talking high about her children. They have nothing worthwhile to say. Mrs. Middleton is seen to be pleased highly when she hears all the lovely words they flatter her children with. But the Dashwood sisters speak nothing about them to Lady Middleton, even if they understand that those things are highly enjoyed by the mother; they find the children as spoiled brats. They

find pleasure in reading or playing music or anything worthy of improving their talents. When they reach the cottage for the first time, Marianne is seen searching the library rather than exchanging regards with their hosts. Elinor comments that Marianne has a knack for finding the library in any house.

3.8.1.9 Mr. Middleton

Mr. John Middleton is married and has three spoiled children in the novel. He is staying with his wife, three children and is frequently visited by his mother-in-law, Mrs. Jennings. But in the adaptation, Mr. Middleton is a widower, who is staying with his 'lovely' mother-in-law, Mrs. Jennings, who loves matchmaking a lot. She believes ardently that it is her life duty to find suitable husbands for the Dashwood sisters. It is in their cottage at Barton Park that the Dashwoods are staying in. They get acquainted with Colonel Brandon from there, who is a close friend of Mr. Middleton. Both the colonel and Mr. Middleton were long acquaintances and had served together in the Middle East. In the Tamil adaptation, Mr. Middleton played by Manivannan, is unmarried and is a relative of Major Bala; he is just a neighbor of Padma and not their relative, not as seen in the English adaptation.

3.8.2 Cutting up of characters

Many characters like Anne Steele, Lady Middleton, and her children, etc. are cut in the English adaptation. Anne Steele gossips about Lucy's secret engagement with Edward to Fanny, but this important twist that is present in the novel is removed in the adaptation. Lucy Steele, Robert Ferrars, Mr. and Mrs. Middletons, Mrs. Jennings, etc. are cut out in the Tamil version. Even the tree houses are not there in the Tamil version. Although the story gives more prominence to the two sisters, who are virtual opposites in nature, the author is trying to convey the idea that both the

qualities, sense and sensibility, are essential. Despite the differences in character and temperament, the sisters remain devoted to each other. When each sister is suffering from the pangs of unrequited love, as one loves a young man, who is already engaged to another woman, and the other one loves a charming 'rogue', they find solace in each other. Unlike the nature of Elinor, who has only 'sense', repressing one's feelings, and Marianne who has only 'sensibility', and no consideration for others, both qualities should exist in a person in moderate doses and they should remain in harmony with each other.

3.8.3 Cultural Differences

Many concepts like the law of inheritance, economic situations, etc. help to bring out the major cultural differences. Also, the use of pianoforte as a pastime by the English people, and the importance of temple and classical music in the Tamil culture, were mentioned. Marianne quotes Shakespeare while Meenu is an ardent fan of Bharatidasan and Bharatiar; Margarete's wish to become a pirate is in dire contrast to Kamala's desire for quality education and so on, which is of importance here.

3.8.3.1 Economic Situations

The sisters take up different jobs in the Tamil movie, but the sisters in both the English adaptation as well as in the novel, do not have any jobs to meet their expenses; except for a small allowance. Still, they remained independent and headstrong even when they were ousted from Norland Park. Elinor took in-charge of the financial matters regarding their household expenses. The sisters in the Tamil movie are confident that they can secure decent jobs since one is a computer graduate and the other can sing well. It's the girls who inform their mother about their

predicament; they are no more needed in the house, except as servants. They leave for Chennai and at first, are forced to stay in a dingy and leaking house. But in the English adaptation, they are provided a cottage by Mr. Middleton, their mother's distant relative. It is from there that they meet and acquaint Colonel Brandon. In the Tamil movie, they have no relatives in Chennai to provide them with lodging. Padma and her daughters are hunted down by Major Bala and Mr. Middleton, who were their neighbors in the village. In the meantime, Soumya wanders in search of various jobs despite her qualifications as a computer graduate. Soumya, at first got a job as a receptionist in a software company; later she gets promoted to a junior programmer and after making enough money, she buys a flat and the family moves from their dingy lodging to the well-maintained new flat in the town, where Major Bala is the only visitor.

By this time, Manohar has directed his debut movie and is rumored to have an affair with the actress, Ms. Nandini Varma. She even overhears the conversation between Manohar and her mother praising the talents of Nandini Varma. This hurts Soumya very much, but she keeps her composure and when questioned by Meenu, tells that she is perfectly happy with life, in her sister's studies, Meenu's songs, etc. But towards the end of the movie, both reconcile and get married.

3.8.3.2 Difference in Inheritance Law

The novel begins with the theme of the Law of Inheritance. The eldest Mr. Dashwood had already divided the property in such a way that everything will pass down to the male members alone, even if he is looked after by Mrs. Dashwood, the wife of Henry Dashwood in his second marriage. The English adaptation of it begins with the death of the father, leaving his entire property to Mr. John Dashwood, the

son in his first marriage, according to the Law of Inheritance. But the son in the Tamil adaptation could not see his father, even on his deathbed. The first difference comes here itself; in the English adaptation, Mr. John Dashwood is the girl's half-brother, who has a young son. But in the Tamil adaptation, Swaminathan (Mr. John Dashwood) is the girls' uncle, their mother's younger brother, who doesn't have any inheritors.

Elinor tries to bring little Margaret inside, from her tree hut, before the arrival of John and Fanny but is in vain. Margaret inquires why they are coming to stay in Norland, as they already have a house in London. But Elinor explains calmly about the law that affirms that family property is passed from father to son and not from father to daughter. Elinor tries to cajole Margaret by promising her to play with the atlas, her favorite time pass; but Margaret dismisses it by complaining that it's 'their' atlas, with which she has nothing to do anymore. The 'gloomy silence' of all the staff at Norland is also suggestive of the impending disaster that they are going to face under the ownership of Fanny; who is very much unlike the Dashwood sisters. This 'silence' or the way Elinor is shown in close up, is all a trick that only the movie can 'show'; in the novel, all these have to be explained verbally. The stiff silence at the dining table and the attitudes of each character mirror the emotions that they are going through at the moment; Fanny's act of checking the hallmark on her butter knife surreptitiously is an act to affirm her haughtiness. Even Edward Ferrars is seen embarrassed at her possessive air or attitude.

In the English adaptation, when Willoughby visits the very next day after Marianne meets Willoughby for the first time, she (Marianne) discovers that they share a love for music and dancing; the authors they both like are also the same. We can cite an example from the work where we can see both of them complementing

each other by quoting lines from the sonnets of William Shakespeare. When Willoughby leaves, Elinor teases her sister that she and Willoughby have discussed ‘every matter of consequence’ at their first meeting and will have little to say to each other the next time they meet. Nonetheless, Willoughby continues to visit Marianne every day, whereas Meenu and Sreekanth are pictured as quoting from the poems of Bharatidasan and Bharatiar, the famous Tamil poets.

3.9 Scene-by-Scene Analysis

Let us analyze each difference, scene by scene. After the death of their father, Henry Dashwood, they are well aware of the arrival of John and his greedy wife, Fanny, to occupy the Norland Estate. Marianne playing mournful songs on that particular occasion and Elinor asking her to play something less mournful is either due to the sorrow that they lost their father forever or the creation of an atmosphere to show the upcoming predicament. This is not possible in the novel. There, the readers are made aware of the situation only through verbal narration and not by action or music. But in the adaptation, the character of each individual can be analyzed through their actions alone, for example, John’s displaying the coins in his hand for Fanny’s approval before giving it to the landlord affirms that he won’t do anything without the approval of his snobbish wife.

3.9.1 Camera

The camera is an important element in the movie. The camera is moved to capture the mood of the narrative. They used slow motions or glorious camera angles. Slow motion is ubiquitous in modern filmmaking. It is used by a diverse range of directors to achieve diverse effects. Slow motion is used widely in films for dramatic effect. There are many modes of cinematography that the film crew can use, each producing a different effect. A scene can be composed of many shots. For example, in

the scene in which Edward and Elinor are moving side by side, towards Margaret's tree hut, they are shown in a distant shot; but the camera slowly moves towards Mrs. Dashwood, who is visibly happy to see that and later on, it tilts further up towards Fanny with a remorseful expression. The facial expressions of these two women expose what they are feeling about the matter.

In the novel, a warm connection is formed between Edward and the Dashwoods only slowly, because there is enough time and space for the author to describe the thoughts of each character in detail. But in the adaptation, due to the lack of time and space, things occur very fast; Elinor is impressed by Edward's behavior as soon as he declines to occupy Margaret's room during his stay in Norland Estate. This is 'shown' through the close-up shot of Elinor. Later, a connection is made between Edward and Elinor when he tries to bring Margaret out of her hiding place in the library. But one wonders whether there's nothing more than this mutual attraction between the two. This is revealed through the characters' eye movements.

Whenever Edward tries to speak his mind to Elinor, Fanny manages to come in between to not allow them to be close; and she has made it clear to Mrs. Dashwood that her mother would disinherit Edward if he marries anybody of low worth. But no such barriers are coming between Manohar and Soumya. Even when his parents rejected his wish to marry Soumya, being an emotional being, Manohar leaves the home and tries hard to succeed in the filmmaking process and then marry Soumya. It is Soumya who advises him to be practical and go back to the house and look for another job as he is an engineer by qualification, and thereby marry according to his parents' wish; but Manohar chides her saying that if she wants to go to America, as per her company's plans, it is better to tell that openly and not advise him. But, they love each other deeply and so things turn out positively.

Dialogue rendering, silence, atmosphere, the variations in tone, all play a significant role in conveying ideas to the audience, which is absent in the novel. The silence and changes in the atmosphere when Edward shares his ideas about his future life, Elinor's bold statement about the inheritance of property, and Marianne's interruption of Edward's impassioned reading of a poem, all express the themes that the novel is supposed to convey, without a lot of explanations. Even the slight glances that they exchange tell a lot about the situation.

3.9.2 Voice-over Narration

The appropriate use of voice-over narration helps to impart even the thoughts of the characters apart from those that they are speaking out loud. The warm exchanges that Sir John Middleton and his mother – in – law offers the Dashwood women at their arrival are enough to make clear to the audience that they are highly talkative and Mrs. Jennings' comments on the non-availability of dashing young men in their locality after seeing Marianne makes clear what her interests lie in. But her comment has made Mrs. Dashwood ponder about her girls' future. The scene in which Margaret's petticoat snags and tears can be implied as her not confining to the so-called 'societal' norms. The scene where Edward proposes Elinor is included in detail in the script, but it's not there in the novel; Margaret climbs on her tree hut to get a better view of this scene and explains all these as voice overs to her mother and Marianne who are waiting impatiently below the tree to know what exactly is happening between Elinor and Edward.

Colonel Brandon appears in the house while Marianne is playing the piano at Sir Middleton's estate. Sir John Middleton and his mother-in-law are involved in vulgar talks and matchmaking processes which are distasteful to all the Dashwood

women, except Margaret. Mrs. Dashwood is visibly offended when she hears her youngest, Margaret, involved in the vulgar exchanges between the son and mother. But in the Tamil movie, both Manivannan and Major Bala are mere well-wishers and neighbors of their palatial mansion in the village.

Here, playing the piano is something loved by the upper-middle-class British people. But Meenu is gifted a 'tamburu' by Major Bala to learn classical music; classical music and dance are always associated with Tamil culture.

Willoughby procuring Marianne's lock of hair is something that Elinor herself sees and she even chides Marianne for her open display of emotion towards Willoughby. But Marianne rebuked that she doesn't know how to hide her feelings unlike Elinor, who is a master in that act and after that, Elinor is seen sitting with the hand kerchief that Edward has once given her with his initials embroidered at the corner; her eyes brimming with tears. Marianne thinks that one should be bold enough to openly display one's emotions and if they are not doing so, they are wasting their life to satisfy the judgments of others.

In the English adaptation, Fanny has plans to cut down the walnut trees and build a Grecian temple. Fanny and her husband are seen searching for a place to build a hermitage on the grounds, without doing any modifications to the house, in the movie and also in the novel. But this scene is changed in the Tamil adaptation; there they are planning to convert the entire house into a coffee parlor or a resort. The detailed adieu that Marianne makes to the yew trees is not there in the adaptation. Instead, we have Elinor saying goodbye to her horse. In the Tamil adaptation, both are absent, although Meenu spends most of her time in the fields and the pond.

In the English adaptation of the novel, Mr. Middleton invites Mrs. Jennings' daughter and son-in-law, Mr. and Mrs. Palmers, who are accompanied by Lucy Steele, who is a distant cousin of Mrs. Jennings. Lucy joins the Palmers just because she is dying to see the Dashwoods, especially Elinor, about whom she has heard a lot. Charlotte revealed that not one letter of Mrs. Jennings had anything to say about the Dashwoods. At first, they thought it was because of Mrs. Jennings' excessive description of them, but Lucy reveals to Elinor that she had descriptions about Elinor's qualities as a person who does not speak unnecessarily.

Lucy immediately discloses her secret engagement with Edward, to Elinor. In the novel, the Steele's are distant relatives of Mrs. Jennings and so they are invited to stay over at Barton Park by the Middletons.

In a script, such techniques like 'hesitation to speak', 'tone', 'exchanging of glance', etc are used to express the ideas without verbally speaking them out so that the indented mood can be conveyed; but in the novel, all these have to be explained verbally. In the novel, Colonel Brandon saving Marianne from the storm and bringing her into the Palmers' house is just mentioned. But in the adaptation, this act of saving Marianne is shown as a very heroic deed in which the Colonel advances through the raging storm and rain and remains in utter turmoil till she is completely cured. At the same time, the scene in which Willoughby comes to the Palmers, to enquire about Marianne's health and explain his disposition in committing such an act as giving up Marianne and accepting Ms. Grace is cut in the adaptation but is explained in the novel. This is done may be for the audience to visualize Willoughby in a rather villainous manner.

3.9.3 The exchange of glances

The exchange of glances between Colonel Brandon and Willoughby is very cold and sharp unlike the exchange of glances between the others in the novel. This proves that Colonel Brandon senses something wrong in his behavior. He suspects Willoughby to be treacherous in behavior. This is evident in Willoughby trying to impart a bad impression about the Colonel in the Dashwoods' opinion; when Elinor tries to refute his statement by saying that the Colonel is regarded highly by those in Barton Park, he tries to imitate (mockingly) Mrs. Jennings and walks throughout the park like her talking well about the Colonel. According to him, the Colonel "is the kind of man that everyone speaks well of and no one wants to talk to" and the edges in his raillery about the Colonel are all evident of his dislike of the Colonel in one way or the other. When Elinor asks him why he hates the Colonel so much, he flickers a glance at her and leaves no reply. Instead, he sweeps Marianne and dances with her speaking his mind that he likes the colonel as much as he loathes him.

As the name suggests, Lucy's glances are 'steely'. The 'steely' glances of Lucy are more evident in the adaptation, than is explained in the novel. The way she always made 'quick and furtive' glances at Elinor is ample proof enough to describe her silly and secretive nature.

Even Elinor realizes how cunning she is. Her glances are described as 'sharp, cutting like glass', etc. to "show" how manipulative she is. The attachment that she forms with Fanny, Robert, and Mrs. Ferrars, in the hope that it will help her in her future endeavors with Edward, was effective at first, but later it proved to be futile. The friendly manner in which Lucy converses with Robert makes us feel that an attachment is slowly developing between Lucy and Robert; yet she clings to Edward

under the hopes that Edward will inherit the lumpsum as his mother has already promised. She is happy when Fanny invites her to spend some days at Norland, and their silly exchanges prove that she is a dimwit.

3.9.4 Tone of the Dialogues

The tone of voice that is used whenever Colonel Brandon speaks about Willoughby is highly important to be noted. At first, the audience thinks it's merely because of the resentment that he feels for not getting a worthy place in Marianne's heart. But there is an undercurrent to his tone which only Elinor can detect and later on, we come to realize the secret behind those 'steely' words and the tone that he uses to convey them. It's especially important to note that he wishes that Willoughby may be able to 'endeavor to deserve her'; and his tone is heavy with some underlying meaning. While he is disclosing his secret to Elinor, his looks are forlorn and he hesitates to start the conversation. It is Elinor who encourages him to speak his mind regarding Willoughby's impregnating his ward, Eliza.

Before leaving the place, he informs them about Willoughby's sincere love towards Marianne just in case it might help Elinor to inform Marianne and thereby improve her health. This is evidence of his goodwill to see Marianne in good health and spirits; he is not at all unhappy that she loves Willoughby; instead, he hopes that the news about Willoughby's love for her might improve her situation.

3.9.5 Anxiety or Suspense

In the novel, the readers are left curious as to why the Colonel left so fast for London cancelling his trip to his estate in Delaford, and are provided with an answer only when he reveals this secret to Elinor. But in the adaptation, in the very next

scene, after Willoughby spends time with the Dashwoods, we are shown a hooded man on horseback. It is Colonel Brandon and he is very tired. He is shown entering into a very cheap lodging in the slums of London and he reacts with a tender smile which stiffens into an expression of deep shock after seeing a young woman. She is heavily pregnant; she bursts into tears and runs into his arms.

Similarly, the readers are inquisitive as to why Willoughby suddenly goes away from Barton's cottage, leaving behind a weeping Marianne. But in the adaptation, Willoughby at least gives an explanation that his aunt, Lady Allen, has asked him to go to London for some business and he will not be able to return soon. Marianne is mortified and she keeps on wailing; she runs up to her room and slams it. Elinor doubts why Willoughby leaves in such a guilty manner and Mrs. Dashwood argues with her for voicing out her doubt. Mrs. Dashwood regards Willoughby highly and so is offended to hear such an opinion from Elinor; she too starts wailing in her room and Elinor is left alone, totally confused.

Mrs. Palmer or Charlotte is the second daughter of Mrs. Jennings. This daughter and her silly talks are described as a great contrast to the Dashwood sisters, especially Elinor. Ms. Lucy Steele begins her 'private' talk with Elinor by enquiring about Mrs. Ferrars, Edward's mother, about whom Elinor knows nothing. Thus, she is scheming enough to prompt Elinor to walk with her outside when all the others are engaged inside the Barton Estate.

Elinor is confused as to whether Lucy is a relative of the Ferrars; Lucy said that she will form an intimate relationship with them soon; Elinor believes she is in a relationship with Mr. Robert Ferrars, the youngest. She then explains how she was reluctant to enter into an engagement with Edward and even accuses him of cajoling

her to get engaged with him; they are engaged for four long years. She asks innocently as if she knows nothing about Elinor's feelings towards Edward. In between she holds back her anguish in not seeing him for more than twice a year and to wipe her tears, she produces the same handkerchief, which Elinor also processes, in a way to display the monogram of Edward that is embroidered to it. Thus, she proves to be cunning enough to put a stop to Elinor's attraction towards Edward as soon as possible.

The very next day itself, Elinor regained her composure, though she was shocked to hear the secret at first. Though Lucy looked at Elinor sharply to calculate her, Elinor remained impassive throughout their journey to London with Mrs. Jennings. Marianne felt immeasurable gratitude to Mrs. Jennings for the first time; for taking them to London, where she hopes to find Willoughby. Lucy tries to explain how different she is from Edward. She feels jealous even if Edward speaks highly of any woman; unlike him who is not bothered about such trivial things. We can see from Elinor's expression that she understands Lucy perfectly. The strain around her eyes is pronounced to show how painful it is to hide her resentment.

Anne Steele and her flirtatious relationships are avoided in the adaptation in contrast to the novel, where all these are described in detail. Fanny feels that Elinor is the only rival for the well-being of Edward and so she invites Lucy to stay with them in Norland Park, unaware of the truth that it is Lucy to whom Edward is engaged. Fanny is outraged and throws Ms. Lucy out of the house. But in the end, when Edward's mother disinherits him of all the wealth and vests it on Robert, she can form an attachment with him, and eventually marry him; thus, proving that money is more important in this world than 'true' love.

Lucy's callousness is evident in its zenith when she enters Elinor's room during the night in the pretence of enquiring about Marianne's health. In reality, she was expecting Edward there and her calculations proved right; Edward came to talk with Elinor. But Elinor remained reserved and in the form of a warning, let him know that Lucy was present there and thereby instructed him to restrict his talks only to general topics. Later on, she proved to be manipulative enough to leave Edward and marry his younger brother, Robert. Just because Edward kept his word to Lucy, his mother disinherited him and vested all the property in Robert. So, Lucy left him for Robert.

The character of Marianne is worth mentioning. Even when she disliked the Colonel in the beginning, her affection towards the gentleman increased day by day after Willoughby ditched her. She confesses about the maturity that she has gained during her sickness, to Elinor.

She is very happy that Colonel Brandon has offered her to use his library; then her affection towards him was merely a warm friendship. When the Colonel sent the piano to the cottage also, she regarded it as mere friendship, even if she understood the truth. But she no longer could remain emotionless like Elinor and decided to marry him, even if he was too old for her. She gratefully remembers the time when the Colonel decided to travel from Cleveland even in the bad weather to bring her mother when she was in bitter sickness.

3.9.6 Importance of the Lyrics of the Songs

The songs that are used are something according to the occasion and it helps to convey the mood of the situation. This is visible in the Tamil adaptation, where the songs speak for themselves. The introductory scene of Meenu (Marianne) is evidence

of her love for nature. All the songs are shot under scenic images; she speaks of different birds and flowers. Her love for Sreekanth (Willoughby) and her dreams of uniting with him is portrayed in a song in which the dream sequence is portrayed. The song starting with the lines “to say ‘no’ is easy...” shows the intense love that Manohar (Edward) has towards Soumya (Elinor); also the song that Meenu sings in the temple shows that she asks Lord Krishna, who is called “Kanna” meaning dear, ‘if her heart is something for him to toy with’. Everybody present in the temple thinks it's Lord Krishna that she is referring to, but we the audience know that it is the question to Manohar ‘if her sister’s heart is something that he thinks that he can toy with’. This is evident in the South – Indian culture, where such ‘poojas’ and songs in temples are common and this also reveals Meenu’s highly romantic nature.

3.10 Objectification of the Female Body

Like Keats once said “...a thing of beauty is a joy forever...”, the sisters in both versions are a beauty to look at. Colonel Brandon could not take his eyes off Marianne not only because of her striking resemblance to Elisa but also because of the extreme beauty and charming nature that Marianne possesses. Her physical beauty and excessive romanticism are what attract Willoughby greatly. But just because he impregnates Colonel Brandon’s ward, he is disinherited by his aunt and so is forced to marry the rich heiress, Sophia Grey. The long shot of Willoughby on horseback gazing at the marriage scene of Marianne and Colonel’s wedding is evidence of the fact that he is not freed even after the long gap, from her ‘magnetic orbit’.

Apart from the physical charm that is more evident from the portrayal of Marianne, the charisma that Elinor’s maturity exudes is appreciable. Even when Edward was secretly engaged to Lucy Steele, he could not help being attracted to

Elinor's persona. He regrets being engaged to Lucy; immediately after her marriage to his brother Robert, Edward comes to Devonshire in search of Elinor's acceptance. Colonel Brandon is attracted to her as a good friend because of the fascinating personality that she possesses.

The sisters in the Tamil adaptation are introduced in bath robes sharing their views about their marriage, in the backyard. Later we can see Meenakshi in her full glory and high love for nature, singing and dancing in the paddy fields. Her beauty, as well as her body, is objectified in the songs – one in the temple, and the other a romantic dreamy song with Sreekanth.

Similarly, Manohar falls for Soumya at the very first time that he meets her. He comes to the Chettiar mansion to seek permission to conduct film shooting there for two days. But both Soumya and her mother mistake him for the groom who is supposed to visit their home on that day. The groom's party meets with an accident on the way and her mother blames Soumya's 'jataka dosham' for this incident. 'Jathakam' is nothing but the star sign that gets attached to a person at the time of his/her birth. Later he sees her crying silently and is then attracted to her 'beautiful' tears. Her maturity, proper understanding of matters, and the way she handles different situations, all keep him fascinated and make him resolve to complete his debut movie as soon as possible and then marry her.

Meenakshi is dashing and it is this flashy nature of her that attracts both Major Bala and Sreekanth, the rising entrepreneur, towards her. Even after his marriage to the minister's daughter, Sreekanth wants Meenu to elope with him. But she rejects that proposal outright by saying that she does not wish to remain as a mistress. But towards the end, she reforms her personality in a way that makes her appear more

mature in life. She marries Major Bala towards the end.

Margaret/Kamala is shown as a very young girl, unlike her grown-up sisters.

Margaret aspires to be a pirate and loves sword fighting and learning the atlas, while Kamala focuses on her studies aspiring to be a great scientist. She is fondly called “kutty scientist” meaning “small/kid scientist”. She even expresses her desire to marry the great scientist C V Raman. Her mother, who does not know this person, wonders at this interest of hers. The pursuit of new ideas and knowledge is also another form of beauty.

3.11 Critical Reviews

While adapting, the biggest challenge was to present the male characters in a favorable light, more appealing to the viewers. In the novel, both Edward and Colonel Brandon are absent for a while, giving more importance to the description of the emotional exchanges between Marianne and Willoughby. But in the script, they were altered significantly to appeal to the modern audience. As Sue Parrill mentions in her book “Jane Austen on Film and Television: A Critical Study of the Adaptations”,

[...] One of the best results of the new films is that they have inspired discussion of both the novels and the films, and discussion keeps a novelist alive. Indeed, the screen version of the book is the author’s interpretation of the characters, events, and themes of the literary work. Thus, there are many differences in characters, settings, plot, and techniques between Jane Austen’s book and the Emma Thompson/Ang Lee Sense and Sensibility film... (“Sense and Sensibility: Movie by Lee and Thompson vs Book by Austen.” Free Essays, ivypanada.com/essays/the-main-differences-in-jane-austens-sense-and-sensibility-and-the-emma-thompson-ang-lee-film-of-the-same-name/).

Accessed 22 July 2023.).

According to Devoney Looser, an Austen scholar, "The changes that Emma Thompson's screenplay makes to the male characters, if anything, allow them to be less culpable, more likable, and certainly less sexist or patriarchal." They are in evident contrast to characters like Mr. Palmer.

Thompson's screenplay altered scenes like Edward possessing a lock of hair, which Elinor believes to be her's; but is Lucy's in reality, to present him in a likable manner. To show how Marianne gradually falls in for the older Brandon, Thompson displays how Brandon mirrors Willoughby's character. Both of them share a love for music and reading poetry and rescue Marianne from the rain on horseback. Since Willoughby had similarly rescued Marianne once, the viewers doubt if it's Willoughby, but in reality, it's Brandon on horseback. Scenes like Willoughby coming to visit Marianne at the Palmers' when she is lying sick, are removed from the screenplay to present him in a much unpleasant manner. But later when Elinor tries to speak about Willoughby to Marianne, she reveals her thought that "even if Willoughby had married her, he would not have been content with pure love alone".

According to the famous critic Carole Dole, the difference in social class constitutes the major theme in Austen's works; and it is not at all easy to avoid that while adapting her works. For instance, Edward's narration ends up with his proposal to Elinor but doesn't explain how the couple will lead their life with the small annual income that he is going to obtain from his job as a parson. According to the critic James Thompson, Thompson's script displays a "sense of impoverishment [but is] confined to the still privileged lifestyle of the disinherited Dashwoods. The broader class system is pretty much taken for granted." ("Sense and Sensibility (Film).")

Wikipedia, 6 Apr. 2023, en.wikipedia.org/wiki/Sense_and_Sensibility_(film).) The ending visual image of flying goldcoins, depicted during Marianne's wedding, has also drawn attention; Marsha Mc Creadie noted that it serves as a "visual wrap-up and emblem of the merger between money and marriage." Also, it's worth mentioning that the difference in houses, one a fully adorned mansion with spacious rooms and the other cramped and stuffy, specifies the difference in the Dashwood's social class; when they were living in the mansion, they had connections with everybody of importance, but later, it's through Mrs. Jennings that they come into contact with high-class people at London. To stick to the heritage film genre, the movie gives prominence to details such as locations, costumes, houses, etc, that also reveals a distinction in class.

3.12 Conclusion

Thus, in this chapter, the main objectives were closely studied. The difference in the approach that each scriptwriter makes, brings in the cultural differences as is evident from the analysis of the two movies, *Sense and Sensibility* (1995) and *Kandukondain Kandukondain* (2000) in Tamil. The movies helped in bringing out the cultural politics that each scriptwriter had in the adaptation of the novel; thus enabling to compare and bring out the differences in Eastern, here Tamil, and Western, here English, culture.

The second objective was to note the preferences that each scriptwriter gave while adapting the novel. Certain scenes that were described elaborately in the novel were omitted as per the choice of the scriptwriters. While adapting a novel into film scripts, certain scenes will be omitted or cut; while certain scenes or characters will be included to appease the audience who are watching the adaptations. This is a

herculean task, as the scriptwriters have to change a novel published in 1811 into a film that is both relatable to the novel and at the same time appealing to the contemporary audience.

According to the director Ang Lee, in an article about him titled “The Philosophy of Ang Lee” by Robert Arp, Marianne is often shown with musical instruments, near open windows, and outside, while Elinor is pictured in in-door frames. Another character altered for modern viewers is Margaret Dashwood, who conveys the frustrations that a girl of our times might feel at the limitations facing her as a woman in the early nineteenth century. Her spending more time in the tree house and reading the atlas shows her tendency to liberate herself. For instance, when Elinor explains to a curious Margaret about their half-brother inheriting the estate and their arrival to stay there, Margaret is visibly frustrated. There is also an episode in which Margaret says that the atlas, though her favorite, is not theirs anymore; it is Mr. John Dashwood’s. Fanny’s asking for the keys to the cabinet containing silver utensils is also ironic. It reveals her snobbish attitude.

The next objective was to analyze how the different elements like the camera, body gestures, facial expressions, shots, etc. helped to intervene in the novel and thereby a new script or film is made. The major themes used in the novel to ‘show’ the different ideas expressed were given prime importance. Emma Watson wrote the script for the English movie and she tried her best to stick to the characteristics of each character, at least the major ones, omitting the less important ones. But the script for the Tamil film stuck to the essence of the story and made necessary changes to the characters like Edward being a little more explicit in showing his emotions to suit the Tamil audience, their culture, and tradition.

The novel was analyzed according to these objectives to a great extent. To analyze how a novel was adapted to movie scripts, the focus had to be placed on the concept of textual intervention. How much a text was intervened to bring out these necessary changes could be brought out only by taking into account the various nuances by which the novel was adapted and then appropriated. Since the movies were taken from both the Western, the English version, and Eastern the Tamil version a lot of cultural differences were evident in the way both films were portrayed. Perceptions like disinheritance, construction of tree huts, keeping a lock of hair as a token of love, etc. are common to Western audiences, whereas all these situations had to be changed while presenting the movie to the Tamil audience. All these were done with the utmost care, analyzing every line of the scripts of both movies, yet many concepts are still wanting to be explored. 'Cultural untranslatability' was one of the major hindrances that came across during this study.

Chapter – IV

From Page to Screen: Exploring Cultural Politics in the Adaptation

Journey of *Misery* and *Julie Ganapathi*.

This chapter aims at bringing out the different ways that were adopted to adapt the novel *Misery* by Stephen King into the movies *Misery* which was released in 1990 and the Tamil movie *Julie Ganapathi* which was released in 2003 using the textual intervention theory. Scriptwriters for both movies employed different methods to interfere with the structure of the novel according to their respective cultures, making two new movies out of the novel. The major goal is to highlight the cultural distinctions that the scriptwriters introduce as a result of their various cultural politics and as a result of the various ways audiences react to the films that are put in front of them. American psychological, horror-thriller novel, *Misery*, which was published in 1987, needs no enlightenment. One of the best novels by Stephen King, *Misery* is a great example of his extreme caliber. Although we have a lot of violence and bloodshed in this novel, this novel captivates the readers so much that we start to empathize with the characters in the novel.

The transformation of the novel into a movie script, in other words, the adaptation of this novel, was helpful in gaining much public attention to the novel by King. The movie was able to gain the attention of both elders and youngsters alike. This movie which was released in 1990 and directed by Rob Reiner was able to attain mass recognition and thereby helped to increase the sales volume of the novel. For the purpose of adaptation, the novel was intervened from various aspects. In order to stick to the timeframe of a movie, many techniques like removing certain characters,

adding or removing certain scenes or situations, etc. are employed. For the purpose of culturally adapting the novel, the scriptwriter had to add certain scenes to appease the audience; especially in the Tamil adaptation.

Initially, the South Indian audience was not that familiar with the Tamil adaptation of this movie, titled *Julie Ganapati*, starring Saritha, Jayaram, Ramya Krishnan, and the like; but later on, the movie gained wide recognition. The screenplay for this Tamil psychological thriller was written and directed by Balu Mahendra in 2003.

It is necessary to point out the distinctions and choices that the scriptwriters made for these two adaptations. First and foremost, it is important to look at the scriptwriters' cultural perspectives on the two films. The audience must actively interpret the specific ideological principles that these films encode in accordance with their cultural context, and this is precisely what we, as viewers, should do.

Now let's discuss in detail the various themes involved in the work.

4.1 Narratology

Stephen King's novel *Misery* provides a gripping example of narratology, particularly in terms of narrative structure and point of view. Narratology refers to the study of how stories are constructed and the elements that contribute to their effectiveness. In *Misery*, King masterfully employs various narrative techniques to heighten suspense and immerse the reader in the story.

Firstly, the novel utilizes a first-person narrative perspective, which adds a sense of immediacy and intimacy to the storytelling. The protagonist, Paul Sheldon, is a successful novelist who finds himself trapped in the remote home of his self-proclaimed

number-one fan, Annie Wilkes. By narrating the events from Paul's perspective, King allows readers to experience his fear, helplessness, and desperation firsthand.

The novel's narrative is basically the events that take place between the two major characters, the famous writer Paul Sheldon, who writes both bestseller series as well as serious fiction, and his so-called 'number one super fan' Annie Wilkes. She loves the character called Misery Chastain, penned by Paul in his recent bestseller series. But Misery's sudden death in the series is unacceptable to Annie, and so she threatens Paul to rewrite the episode where Misery dies. All the tortures that Annie inflicts upon him, just to rewrite the ending of that bestseller, are described in detail.

4.2 Setting

Paul Sheldon returns from the lodge where he finished his best-seller series about Misery Chastain. On his way, he was met with a car crash due to the heavy hailstorm. He is saved by a hugely built lady named Annie Wilkes, who claims to be his 'number one' fan; she is also a former nurse. She takes him to her farmhouse in a remote area of Colorado; the home is where most of the action in the novel occurs. The writer spends practically all of his time in Paul's bedroom. The only furniture in the room is a bed, a nightstand, and a desk. There is one window and a mantel on the wall. So, we can say that the setting of the novel is a farmhouse in Sidewinder, Colorado. The location is rural, and for most of the story, it is winter, with few references to the outside of the house.

Similarly, in the English movie, Paul is stuck in a blizzard while driving from Silver Creek, Colorado, to his home in New York City and wrecks his automobile, knocking him out cold. He is located and brought to the isolated home of a nurse by the name of Annie Wilkes; here, the movie is set in Colorado.

In the Tamil adaptation, Balakumaran has just finished writing Manga when he gets into an accident on the way back from Periyamalaiyur. He is saved from the scene by his self-proclaimed number-one fan, Julie Ganapathi, played by Saritha. A bedridden Balakumaran quickly finds that Julie may be a little bit insane at times after Julie brings him home and nurses him back to health. She is unhappy with how he ended Manga and is not planning to let him go until he makes a change. So, in this movie, the setting is a remote village named Periyamalaiyur. Bala's family is in Chennai, and those scenes involving his family are set in the town.

4.3 Plot

The plot revolves around Paul Sheldon, the creator of Misery Chastain, and the 'super crazy fan' Annie Wilkes. King presents the story or the plot in a very intriguing manner; the novel starts in an ordinary manner but takes a thrilling twist with the introduction of the female character. She appears to be a very caring and mild person at the beginning of this recovery after a car crash, but later shows up as a very horrible psychopath. The characters are all well-formed, in a very realistic and believable manner. The plot is not original, but King executes it in a very unique way. The characters are all believable and well-written. *Misery* is another example of just how great King can be.

According to USA TODAY, *Misery* is a "National bestseller about a famous novelist held hostage by his "number one fan" and suffering a frightening case of writer's block—that could prove fatal. One of "Stephen King's best...genuinely scary". (Tabler)

The novel has also won accolades like the Bram Stoker Award for Best Novel (1987), World Fantasy Award Nominee for Best Novel (1988), etc.

Similarly, the 1990 adaptation is also a breath taking experience for the viewers. The struggle to remain alive by Paul Sheldon and Annie's sudden mood- swings are all portrayed with ultimate perfection, so much so that the audience starts to feel sympathetic, empathetic, and nervous, all at the same time.

In the Tamil adaptation, the background is slightly changed. Here, we have a popular Television series named Manga, of which Julie Ganapathi, (Saritha) is an ardent fan. Julie develops an obsession with the show's lead character, as time goes on. In order to compose the final few chapters of the Manga series, the series creator, Tenkasi Balakumaran (Jayaram), goes away from his house for a few days. His car was involved in an accident on the way home from work, leaving him severely hurt and paralyzed. Balakumaran is saved by Julie, who then takes him home, but it soon becomes clear that she has emotional issues and is madly in love with a character from Bala's story, Julie asks Bala if she can see the scripts he just finished for the final episodes.

As she reads the story over the following few days, she discovers that she doesn't like how it ends. Using various techniques, she forces him into rewriting the ending, which compels him to flee from his captor's grasp before it's too late. Bala learns shortly after that Julie has kept everyone in the dark about his circumstances and has no intention of letting him go anytime soon. He tries to leave her house as a result, but is discovered and told to stay in his room. He is attacked and tortured whenever he tries to escape, and she never gets satisfied unless Bala rewrites the ending in such a way that the series will not be concluded; he keeps on writing so as to remain alive because Julie will leave him alone until he keeps writing Manga.

Toward the end of the movie, Bala tricks Julie to get him an extra glass and kills her in the upcoming fight. His escape and reuniting with his family, the press meeting that follows, and explaining all the tortures that he had to endure so far are all detailed, and he proclaims Julie as his inspiration to recreate Manga.

4.4 Major themes

There are many themes in the novel, but only some of the most important ones are discussed here. Writing itself is a big theme, as it requires self-control, or lack of control over others, and the linked problem of addiction to drugs, food, or stories. Control is another major theme. The implications for gender and hunger are likewise intriguing yet unsettling. The most important ones are mentioned below:

4.4.1 Power of Writing

Early on, in *Misery*, Paul Sheldon believes he wrote novels of two kinds, good ones, and best-sellers. Later, he realizes how conceited this is and appreciates how popular fiction needs to have its own integrity and quality. One can see how King reflects upon his own position as a cultural icon and what makes excellent and bad writing may be seen as a source of inspiration for the book. Intriguing descriptions of the writing process, the experience itself, as well as its pleasures and difficulties, are also provided in the work.

King explores the challenges faced by writers who want to leave a successful genre or book series, through the back story of Paul. Considering King was likely categorized to produce horror books for most of his career, this notion is even more intriguing. Not to say that it's torturous for writers to continue in the genre they're

good at. Annie forces Paul to write *Misery's Return*, and despite his initial trepidation, he actually finds solace in returning to a world he knows so well:

She got him into bed and he was asleep in three minutes. He slept the whole night through for the first time since coming out of the gray cloud, and his sleep was the first time utterly without dreams. He had been dreaming awake. (King, 316.)

This book eloquently conveys the notion that writing casts a spell-like enchantment even in the most challenging of situations, which is rarely represented in other books about writers. *Misery* has the concept of the Power of Writing at its core more than perhaps any other book by Stephen King. Because Annie adores Paul's narrative, she refrains from chopping off his second foot or his head; therefore, Paul literally needs to write to survive in the book, and in the end, the influence his writing has on Annie really allows him to escape death.

King writes,

Above this sopping pile of paper Paul's swollen right hand hovered, and held between the thumb and first finger was a single burning match. [...] '[*Misery's Return* is] done, and it's good, Annie. You were right. The best of the *Misery* books, and maybe the best thing I ever wrote, mongrel or not. Now I'm going to do a little trick with it. It's a good trick. I learned it from you' (King, 345)

He does not put a stop to Annie by shooting her or calling for the cops, instead he uses his pages of writing and typewriter to finally put her down.

Similar is the case with Balakumaran in the Tamil adaptation. He realizes the evil intentions of Julie only later, and when she demands that he rewrite the climax

scenes of the series in such a way that Manga has a happy ending in which she reunites with her love, he is taken aback. He tries to convince her that as soon as he wrote the scenes, those were faxed to the television office so that the shooting could be started; but he never expected Julie to trace his actions so closely that she taught him the fact that almost all the writers are ‘sentimental idiots’, as she defines them, and that almost all of them, especially Balu, had this sentimental factor more, and that he would never take a copy of anything that he has written. So she asked him to burn that manuscript and type a new one with those injured hands.

Julie managed to buy an old typewriter and asked Balu to start rewriting the series. When the cops came in search of a missing Balu to Julie’s place, she managed to kill them; After that incident, she confessed her true love for Balu and that she wished they both could die together. He convinced Julie that they could die after he finished writing Manga's ‘returns’. He begged for five more days to finish the series; five more days to live. Later on, Balu was able to trick her into death and escape from the scene.

Before the final fatal fight between Balu and Julie, she asks him again and again why he was doing so; why he was not able to understand the love that she had for him. The line that Balu asks her sarcastically is literally classic; she desires to kill living people at her will, yet she wants the fictional Manga to survive and have a happy reconciliation with her lover; she cannot imagine how cruel he must be. Even when he realizes that it is his writing that helps him keep his life alive, he is disgusted by the fact that he is writing as per someone’s wishes.

4.4.2 Realistic Portrayal

Even though *Misery* is a psychological horror thriller, the psychological twists

and turns that flash through the minds of both the characters are portrayed in such a believable manner, because of the realistic portrayal of each and every incident; even though graphic maiming has helped a lot in bringing out the horrors of the situation, the close association with the realistic portrayal of events helped to bring out the sufferings to a great extent.

Frances Fyfield describes Stephen King in the Daily Express as ‘one of those natural storytellers’ and in the Daily Telegraph as ‘genuinely masterful, Stephen King writes stories that draw you in and are impossible to put down’.

The secluded farmhouse and the shift in Annie’s character, from a gentle and caring lady to an abnormal psychopath, are easily understandable due to the realistic picturization of the actions. Similarly, the way she tortures Paul and his enduring all the tortures that she inflicts upon him are also lifelike. The looming silence, that covers the major part of the story, is scarier than loud screams or noises.

In *Julie Ganapathi* also, Julie appears to be very loving and caring at the beginning after his accident. But she keeps reminding Bala that if she hadn’t followed Bala’s car at that time, just to see him, he would end up in the wilderness, all injured and bleeding heavily. The sudden shift in her demeanor, after reading the script that Bala has just finished, slowly brings out the psychopath in her. The shift in her appearance, and Bala’s regret in not being able to return back on time to celebrate his daughter’s birthday, the closely knit family relations, and the rapport with the neighbors, are all shown with precision and detail.

4.4.3 Theme of survival

Paul Sheldon is held captive and is forced to write, actually rewrite the ending of the best- seller of which Annie Wilkes is an ardent fan of the character, *Misery*

Chastain. She was not at all satisfied by the way Sheldon ended the series with the death of Misery. She cajoles him, then forces him, and later on inflicts various tortures upon him to make him write and rewrite until she is satisfied. Even though Paul Sheldon was reluctant to write according to her fancy in the beginning, he gradually understood that making her happy and satisfied was the only way to keep his life steady; and for that, he is now ready to write as much as she wants, till she is satisfied, with the 'old typewriter' that has lost some keys. Now, he is writing in order to keep himself alive from her ruthlessness. She'll remain calm only as long as he writes.

Paul's quest for survival could be characterized as a conflict between his agony and intellect. To describe his conflict with Annie and his book, he used the storytelling game "Can you?" that he played as a child. He keeps asking the question aloud as a prayer throughout his experience. He is motivated to persevere by this procedure since he frequently says, "Yes, I can."

King frequently emphasized through Sheldon's persona the fact that he, like other writers, first and foremost wrote stories for himself. What was wonderful about this novel was the raw honesty about himself that King allowed to shine through his protagonist, despite the fact that the plot itself was very engrossing and unsettling. It rings true what he has to say about writing and being an author. According to him,

Everything is remembered by writers, especially the hurts. If you strip a writer down to the buff and point to the scars, each small one will have a story to tell. Novels stem from the big ones. Having a little talent is helpful for aspiring writers, but the true essential is the ability to recall the story of every scar. Art is made of the persistence of memory. (Celeste).

The ability to endure suffering is, ultimately, misery, a word that gains other

connotations as the story goes on. Annie's pig has the name "Misery," which stands for brutish survival in a torturous, uncaring world and for finding the absurd amid dire circumstances. After all, Paul's best-selling romance series has a fictional heroine named Misery Chastain, after whom the pig was named. Writing *Misery's Return* becomes a means of escaping Annie's abuse; in the end, misery is survival: suffering is life. The author/script writer is trying to indulge the idea that an unhappy life is preferable to death.

In the Tamil movie also, Bala is tortured to the extent that he decides to face anything and everything that he had to face. He is frightened, scared, and helpless in front of the unpredictable Julie. She is desolate and names her dog "Manga" after the name of the character in the series written by Balu. The dog is her only true companion in that isolated world; she says that even though the name of the dog is Manga, it is a male dog, in a way showing her loath towards the male 'category' as a whole.

4.4.4 Pain

Agony, pain, and misery all refer to a state of being in serious trouble. Distress suggests an outside, frequently transient source of significant bodily or mental stress. Suffering is the intentional continuation of pain or sorrow. Misery emphasizes the discontentment that is often brought on by illness, poverty, or loss.

At the beginning of the novel, though there are a lot of twists and turns in the plot, the story is very relaxing; in the long run, misery—a word that takes on new connotations as the book goes on—is what comes from enduring pain. Finally, misery is survival: life is suffering.

Writing *Misery's Return* becomes a way to get away from Annie's abuse. A recurring motif such as exotic caged birds and teeth reinforces the idea that a bad life is preferable to death.

Even in the South – Indian context, the same context, and situations are repeated, but some song sequences are added, especially the songs ‘enaku piditha padal’ and ‘idhayame idhayame’; these songs reveal pangs or pain of lost love. His wife is pining for the reunion with her husband, who is now missing.

4.4.5 Obsession/ Addiction

While traveling on the Concord, King had the inspiration for this book. He imagined the solid bulk of a woman giving her pet pig the name of her favorite fictional character. The author is subsequently supposed to be taken hostage by the afore-mentioned woman, who compels him to pen a book for her. “The Annie Wilkes Edition” was the intended title, and she had intended to assassinate the author in the final chapter. King noted when writing that Paul turned out to be much more resilient than he had anticipated. Additionally, the book developed into a metaphor for addiction.

Stephen King's battle with addiction to drugs and alcohol becomes apparent, adding depth to our understanding and appreciation of *Misery*. In a 2014 *Rolling Stone* interview, King stated that “*Misery* is a book about cocaine, drawing a parallel between the character Annie Wilkes and the drug itself”. Annie Wilkes, portrayed as his biggest fan, serves as a representation of cocaine's grip on King's life during the period from 1978 to 1986, a time when he acknowledged using the drug regularly. The connections between the story and King's own experiences with substance usage issues manifest in the novel through Annie's actions, such as forcing Paul to take

painkillers and thereby keeping him confined to the bed, preventing him from going out and meeting others. These parallels in *Misery* offer a unique perspective on King's personal struggles and lend greater insight into the complexities of the narrative. Annie even punishes him severely for trying to go out of the room in which he was resting.

As Annie holds Paul imprisoned in her remote rural home, drugging him, and compelling him to revise the book, her troubled background soon bubbles to the surface. When Annie learns that Paul intends to go, she thinks that breaking both of his ankles is the only way to keep the author where she can see him. Paul is dozing off as Annie injects him, but he starts to stir when she starts to describe the punishment known as "hobbling," which African diamond mine employees had to endure when they tried and failed to steal the stones.

The misuse of alcohol and painkillers is really a less well-known issue in *Misery*. Paul's problems start when he decides to go to Los Angeles rather than go home after drinking. After Annie kidnaps him, he becomes dependent on painkillers. The world around Paul continues to fall apart as he develops severe drug dependence, and Annie's fury and violent tendencies start to show. This draws a comparison to how addiction, particularly with regard to painkillers, might initially seem harmless, like Annie, before things start to spiral out of control. Annie and addiction were contrasted by King in an interview with *The Paris Review*. "Annie was my drug problem, and she was my number-one fan. God, she never wanted to leave". (Stephen King, *The Art of Fiction*, No. 189).

As I read this book, I highlighted so many sections which show the similarities between Annie and addiction. When you have an addiction, or

have someone you love who struggles with addiction, it is helpful to think of it as this separate person. People will write letters to their addiction, telling it why it can't be in their life anymore and things like that. This book almost feels like it was Stephen King's way of overpowering and killing his addiction. (Laura).

The self-harm that Annie frequently engages in, as shown in the book—such as scratching herself so deeply that she bleeds—is not depicted in the film. She experiences depression when it rains, as both the novel and the movie depict. She binges on a variety of meals, but mostly sweets, which is something the film doesn't depict. She departs, claiming that, given her current disposition, she shouldn't be near him. Paul steps outside the room while she is gone to observe the state of the house and finds food all over the place and filthy dishes piled high.

He overcame the obstacle, she is now gone, and for the past 18 months, he has thrived, writing a book in the process. She still has some influence on him, though. This is demonstrated when his agent, Marcia, remarks that she believed he had moved past the incident, to which Paul replies that though he knew she was dead, he often thinks of her. Two important motifs can be recognized in King's writing. The study of the "crazed fan" would come first. The book conveys a powerful message about the importance of the relationship between the public and artists. The audience and the artist should be horrified by the notion that there are "number one fans" like Annie, since one never knows when their "number one fan" may turn desperate and go to any extreme to fulfill their wishes.

In Misery's conclusion, Paul finally has the upper hand over Annie, enabling him to end her life for good. He is seen having lunch with his agent, Marcia in the

scene that follows, which takes place 18 months later. Marcia asks Paul if he would ever publish a nonfiction book on the struggle he went through, but Paul responds that he isn't ready for that just yet because his most recent book is getting a lot of attention. Then, as he turns to face the other side of the table, he notices "Annie advancing with a dessert dish". He soon realizes that the one moving the trolley is a harmless waiter of that restaurant. She comes up to their table and says, "I'm your number one fan," which is exactly what Annie had said to him. The hallucination shows that Paul is still traumatized by his encounter with the crazed fan, even a year and a half after it occurred.

This conclusion also sheds light on Paul's reluctance to pen a factual book about his experiences with Annie. He is obviously still in pain, and it's possible that he is still in danger. Although Annie may no longer be a fan, he still has a large number of others, some of whom may be just as devoted as she was. The worry might never leave, which fits in well with the main ideas of the movie.

The book is particularly revealing in its exploration of the drawbacks of popularity in an era of celebrity stalkers and the assumption that the public person does not enjoy a private existence. The subject of survival is another one that comes up frequently throughout the book. Paul must use every ounce of mental fortitude in order to tolerate what Annie puts him through. Though it is "misery," the notion that consciousness is a struggle for survival is a fundamental aspect of what it means to be a person. Paul Sheldon embodies the idea that perseverance always results in victory throughout the story.

There's a passage from the University of Pennsylvania Health System that sums this all up: "There is no cure for any of these chronic, progressive

diseases. They all require lifelong treatment. Addiction is no different." As people who have been in recovery a long time will say, once an addict, always an addict. Even if a person's clean for 10, 20, or 30 years, there's still always the risk that they could slip right back into addiction, and that's ultimately what Paul's hallucination of Annie at the end of the film represents. In the ending of *Misery*, the monster is dead but still lingers in the back of Paul's mind. Like addiction, it'll always be a part of him. (Bedard)

4.4.6 Theme of Sacrifice

The theme of sacrifice in both the movie *Misery* and the book revolves around the central character, Paul Sheldon, who is forced to make significant sacrifices in order to survive and escape from his captor, Annie Wilkes. These sacrifices highlight the lengths to which a person might go to preserve their own life and freedom.

In both the Stephen King novel and the film adaptation, Paul Sheldon is a successful writer who suffers a serious car accident and is rescued by Annie Wilkes, his self-proclaimed number one fan. However, Annie turns out to be mentally unstable and becomes obsessed with Paul's fictional character, Misery Chastain. Annie forces Paul to write a new novel exclusively for her, manipulating and tormenting him to ensure his compliance.

One of the main sacrifices Paul makes is compromising his artistic integrity. He is a well-established writer known for his serious literary work, but under Annie's control, he is compelled to write a new novel centered around Misery, a character he no longer wishes to continue writing about. Paul sacrifices his creative freedom and artistic vision to appease Annie, knowing that his survival depends on her approval.

Another sacrifice Paul endures is the suppression of his pain and suffering.

Annie inflicts physical and psychological torture on Paul, and he must conceal the extent of his injuries and emotions to prevent further harm. Paul suppresses his pain and trauma, sacrificing his emotional well-being to manipulate Annie into a false sense of security, hoping to find an opportunity to escape.

Additionally, Paul sacrifices his chances of seeking help or rescue. He realizes that if he tries to escape and fails, Annie's wrath will be unleashed upon him. So, he bides his time and pretends to go along with Annie's demands, sacrificing immediate rescue for the long-term possibility of freedom.

The theme of sacrifice in *Misery* serves to emphasize the desperation and resilience of the human spirit when faced with extreme circumstances. Paul's sacrifices showcase the lengths he is willing to go to preserve his life and regain his freedom, even if it means compromising his own values, enduring pain, and relinquishing immediate escape opportunities.

4.5 Hypocrisy in Characters

Julie describes herself as the number one fan of Tenkasi Balakumaran. She behaves in a very polite and coquettish, sometimes, manner, always addressing him as 'Balu sir'. But all her façade comes to an end when she reads the script for the last few episodes of the Manga serial; Balu actually puts an end to her because he wanted to divert to some other genres of fiction. She uses a lot of spiteful words when she realizes that the series is going to end soon.

Thus Julie's façade as a mild woman comes to an end; her true self is revealed. The psychological problem that's there in her, starts to come out slowly after this incident. The fact that Julie's father has left for the States, leaving the mentally unstable girl to fend for herself, is something to think more about. Julie's

instinct to hold her idol in place, without the outside world knowing about it, is really frightening. Her adoration for Balu as a super fan is understandable, but here Julie crosses the line of sanctity and starts loving him in a way that no mere fan will do. This illusion of hers, 'to live or die together' is shattered when she finds out that the emotion that Balu has towards her is more fear than love. Her insanity reaches its zenith when she tries to kill Balu and herself. But in that struggle, Balu was able to gain the upper hand and kill her, instead.

This is one of the major issues that can be seen throughout the whole novel. Both the characters are true hypocrites, who are skilled at hiding their genuine emotions within their minds, behind a façade of false smiles and pleasing dialogues, but all these slip at a particular point in time. The same goes for the Tamil movie too. Both Julie, who is the counterpart of Annie Wilkes, and Balakumaran / Balu, who plays Paul Sheldon, in the Tamil movie, are true hypocrites.

In a closer analysis of the novel, a lot of hypocrites are seen. In the novel *Misery* by Stephen King; there are several instances of hypocrisy displayed by the characters, such as fans, media, public opinions, and so on, that cannot be found in a single read. We need to ponder deeply about all these things. Hypocrisy serves to create tension and complexity within the narrative, highlighting the flawed nature of the characters and the contradictions they embody.

4.5.1 Annie Wilkes

King describes Annie Wilkes as a crafty, vicious, and deceitful lady who conceals her hatred behind a happy front. She is shown as being incredibly paranoid in both the book and the movie, and it is also implied that she might have borderline personality disorder. She is shown in the book as having day-long spells of despair

during which she injures herself, and Sheldon discovers proof that she feeds herself copious amounts of food. She is uncontrollably obsessed with romance books, especially Paul Sheldon's *Misery* series.

Annie proclaims herself to be an ardent fan of the character Misery Chastain, created by Paul Sheldon. At the beginning of the novel, she was able to make Paul believe that she was actually helping him to recuperate and thereby shift him to a hospital as soon as the roads were cleared after the hailstorm. Later on, after reading her scrapbook titled *Memory Lanes*, Paul realizes her situation and understands the fact that she actually has behavioral issues, especially when she is provoked; she is a serial killer. The main antagonist in the 1987 novel *Misery*, written by Stephen King, is Annie Wilkes. Kathy Bates portrayed Wilkes in the 1990 film adaptation of the novel, earning her the Academy Award for Best Actress. Trained as a nurse, Wilkes has come to embody the stereotype of a nurse as “both a torturer and an angel of mercy”.

When Annie reads the most recent *Misery* book, *Misery's Child*, she learns that Paul killed off Misery in an effort to wrap up the series and concentrate on more "serious" literature. Annie then demands that Paul bring Misery back to life in a new book before she releases him. To achieve that aim, Annie purchases a used Royal typewriter, which shifts the focus of the story to the dynamics of the deteriorating friendship between Annie and Paul and Paul's endeavor to write *Misery's Return* in order to meet Annie's demands. Paul realizes that even when she claims to be his number one fan, she is now his number one threat to remaining alive.

So in short, it can be concluded that Annie is the primary antagonist of the story and displays hypocrisy in multiple ways. She presents herself as a kind and

caring nurse, but her true nature is revealed when she holds Paul Sheldon captive and subjects him to physical and emotional abuse. Annie's hypocrisy lies in her manipulation of Paul's emotions, pretending to care for him while inflicting pain and torment.

4.5.2 Paul Sheldon

At the beginning of the novel, Sheldon thought that he was lucky enough to be saved and looked after by a woman who claimed to be his number-one fan. But, as he realizes the psychological problems that Annie is going through, he is afraid of her; and he is frightened even more when he comprehends the truth that she is a serial-killer from her childhood itself and that she has not informed anybody about Sheldon resting in her place after a serious accident. Even when she promised Paul to transfer him to a hospital for proper medication, after the roads were cleared; in reality she had no such intentions. He sustains his life by appeasing all the whims and fancies that she puts forward to him, just to please her and not to make her angry.

In conclusion, we can say that, While Paul is the protagonist and the victim in the story, he also exhibits moments of hypocrisy. Before his capture, Paul had written a series of popular romance novels featuring a character named Misery Chastain. However, he secretly despises the character and feels trapped by the success of the series. This contradiction between his public persona and his private feelings can be seen as a form of hypocrisy.

4.5.3 Julie Ganapathi

For a viewer, who is watching the movie for the first time, Julie appears as a normal girl who is hefty in appearance. She lives with her father alone in a big

bungalow, and the story begins with her father setting off to the United States for a few days. She is an ardent fan of Tenkasi Balakumaran's Manga series, and so, sets out to meet him in the lodge where he is staying.

But Balu meets with an accident on his way back home and is nursed and looked after by Julie. Out of sheer gratitude, Balu allows her to read the script that he had finished at the lodge. Realizing the fact that Balu had "killed Manga in the climax, she loses her temper and reveals her emotional outburst for the first time; until then, she kept on addressing him as 'Balu sir'. It is then that the aforementioned tortures begin, and the 'crazy' side of her behavior comes out. So, we can say that the miserable and pathetic appearance she held up as a cover was all shattered to pieces, and her true character was revealed.

4.5.4 Tenkasi Balakumaran

To begin with, Balu was a little proud of himself for being so popular and for how others waited upon him. His encounter with Julie was one of the best experiences of his life. After his escape from the torturous captive life at Julie's place, he starts to realize the value of his life, his wife, and his daughter. His wife used to complain that when a photo for the newspaper was taken, he should have called his wife and daughter to stand by his side. This act of 'correction' can be seen in the climax scene, where a reporter asks to take Bala's photo; he calls upon his wife and daughter and then poses for the photo along with them, thereby fulfilling his beloved's wish. He realized the true worth of his family when he was held captive by Julie; he was not even sure he would return alive to meet his beloved family.

4.5.5 Critics and Fans

Throughout the story, there are references to the hypocrisy of critics and fans.

Critics are depicted as judgmental and quick to dismiss popular genres like romance novels, while fans are portrayed as demanding and possessive. This criticism highlights the hypocrisy of those who make judgments without fully understanding the creative process or the desires of the audience.

Annie's actions showcase the dark side of fandom, where the line between admiration and obsession becomes blurred, and the fanaticism can turn into violence and manipulation.

Annie's character in *Misery* highlights the potential dangers of extreme fan behavior and how fans can sometimes become hypocrites when their expectations and desires clash with the creative choices of the artists they admire. It serves as a cautionary tale, reminding readers that while it's natural to be passionate about the work of others, it's important to respect the boundaries and autonomy of the creators.

4.5.6 Media and Public Perception

The media and the public are depicted as hypocritical in their treatment of artists. When Paul Sheldon tries to move away from his successful Misery Chastain series and write something different, the media and his fans react negatively. They want him to continue producing what they are familiar with, disregarding his creative freedom and personal growth. This highlights the hypocrisy of the public, which often demands consistency while disregarding an artist's desire for artistic exploration.

During Paul's captivity, Annie manipulates him and uses her position of power to control the narrative surrounding his work. She insists that Paul's new novel remains a secret and does not reach the outside world until she allows it. This situation can be seen as a metaphor for media gate keeping and how the media can control the information they choose to share or withhold from the public.

Additionally, once Paul manages to escape Annie's clutches and return to society, he becomes the subject of media attention. Reporters and journalists are eager to sensationalize his story, focusing on the harrowing details of his captivity rather than his personal trauma and the psychological toll he endured. This depiction highlights how the media often prioritizes sensationalism and exploitation over empathetic storytelling.

While *Misery* primarily explores themes of obsession, control, and the relationship between author and fan, it does touch upon the media's tendency to exploit stories for their own gain. The novel can be seen as a critique of media sensationalism and the ethics of reporting.

4.6 Marriage

The concept of marriage is a very subtle topic that Stephen King deals with, in his novel. The close relationship between the author, who had a car crash, and his crazy fan, who saved his life from the accident by nursing and taking care of him, is what the novel deals with in general.

Paul Sheldon is recuperating at Annie's place, but he realizes that he was held as a hostage at her place, so he won't leave her soon. So, Sheldon had no other options except to remain near her and wait for the right opportunity to escape from her clutches. As a result, he decided to take a detour to her house while she was away in town. On one such expeditions, he came across a scrapbook that revealed the fact that Annie was mentally unstable and also a serial killer, who had killed many patients while she was working as a nurse.

When Paul Sheldon comes across Annie's scrapbook, he understands about

her flashback; it is mentioned in the novel as well as in the English adaptation that she was married to a physical therapist named Ralph Dugan and was later divorced because she was accused of 'mental cruelty'. Nothing more is known about him. It is evident that she was upset with him for leaving her; to Paul's surprise, she did not murder him. The reasons for Annie's leniency in this situation are not explained in the text.

Paul has homes in both New York and Los Angeles, but he writes his books in a secluded cabin close to Sidewinder, Colorado. Despite being single during the events of the novel, it has also come to light that he has been married and divorced twice; whereas, Balakumaran, his counterpart in the Tamil adaptation, is a family man, who loves his wife Vijaya and daughter-like his own life. Like Julie once said, it's quite obvious that Balu has no other woman in his mind, other than his wife.

Julie Ganapathi is an ardent fan-follower of Tenkasi Balakumaran, a famous writer. When Balu met with an accident while returning after the completion of the Manga series, it was Julie who nursed him back to life. Once, she confides about her personal life to Balu; she says that she was married once to the one she loved, but later on, she found out that he was cheating behind her back. He was caught red-handed along with his mistress by Julie publicly, and then a dirty fight took place; Julie even warned them that if she found them together once again, she would definitely kill them both. Anyway, soon after the commotion, her husband and his girlfriend were found dead, their bodies cut into small pieces. Julie was accused of murdering her husband and was evicted due to a lack of evidence.

Julie hates male chauvinism the most. She names her male dog, Manga, after the character in the serial. This can be seen as a way of indirectly expressing the idea

that all men are dogs; they are dependent on the female species. When she arranges all that is necessary for the now recovering Balu to rewrite Manga in the way she likes, Balu explains about the cheap quality of the paper that she had bought for him. This enrages her; she scolds him that after doing so much nursing for him, he is still sitting back and ordering things from her. She is hesitant to spend money again on the paper since she has already bought two bundles. But after some time, she goes to town to buy the same brand of paper that Balu asked for.

Even though Julie is a die-hard fan of Bala, she has now started to develop a deep liking for him, which is more than that of a fan. She is madly in love with him, to the extent that she wants him all to herself and no one to take him away from her. It's mainly because of this that she hasn't informed the police station or nearby hospital about the injured Balu staying at her place. She wants Balu to also reciprocate the love and passion she has for him; but unfortunately, Balu is zealous about his dedicated wife alone. He yearns to reunite with his wife and loving daughter.

4.7 Gender Roles

Gender, as everybody knows, is socially constructed. We expect the hero to be manly, powerful, and reliable. According to societal norms, women are considered to be gentle, loving, aesthetically satisfying, and embodiments of affection. But all these stereotypes are just reversed like that in this novel. Here, Paul Sheldon, the hero, is saved from the spot of the accident and looked after by Annie Wilkes, who used to be a nurse.

Annie Wilkes appears to be caring, gentle, and even coquettish at times. But when she is enraged, she loses her complete sanctity and also deliberately shows that

she is Paul's number one fan. The general concept of a 'woman' is totally shattered and continues her multiple personality syndrome, which is at times very confusing, as well as frightening at other times.

Paul Sheldon is an established writer of fiction. He was relieved at first when Annie Wilkes saved him from the accident and gave him first aid. But later on, he is shown to be afraid of Annie's mood swings and the way she behaves when she loses control of herself. The stereotypical concept of a male is shattered to pieces when we see the iconoclastic approach of the 'female fear'; here, Paul embodies 'male fear' of the torturous or monstrous Annie, just the opposite of what is expected of a feminine character.

At the same time, in Julie Ganapathi, the feminine character of Balakumaran's wife is passionate, loving, and caring, in the true sense of the word, as is expected of a true 'woman'. But when she realizes that her husband is missing, she acts strong in front of her daughter, a façade to comfort the child, even when she is distraught inside. She depicts the 'strong woman' who symbolizes strength, warmth, care, and love, all at the same time. The only thing that is unwanted in this movie is the wet dance that she is doing in a psychological horror thriller movie.

4.8 Textual Intervention

As explained at the beginning itself, textual intervention is nothing but intrusion into the depths of a text, its underlying meanings, themes, etc., and is presented in another form to the readers or audience for them to interpret. For the communication to take place effectively, what the author/scriptwriter 'encodes' has to be effectively 'decoded' by the reader or viewer.

4.8.1 Changes in Characters.

The most important change in character portrayal is the reversal of gender roles itself. Women are usually thought to be physically charming, involved in domestic activities, good, pure, innocent, caring, etc.; but here, we can witness the female character, Annie Wilkes, as the one who possesses the typical attributes of a male character.

Annie Wilkes presents herself as sympathetic, amiable, and occasionally even coquettish. She intentionally forgets that she is Paul's biggest fan when she is furious, losing all of her sanctity in the process. The idea of a "woman" as a whole is completely destroyed, and she continues to suffer from a multiple personality disorder that may occasionally be both terrifying and exceedingly perplexing.

An established author of fiction, Paul Sheldon; when Annie Wilkes saved him from the accident and provided him with first aid, he initially felt relieved. Later on, though, it becomes clear that he is afraid of Annie's mood changes and the way she acts when she is out of control. It can be observed that the iconoclastic approach of the "female fear," the stereotyped idea of a man, is shattered to pieces. In this case, Paul represents the "male fear" of the torturing or horrific Annie, which is the exact opposite of what is expected of a female character.

The climax of *Misery* sees Paul finally gain the upper hand with Annie, allowing him to kill her once and for all. In the next scene, we pick up with him 18 months later, out to lunch with his agent, Marcia (Lauren Bacall). His newest book is drawing hype, and when Marcia asks him if he'd ever write a nonfiction book about the ordeal he went through, Paul says he's not ready for that yet. Then, as he looks to

the side of the table, he sees Annie pushing a dessert tray in his direction. Later on, he finds out that, that woman was an ordinary waitress in the restaurant; and his seeing Annie is a mere hallucination. This points to the fact that he could not get over the 'torturous fan' completely, even now.

The only 'feminine' character that we come across is the character of Balakumaran's wife in the Tamil adaptation. There we can see the loving, caring, and 'domestic' housewife type, who supports her husband in all his endeavors. From Julie's rendering of her personal life story, she used to be feminine and was married; but her husband was found cheating on her back with another woman, and Julie murdered them both. She even sings to Balu and dances to the song, maybe in an attempt to look lady-like, but it turned out to scare Balu; he was left in confusion as to what was unraveling before him.

4.8.2 Cultural Differences

Julie Ganapathi and *Misery* are two movies from different cultural backgrounds that represent distinct cinematic traditions. Here are some cultural differences between the two:

Julie Ganapathi is a Tamil-language film from India, while *Misery* is an English-language film from the United States. The cultural context of these movies is rooted in their respective countries traditions, social norms, and storytelling styles. "Julie Ganapathi" is set in a South Indian context, featuring locations, costumes, and production designs that reflect the cultural aesthetics of the region. On the other hand, *Misery* is set in rural Colorado, showcasing American rural landscapes and architecture.

Both movies reflect the cultural values and social norms prevalent in their respective societies. *Julie Ganapathi* delves into themes of family, love, and honor, which are significant in Indian culture. *Misery* explores themes of individualism, justice, and the darker side of human nature, often associated with American cinema.

Indian cinema, including Tamil films like *Julie Ganapathi*, often incorporates colorful visuals, song-and-dance sequences, and emotional melodrama. American cinema, as exemplified by *Misery*, tends to focus more on realistic portrayals, psychological tension, and character development.

Audience Expectations: Indian cinema, including Tamil films, often caters to a diverse audience that appreciates a mix of entertainment, emotions, and social commentary.

American cinema, including *Misery*, typically targets a broad audience but tends to emphasize suspense, thrills, and storytelling techniques that resonate with Western viewers.

These cultural differences stem from variations in history, traditions, societal norms, and storytelling approaches in the countries where the movies were produced. This can be explained using various instances where the scenes are changed by the scriptwriters due to the changes in their culture. The main difference is in the family relationships; this is given higher priority in the South – Indian culture, than in the West. South Indians attach a lot of importance to family and human bonding. *Misery* directed by Rob Reiner has a very silent and scary atmosphere, with just the two of them shot in a single room. This movie is the best example of the saying that “silence is scarier than being loud”; but in the Tamil context, there are a lot of additional

characters along with a bunch of songs.

Julie Ganapathi is a psychological thriller based on the concept of split personality disorder, focusing on the protagonist's mental struggles and the mystery surrounding her condition.

Moreover, it focuses on the relentless journey of a wife; the different ways in which a 'woman' from the Indian context is fighting for justice to know the details of her missing husband. In contrast, *Misery* is a psychological horror film that revolves around themes of obsession, captivity, and the dynamics between an author and his deranged fan.

4.8.2.1 Human Relationships

According to Western culture, nobody is accountable to anyone. Paul Sheldon is twice married and divorced, having a daughter who is staying away from him for her studies. The famous author has connections only with his agent, Marcia, and just a few more people. Even Annie is also living a lonely life, with her animals. So, because of this lack of warmth and cordiality between the people, nobody cared about the missing of the well-known writer in the beginning.

In Eastern culture, the scenario is just the opposite. In the beginning itself, we can see the women from the neighborhood coming to Bala's home to watch the Manga serial and having a good rapport with Viji, his wife. They don't lack closeness just because they are talking to Mrs. Tenkasi Balakumaran; they are friendly with her and she's also very warm towards them. She even persuades her husband to meet with these women, as they really longed to see the author of their favorite serial. The communication that Bala has with these women is cordial and welcoming to the extent that the missing of this person is known to all. As his friend deftly puts it 'even

a small kid is familiar with the man, Balu’.

4.8.2.2 Family Life

Marriage and divorce are not a big deal in the Western scenario; Paul Sheldon is said to be married and divorced twice. He is single when the incidents in the movie take place. Annie was once married to a physical therapist named Ralph Dugan, who later divorced her claiming ‘mental cruelty’ and he is just mentioned in both the novel as well as, in the English adaptation. There are only a few characters like Annie Wilkes, Paul Sheldon, and his agent (Marcia). The major part of the movie is shot in a bedroom, where Paul is confined; and the silence or BGM that permeates the whole movie is scarier than screeches, screams, howls or loud noises.

When the movie was adapted for the South Indian audience, the main protagonist, Balakumaran, has a very loving wife and daughter; he is really sad while lying in Julie’s guest room that he could not reach back home for his daughter’s birthday. Intimate relationships are given much importance in the South – Indian scenario; even the women from the neighborhood are shown as having a close rapport with the family of Balu. Julie was staying with her father, who is now in the US for some business; even Julie was once married but killed her husband due to his suspicious relationship with another woman. Viji, Bala’s wife, mother, grandmother and a lot of additional characters were added, like the television channel head, Bala’s close friend, the manager and his son of the lodge where Bala stayed, and the like; and also some songs and dance sequences were included, as is expected from the Southern audience.

In the authentic Indian style, the additional thirty minutes of the movie were filled with two song and dance sequences, which seemed somewhat out of place

compared to the rest of the film. It is said that even the writer was not in favor of including these scenes but justified their presence as a requirement for achieving commercial success in India.

4.9 Scene by Scene Analysis

Annie Wilkes detests profanity so much that if it is uttered in front of her, she will explode in fits of wrath. Instead, she uses weird, childlike terms like "cockadoodie," "mister man," "dirtybird," "dirty birdy," "oogie," "fiddly-food," and "rootie-patooties" to express her wrath. But occasionally in the novel, she slips into more typical expletives. Furthermore, she calls Sheldon a "cocksucker" and makes a death threat to him in the climactic battle scene in both the book and the movie version. Over little issues, she screams and throws fits. She shatters his still-healing knee when Sheldon complains that the packet of Eaton's Corrasable Bond paper she got for him is smudge-prone, for instance; in the book, when he comments that her typewriter is missing a key.

In the book, she chops off his foot with an ax and then burns it with a blowtorch, and later cuts off one of his thumbs with an electric knife when he complains about a missing letter on his typewriter. Neither of these things happens in the movie; in the movie, she uses a sledgehammer to break his ankles to prevent him from escaping.

In one scenario from the book, she enters his room in the middle of the night while holding a rat in a rat trap. She removes the rat and kills it even if it is still alive. She kills it to end its suffering, calling it a "poor poor thing." He discovered that she killed people who were close to death because she thought of them as "poor poor things" in the book. According to the novel, she there after started killing both the

healthy and the damaged. He guessed that as her crazy spiral got worse, she started to see them all as miserable, pitiful things. Another passage claims that she saw individuals divided into three groups: brats, poor, poor creatures, and Annie. She murders those who she thinks belong to the first two categories and also those who irritate her.

Similarly, the cop who comes to Annie's house to investigate the missing case of Sheldon - in the novel, Wilkes runs a Colorado state trooper over with a lawnmower after he finds Sheldon at her home and stabs him with a wooden cross. In the movie, the neighborhood sheriff visits Wilkes' farm to look into Sheldon's disappearance. After drugging Sheldon and concealing him in her basement, Wilkes kills the policeman by shooting him in the back with a double-barreled shotgun after hearing Sheldon's calls for assistance.

In the Tamil adaptation, however, when the police officers come to investigate the disappearance of Balu, after discovering his car from a stream nearby, Julie drugs Balu and locks him up in a nearby utility room. She behaves in a very pathetic manner that the inspector believes her at first. When he was about to leave her house, Balu woke up and shouted for help. Hearing this, the inspectors, who were about to leave the place, enter her home again and find Balu held up in the utility room; but unfortunately, the inspectors are shot dead by Julie.

According to Annie Wilkes, they should "celebrate" the publication of the new book. Sheldon plays along with it by informing her that he wants a bottle of champagne from Dom Pérignon and a cigarette, as is his custom after finishing a book. He lights the book on fire by soaking it in lighter fluid from the cellar. Sheldon beats her over the head with his typewriter and chokes her while Wilkes tries to put

out the flames. In the movie, he strangled her with pages from the burned book. She thinks the book is just blank pages that he chokes her with; in reality, the genuine novel is hidden from view and was later published.

In the Tamil adaptation, Julie confesses that she used to admire Balu as a fan; but now she has started to love him very dearly in all aspects. Balu tries to contradict her feelings by trying to make her realize that he is married and that he can only love his wife, in 'that' manner. So, what she wants now is their death; she is ready to kill him and also kill herself since she believes that they are destined to live and die together. She says in the movie that: "it is better to have loved and lost, better than to have not at all". Balu is taken aback by these words that reflect his impending death.

Balu claims to have finished the novel the way she wanted him to and asks her for a cigarette and a glass of red wine, as is his custom after finishing a novel. In order to get more time, he asks her to bring another glass for her as well to celebrate the completion of the novel.

Meanwhile, he keeps the papers ready to be set on fire by pouring kerosene on them. When Julie reappears in the room with another glass, as requested by Balu, he shocks her by placing the papers ready to be ignited and putting those papers into flame. Balu shouts at her that she is willful in killing human beings alive but wants the fictional character Manga to continue to live, and he is totally against it, and then a gruesome fight takes place between the two. Balu hits Julie, who was trying to put out the fire on the papers, with the typewriter that she had bought him. She fell unconscious after that but tried to strangle Balu, who was trying to escape from the scene.

Sheldon is then saved by the cops as she eventually passes away from a fractured skull. When she stumbles and hits the mantle of the guest room bed, she cracks her skull in the book.

When the police enter the bedroom where Wilkes is thought to have died, they discover it to be vacant. She died in her barn with her hands on a chainsaw, which she probably intended to use on Sheldon. It was later found that she managed to flee the bedroom while being fatally wounded. Sheldon tripped her up in the film, causing her to fall and hit her head on the corner of the typewriter she made him use. After she recovers, she attacks him, but he kills her by slamming into her.

4.9.1 Camera

The camera plays a vital role in showing each and every detail; as to how Paul was saved from the scene of the accident, the way Annie saves his life, her deep reverence for him as a number one fan, her 'crazy' love for the character Misery Chastain, etc.

The camera follows each step that Paul makes; all the places that he inspects when he is held captive in Annie's house. The viewers are left in utter shock when Paul studies the fact from her diary entries that Annie had worked as a nurse and was also convicted for suspicion of murder; then the fact hits him that she is a serial killer and that her next target is Paul Sheldon. All the terrific emotions that were present on Paul's and Annie's faces were completely captured by the camera that kept hovering over them.

The camera technique was 'good' to a certain extent in the Tamil movie as well. The fact that Balu Mahendra began his cinematic career as a cinematographer has to be mentioned here; yet this movie was successful in capturing all the emotions and expressions of each and every character in detail. The shy and gentle behavior of Annie, the sudden shift to utter rage and despair, the look of loss and despair, and the desire to challenge the mentally unstable Julie, are all clearly arrested by the camera movements that keep following each and every step that they make.

4.9.2 Exchange of Glances / Expressions

'Glances' play a great role in the movie *Misery* by Rob Reiner. More than a mere 'glance', it is deep observation and reflection that keep the story moving forward. While Sheldon was recovering from his recent injuries from the car crash at the mercy of Annie Wilkes, at first he glanced at Annie and just thought that she was a heavy-built woman who lacked feminine traits. But later on, from the way Annie behaved and talked, Paul observed that 'something' was out of place. Later, seeing the way in which she reacts to the way that Paul Sheldon has ended *Misery* Chastain's life, she makes an emotional outburst, and Paul is left in utter confusion.

When Paul makes a secret tour of Annie's home, when she is away, he comes to terms with the fact that she is mentally unstable and a serial killer. The look that he throws at Annie after finding out the truth, is one of utter confusion and fear. The suspicious looks of Annie also reverberate according to the mood of the movie. The punishments she inflicts upon him and his responses to them, with a beseeching look of pain and weariness, help them to exchange their 'unspoken words' most effectively; the best example is the 'infamous' hobbling scene, where even before

Annie explains about the procedure to Paul, she reads his look and promises him that she will not kill him.

The same goes for the Tamil movie also. Here, we have Julie and Balu communicating effectively through their pathetic looks- one of a victim and the other of the villain. Almost all the expressions and thoughts that are going through the mind of Julie are expressed through her big, round eyes. The expressions of Bala's wife and daughter are worth mentioning. The look of lost love and pampering is evident in their looks. Sarita impresses the audience with her captivating performance, skillfully portraying the role of a psychologically unstable character with her mesmerizing rolling eyes and swift-changing facial expressions. Jayaram, on the other hand, delivers a remarkable portrayal of Balu, a vulnerable writer trapped in the clutches of a perilous woman.

4.9.3 Tone of the Dialogue

The swift changes in tone of the dialogue reverberate according to the mood of the 'heroine'. When Annie is in a good mood, which happens once in a while, she speaks very gently, in a 'cute' tone. But when she is annoyed by something, and she can easily be offended, her anger will be evident in her tone as well. Annie detests inappropriate words but makes use of new and 'interesting' coinages like "cockadoodie", "mister man", "dirty bird", "dirty birdy", "oogie", "fiddly-food" and "rootie-patooties", etc. whenever she is angry.

The tone of Paul's dialogues reflects fear and helplessness. He is not at all sure about what will happen to him; he spends each second of his life in Annie's place in utter disappointment and fears about sustaining his life. When Annie asks him to rewrite the ending of the series in such a way that Misery will remain alive, unlike the

one that he has written now, in which Misery will be dead in the end, he is writing to remain 'alive' and not for a living as he used to do.

The tone of Julie Ganapathi was gentle in the beginning, highlighting the fact that it was just because she followed her car that she was able to save him from the scene of the accident, quite often in her dialogues. Her pathetic tone and helplessness at being alone in such a big house are beautifully rendered. She also confides about the way her husband cheated on her, and he and his mistress were found dead on the road; and also about how she was accused of killing her own husband since she had a terrible fight with him on the road just two years ago, about the same issue.

The way Julie's tone shifts from an obedient and caring person to a dangerous character is thoroughly reflected in the tone of her voice. She scolds Balu for killing Manga and also threatens him saying that she has not communicated about his existence in her house to anyone, including many hospitals. She then reveals the shocking truth that her husband and his mistress were actually killed by her, but were evicted from imprisonment due to a lack of evidence.

Balu's polite tone with Julie, initially, reveals his gratitude towards her for saving his life and nursing him back to life. But later on, his tone becomes slightly pleading, which shows his growing fear about the unpredictable nature of Julie. Her 'deadly' calmness while breaking his legs is a very classic example of her psychological illness; she cajoles Balu to tolerate that slight pain as she is determined to break his ankles because he made a detour of her house without her permission.

4.9.4 Anxiety or Suspense

The element of anxiety or suspense is higher in the Misery movie, as well as in *Julie Ganapathi*. Our anxiety reaches a maximum when Paul comprehends the idea that Annie Wilkes is a psychopath; The viewers are shocked when he realizes that Annie is a serial killer and that her next prey is Paul Sheldon.

Even when, she was successful in deceiving Paul initially, with the news that all the roads are closed due to the heavy hailstorm and that the communication facilities will be rectified in a few days, Paul later assimilates the truth that Annie was lying to him all throughout and that she had no intention at all to transfer him into any hospital for better treatment.

Bala's wife and his friend file a police complaint, and his friend also has an argument with the head of the television channel on which Bala's series is telecasted. He is asking all his colleagues to contribute something worthwhile since Balu is missing, and so the telecast of the serial has to be stopped for a moment. They are having different discussions as to the recent disappearance of Balu and suppose that he is kidnapped; since no news about his accident or anything like that has been publicized so far.

4.9.5 Lyrics

The English adaptation has background scores to the extent that the viewers feel goosebumps as to what is going to happen next. The haunting background scores by Marc Shaiman are apt enough in every way to reveal the lingering melancholy and fear in the atmosphere.

The Tamil adaptation begins with the song 'minmini paarvaigal' which portrays the 'envious' affection and love that exist between the writer, Balakumaran, and his wife. The way the family remains closely knit, with their only daughter and the frequent visits of Bala's friend, is beautifully portrayed in this song alone.

The other song that reveals their intact love for each other is displayed in the next song. It is evident that while Bala is returning from Periyamarathoor after finishing his Manga series, he is playing the song 'Enakku piditha paadal' while driving the car in the rain. The lyrics show the synchrony that exists between the minds of both Bala and his wife; the song explains that 'even the song that I love, is loved by you' and 'what you love, is loved by me, even when it's a song'.

Similarly, the song sung by Julie starting, 'kaakka kaakka karuppu', reveals her insecurities, and the whole song sequence shows Julie in wild spirits, whereas Bala is enduring all the pains and is in a way emotionally tortured as well. Julie, who was tender and caring until then, starts to show small signs of the 'other self of her' through this song. She begins the song in a subtle way, starting with a few lines in English enquiring what more she can offer than merely this song and then continuing this fast number. Her diffidence in being stout and unattractive is revealed in this song where she explains in the song that 'even when a crow is black, its egg is not black; even when its nest is high upon a tree, there is a cuckoo's egg resting in that nest'; signifying her plight in which everybody is rejecting her, for being 'different' in every sense of the term. The audience can feel the great adoration that Julie has for Balu, it's not merely the simple love of a fan towards an idol, but something more than that.

'Idhayame Idhayame' song shows the depression of Bala's wife and the different ways in which she is trying to search for him. She goes to see different

people so that the search for the missing Balu will be made with a little more earnestness. The wife pines that ‘her heart is pierced a thousand times by her beloved’s silence/absence.

There is also a scene in which Julie drugs Balu when she starts suspecting him of inspecting her house. He sleeps under addiction for a long time, dreaming about his wife; this is a song sequence in which his wife is seen dancing in the stream in ‘sexy’ attire. The song that starts with the lines ‘thanni konjam eriyirukku’ in a way demonstrates his longing to be back with his wife

4.10 Male Gaze

This is not that evident in the English movie, except for the description of Annie as a bulky figure with no feminine curves at all; but she behaves in an extremely coy manner, at times. When she is in full rage, she behaves in a totally outrageous manner; like a ‘brute’, ‘cruel man’, unlike the ‘caring woman’. The male gaze will not be that satisfying in the case of Annie Wilkes / Cathy Bates.

Similarly, in the Tamil adaptation, Julie Ganapathi is also an unattractive ‘woman’ in weird dress and expressions. She becomes overly shy when she discusses the Manga series, and she is also the lead actress in that series. The best example of this coyness on her part is the song in which she asks Balu openly, what else can she provide aside from the song that she is singing; which implies her intense desire to give herself to him.

There is a sequence in the Tamil movie, where Balakumaran becomes homesick and thinks about his wife and child. This is a song sequence and is taking place near the stream; his wife is ‘beautifully’ dancing in the stream and gets wet all

over. She is objectified in 'clingy' sarees. This will definitely gratify the gazes of the male audience. In an interview, Balu Mahendra admitted that that particular song was out of line with the main narrative, yet he was compelled to add that song considering the Tamil audience and their love for 'masalas'.

4.11 Critical Comments

This section deals mainly with the different viewpoints and comments that different people have made about the novel and the two adaptations. The movie is "dark, deadly, daring, and the best thriller to come along in years," according to a Sify critic, who also added that it is "recommended and a must-see for those who love thrillers."

Rediff.com's Shobha Warriar gave the movie a favorable review as well, stating that "Balu Mahendra proves even after five years he has not lost his touch" and that this "is a film worth watching." In Chennai Online, Malini Mannath stated, "The theme is much distinct from the usual romance-action variety. Most of the time, there are only two characters in the frame, so the pair and the director must carry the movie and keep the audience interested; which they've successfully accomplished to a great extent". Balu Mahendra's work is "fulfilling fare," and the veteran "lives up to it in an inimitable style," says Malathi Rangarajan of The Hindu, who also gave the movie a high review and praised Saritha and Jayaram's performances. The film was praised by Visual Dasan of Kalki; however, he objected to the inclusion of the dance sequence by Ramya Krishnan. The movie's box office performance slowed down at first, but it soon perked up; thanks to the favorable word-of-mouth recommendations.

Superb performance by both Jayaram and Saritha. Saritha will probably be known as the actress who played the most evil woman in Tamil cinema. She displays raw frenzy and delirium. Brilliant performance. The fight and struggle scene was horrific and rather realistic. Jayaram as always is great. I could experience pain when I saw his acting in this movie. The sexy Ramya Krishnan doing her thing is not to be missed. That's about it. Everyone else is pretty much insignificant in this film. (User, a Mouthshut. "Review on Julie Ganapathy Movie by Mouthshut User." Fine High Grade Pepper and a Photocopier - JULIE GANAPATHY MOVIE Audience Review - MouthShut.Com, 27 Feb. 2003, www.mouthshut.com/review/Julie-Ganapathy-Movie-review-nrqmnpuoo.)

Sarita steals the show as the psycho with her rolling eyes and quick changing expressions. Jayaram as Balu is superb as the helpless writer at the mercy of a dangerous woman. Ramya Krishnan is wasted in a couple of inconsequential scenes as Balu's homely wife. A dream song in a sizzling costume is all that she gets by way of compensation! With Illaiyaraaja's music and Balu Mahendra camera work in its own class, "Julie Ganapathy " is worth watching...

(Thomas, K. T. "Julie Ganapathy Review: Julie Ganapathy Tamil Movie Review by K. T. Thomas." NOWRUNNING, 19 Feb. 2003, www.nowrunning.com/movie/240/tamil/julie-ganapathy/95/review.htm.)

The film has the most 'infamous' hobbling scene, in which Annie breaks Sheldon's ankles so as to keep him in her place, without allowing him to escape; in the novel, it is chopping off Sheldon's foot. The decision to introduce this 'hobbling' scene cost Reiner many well-known actors and other crew members. It was decided

that James Caan would play Paul Sheldon because they were all desperate to enact the scene. Next was the task of finding the perfect actress to play Annie Wilkes. Almost all the heroines, Reiner decided, stepped back due to this scene. Later, Reiner and William Goldman, who wrote the screenplay, suggested Kathy Bates, a seasoned Broadway performer who had not previously starred in a motion picture.

Bates instantly accepted the invitation, eager to do just that. She told the New York Times in 1991, "I'm curious to see if people run away from me in the grocery store". Kathy Bates reprised her role as Annie Wilkes in a 2008 commercial for DirecTV, with the setting being the infamous scene where she breaks Paul Sheldon's ankles.

During an interview in April 2022, King selected Wilkes as his top pick character, just saying that "she [Wilkes] was fun". (Vaux, Robert (9 April 2022). "Stephen King's Favorite Characters From His Books (& What Films to Find Them In)")

The American Film Institute included Wilkes (as played by Bates) in their "100 Heroes and Villains" list, ranking her as the 17th most iconic villain (and sixth most iconic villainess) in film history. (AFI list of 100 heroes and villains)... King has noted that Wilkes "may seem psychopathic to us, but it's important to remember that she seems perfectly sane and reasonable to herself – heroic, in fact, a beleaguered woman trying to survive in a hostile world filled with cockadoodie brats". ("Annie Wilkes." Wikipedia, 29 June 2023, [en.wikipedia.org/wiki/Annie_Wilkes.](https://en.wikipedia.org/wiki/Annie_Wilkes))

Reid Meloy, a forensic psychologist, claimed in a special feature on the collector's edition DVD that Kathy Bates' portrayal of Wilkes' personality was a comprehensive catalog of mental illnesses. Director Rob Reiner says that Wilkes is

partially based on Genene Jones, a nurse who is thought to have killed up to 50 children while they were in her care over the course of two years, in his DVD commentary for the movie.

According to Meloy, Wilkes has bipolar disorder, where someone can have manic psychosis as well as depression. He also believes her profile is typical of people who stalk celebrities, although she more accurately depicts borderline personality disorder, often confused for bipolar disorder. (“Annie Wilkes.” Wikipedia, 29 June 2023, en.wikipedia.org/wiki/Annie_Wilkes..)

Many readers have commented on their experiences reading this fantastic creation. LBentForLeather, one of the readers of the novel, commented that, Stephen King skillfully depicts Annie Wilkes, a complex character, in a way that would prove challenging for many writers. Annie's multifaceted personality and rapid mood swings add depth to the psychologically thrilling and terrifying plot. With Paul Sheldon trapped and helpless, Annie's ability to inflict immense pain creates a tense and frightening atmosphere throughout the well-crafted and imaginative novel, *Misery*.

Another reader full of praise for the work and he expresses genuine enjoyment in reading a book, praising the author Stephen King for his skillful writing. The cast of characters mainly consists of Paul and Annie, but despite the limited number, King demonstrates his talent in crafting complex and captivating individuals. Both Annie and Paul are intriguing to read about, though not necessarily likable or desirable as friends. Nonetheless, the reader remains invested in their story, eager to find out what unfolds next for these characters.

Here comes another review that says:

Annie Wilkes is perhaps the most terrifying villain King has ever penned, and there's nothing supernatural about her. Which just makes her all the more terrifying. King's description of her as unnaturally solid, with no room for blood vessels and organs, like an idol from some ancient civilization, was incredibly disturbing. (Celeste).

4.12 Conclusion

Before the chapter is concluded, let's revisit the major ideas once more. The novel *Misery* by Stephen King was adapted and appropriated for the screen by entirely two different people, one from the West, and the other from the East. The 1990 movie *Misery* by Bob Reiner is a visual treat in the sense that it portrays the horrors of 'fanatic fandom'. There are only two main characters in the movie; they occupy most of the screen space and time, yet the viewers never get bored of them. It is actually filled with suspense and horror as to how things will end up for both the characters - the author, Paul Sheldon, who is saved and hidden by his number one crazy fan, Annie Wilkes.

The main difference that is made to the script in the Tamil version, *Julie Ganapathi* is the inclusion of sentimental family relationships. Certain new characters, like the wife of the author Balakumaran, his daughter, the channel head, the women from the neighborhood, his friend, and like, were introduced; similarly, certain scenes that are totally irrelevant to the plot were also added to appease the Tamil audience. The main examples are the concept of marriage and the songs sung by Julie, expressing her ardent love towards Balu, and also the dance number in the 'wet' dream scene. The language that Balu makes use of, is more sophisticated than

the one Julie delivers; her speech is natural and controlled when she is 'normal', but rash and uncivilized when she is provoked.

All the main objectives were analyzed in detail, not only those that were mentioned but also other elements like the camera movement, gestures or expressions, the exchange of glances, and the like. There are many other areas of interest, like voice-over narration, linguistic differences, geographical changes, etc., that are yet to be explored.

Chapter - V

Unraveling Textual Interventions: An Analytical Exploration

The process of adapting novels into film scripts requires careful consideration and textual intervention to ensure a successful translation of the story from one medium to another. This analytical chapter focuses on the textual interventions employed in the adaptation of three novels: *Madame Doubtfire* by Anne Fine, *Sense and Sensibility* by Jane Austen, and *Misery* by Stephen King. By analyzing the adaptations of these novels into films, we will explore the challenges and creative choices made to effectively transform these literary works into visual storytelling.

This chapter aims at analyzing the different ways in which the three novels, *Madame Doubtfire* by Anne Fine, *Sense and Sensibility* by Jane Austen, and *Misery* by Stephen King, are interwoven, so as to bring out their similarity, between them. While *Madame Doubtfire*, *Sense and Sensibility*, and *Misery* are distinct novels with unique plots, settings, and characters, there are some common themes that can be identified among them. Here are a few common themes found in these novels like identity issues, gender reversals, relationship issues, etc.

The three novels, namely, *Madame Doubtfire*, *Sense and Sensibility*, and *Misery*, belong to entirely different genres; the first one is a novel about the pain and suffering in the minds of children caused by the divorce of their parents, the psychological trauma that a broken family can cause in the minds of the children. The second novel, though a Victorian novel, satirizes the landed gentry and many 'evil' social practices that existed at the time. The third novel, even without the presence of supernatural elements like ghosts, does a wonderful job of bringing out the elements

of suspense and horror through the actions of a 'psycho' fan. There are some similarities when probed deeper into these novels as well as their adaptations, numerous angles are observed and taken into consideration. Let's take a look into the details to find out these ideas.

5.1 Theme of Identity and Deception

5.1.1 *Madame Doubtfire*

Madame Doubtfire focuses on the themes of identity and deception as the main character disguises himself as a nanny to spend time with his children after a bitter divorce. This is beautifully portrayed in the movie as well.

At its core, the film emphasizes the complexities of personal identity. Daniel, a loving and devoted father, struggles to come to terms with the separation from his children. Taking on Madame Doubtfire's disguise, he gives up his own identity in an effort to remain a part of her life. Through this transformation, the film raises questions about the fluidity of identity and the lengths one is willing to go to maintain vital connections.

Deception, a crucial element in the narrative, serves as a catalyst for both comedic and poignant moments. Through the use of makeup, costumes, and meticulous planning, Daniel manages to obtain the nanny position at his former childhood home. As Madame Doubtfire, Daniel establishes an intimate bond with his children, witnessing their joys, struggles, and everyday experiences firsthand. However, the deception also fuels tension and conflict, as Daniel must navigate a precarious balancing act, juggling his dual identities and the inevitable risk of discovery.

Throughout the film, the audience witnesses the transformative power of Daniel's deception, as he learns valuable lessons about parenting, empathy, and the importance of being true to oneself. As Madame Doubtfire, he gains a newfound perspective on the challenges faced by his ex-wife, Miranda, and their children, allowing him to grow as a person and understand the nuances of their lives in ways he couldn't before. The film highlights the notion that sometimes, understanding and empathy can emerge from the most unexpected of circumstances.

5.1.2 Sense and Sensibility

In Jane Austen's classic novel *Sense and Sensibility*, the theme of disguises and deception plays a significant role, as several characters in the story resort to these tactics to conceal their true intentions and social standing. This recurring motif not only adds depth and complexity to the narrative but also highlights the societal norms and constraints of the time.

One of the primary instances of disguise and deception in the novel revolves around the character of John Willoughby. Initially, his mannerisms and behavior were more than enough to make one believe that he was truly in love with Marianne and had such a nice personality. It is later that readers realize his true face is brought to light; he is two-faceted and was disinherited because he impregnated Colonel Brandon's ward, Eliza, and so he got engaged to a wealthy heiress, Sophia Grey, in London. By doing this, he proved that he was lecherous and greedy for money and that he never cared for true love.

Another example is Lucy Steele. She kept on confessing to Elinor that she was secretly engaged to Edward Ferrars; but once he was disinherited by his mother, transferring all the property to the youngest son, Lucy shifted her love interest to him from Edward, who was 'good for nothing' according to her.

Even the deeds of the characters like Colonel Brandon, who kept quiet about his former love affair and also about his ward, Eliza, can also be counted as a deception; but since he meant no evil by that, we can ignore it for the time being. This act of disguising Eliza's past is a reflection of Colonel Brandon's deep sense of honor and his willingness to protect her reputation, even at the cost of his own happiness.

The use of disguises and deception in *Sense and Sensibility* not only serves to create intrigue and suspense but also provides a critique of the societal expectations and limitations placed upon individuals. Austen skillfully uses these instances to explore the complexities of human nature, the consequences of deceit, and the importance of honesty and integrity in navigating relationships and society.

5.1.3 *Misery*

There is a deranged fan who forces the protagonist, a famous writer, to rewrite his novel to suit her desires in *Misery*, a movie that explores the concept of identity.

In *Misery*, the renowned novelist Paul Sheldon finds himself trapped in a nightmarish scenario that unravels the intricate layers of identity. As an acclaimed author, Sheldon has always been in control of his narratives, crafting characters and plots that captivate readers worldwide. However, his life takes a twisted turn when he becomes a captive of Annie Wilkes, a seemingly devoted fan with a terrifying obsession.

Throughout the novel, Paul Sheldon's sense of self is put to the test as Annie strips him of his autonomy and forces him to rewrite his latest novel to fulfill her twisted desires. In this harrowing situation, Sheldon's true identity as an author is called into question, and he must confront the internal struggle between maintaining his artistic integrity and staying alive.

5.2 Relationships and Love

5.2.1. Madame Doubtfire

Madame Doubtfire is a poignant exploration of family relationships, particularly the deep and unbreakable love between a parent and a child. By employing humor and heartfelt moments, the story portrays the lengths a parent will go to maintain a connection with their children and the transformative power of love in overcoming obstacles and bringing a family together. The film ultimately reminds us of the enduring nature of familial bonds and the strength of a parent's devotion to their children, even in the face of adversity.

The film's heartwarming and humorous approach allows it to explore these sensitive topics while maintaining an engaging and entertaining narrative. It successfully depicts the love between a parent and a child as a force that can transcend hardships and societal norms.

The film effectively explores the complexities of family relationships as it uncovers the multifaceted layers of both love and conflict. Daniel's transformation into Madame Doubtfire showcases the lengths to which a parent will go to maintain a bond with their children, even if it means assuming a different identity and putting on an elaborate act. This portrayal reflects the unconditional love that parents often have

for their offspring, willing to make sacrifices and go above and beyond to protect and support them.

Moreover, *Madame Doubtfire* also examines the challenges of co-parenting, especially when the dynamics between the separated parents are strained. Miranda, initially unaware of Daniel's disguise, struggles with her feelings of frustration and confusion regarding the mysterious new nanny, not realizing that she is interacting with her estranged husband. This portrayal highlights the complexities of navigating divorce and parenting, addressing the impact on children caught in the midst of parental disputes.

The parents fight with each other and claim that the children love either the father or the mother - and will leave the other to be with either of them. Here, both parents do not realize that the children will feel secure only when both parents are by their sides. There is no use in bickering with each other for the love of the children, staying separately like enemies; but if the parents remain in a friendly manner towards each other, the children will also automatically feel that they are loved.

5.2.2 Sense and Sensibility

Sense and Sensibility remains a timeless exploration of the human heart, revealing the complexities of love, the importance of emotional intelligence, and the significance of making well-balanced decisions in matters of love. Jane Austen's insightful portrayal of the two sisters and their romantic experiences serves as a poignant reminder that a successful romantic relationship requires both sense and sensibility in equal measure.

Through the contrasting experiences of Elinor and Marianne, Austen examines the consequences of their different approaches to love and relationships.

Elinor's pragmatic nature leads her to conceal her emotions and prioritize the well-being of others over her own desires. Her love for Edward Ferrars, while sincere, is fraught with difficulties due to societal conventions and financial constraints. Elinor's internal struggles showcase the challenges of maintaining a balance between personal emotions and societal expectations, making her a relatable character for readers.

Marianne, on the other hand, embraces her feelings unabashedly and falls passionately in love with John Willoughby, a charming and dashing suitor. Her romantic idealism blinds her to potential red flags in Willoughby's character, leading to heartbreak when he abandons her for wealth and social status. Marianne's journey portrays the dangers of yielding entirely to sensibility without tempering it with reason.

Through these character arcs, Austen underscores the importance of striking a balance between sense and sensibility in romantic relationships.

5.2.3 Misery

Misery is a haunting portrayal of the fragility of human relationships and the terrifying potential for abuse that lies within the hearts of individuals. It serves as a grim reminder that even the most adored and admired individuals can fall prey to darkness, as the protagonist is forced to confront the twisted manifestation of his own creations in the form of his captor.

Through this gripping tale, Stephen King implores readers to be aware of the warning signs of abusive relationships and the importance of setting healthy boundaries, lest they too fall victim to the clutches of a "misery" they cannot escape.

The protagonist, Paul Sheldon, is a renowned author who becomes a prisoner of his own success when a devastating car accident leaves him at the mercy of his most ardent fan, Annie Wilkes. In the secluded confines of her remote home, Annie reveals herself to be an unstable and controlling individual, her infatuation with Paul having taken an alarming and dangerous turn. What initially appears to be a seemingly harmless display of admiration quickly transforms into a nightmarish ordeal.

Annie's obsession with Paul extends far beyond her love for his work. She craves complete control over him, becoming his self-proclaimed guardian and protector. In this twisted dynamic, Paul is stripped of his autonomy, as Annie dictates his every move, determining what he eats, reads, and even writes. The loss of personal agency exacerbates Paul's vulnerability, this makes him feel like a marionette manipulated by his captor.

In exploring the dark underbelly of relationships, Stephen King unearths the complexity of power and dependency. Annie's manipulation not only traps Paul physically but also emotionally and psychologically. Her alternating acts of tenderness and violence create an emotional roller coaster that leaves him constantly on edge, unsure of her next move. Paul's desperation to escape is matched by his fear of provoking Annie's wrath, which leads him to endure a mental torment that mirrors the physical pain she inflicts.

As the story unfolds, King deftly examines the human psyche, the fine line between devotion and obsession, and the consequences of unchecked possessiveness. Annie's fixation with Paul transcends the semblance of rationality, exposing the horrifying depths that a person sinks to when consumed by their desires. The novel

becomes a cautionary tale about fame and the potential dangers of engaging with obsessive fans who may lose sight of the boundaries between reality and fiction.

5.3 Exploration of human emotions

Each book delves into the depths of human emotions, showcasing characters' experiences of love, loss, desire, and pain.

5.3.1 Madame Doubtfire

The novel, *Madame Doubtfire*, as well as its film adaptation titled *Mrs. Doubtfire*, explores human emotions in a genuine and light-hearted manner. The story revolves around the character of Daniel Hillard, portrayed by Robin Williams in the film adaptation, who is a talented voice actor, struggling with his personal life and marriage.

The central theme of the story revolves around the love between Daniel and his wife, Miranda, played by Sally Field. When their marriage falls apart due to Daniel's immaturity and irresponsible behavior, the emotional toll is evident. The loss of their relationship affects not only the couple but also their children, Lydia, Chris, and Natalie. This theme delves into the complexity of relationships and the emotional impact of divorce on both parents and children.

When he realizes that Miranda is looking for a nanny, he devises a plan to pose as an eccentric British nanny, Mrs. Euphegenia Doubtfire, to be closer to his kids. The emotional turmoil Daniel faces, as he tries to maintain his dual identity, is a significant aspect of the narrative.

Daniel and Miranda experience emotional growth as they learn to see things from each other's perspectives, leading to a deeper understanding of their respective

struggles. Robin Williams' comedic brilliance adds a lighthearted touch to the film while still portraying the seriousness of the underlying emotional themes.

5.3.2 *Sense and Sensibility*

This novel explores the contrasting personalities and emotional journeys of the Dashwood sisters, Elinor and Marianne, as they navigate love, heartbreak, and societal expectations. The novel delves into the themes of rationality and practicality, and sensibility, referring to emotion and passion, through the experiences of the two main characters and other supporting characters. Austen uses the contrasting personalities of the sisters to explore the interplay between sense and sensibility. Elinor's rationality often clashes with Marianne's emotional impulsiveness. The novel suggests that a balance between the two traits is essential for a well-rounded and contented life.

The novel also highlights the constraints placed on women in the Regency era and the necessity for them to suppress their emotions and adhere to societal expectations. Elinor and Marianne must navigate the limitations of their gender roles while trying to find happiness and fulfillment in love.

Austen explores various emotions through secondary characters as well. Mrs. Dashwood's grief and anxiety after her husband's death, Colonel Brandon's unrequited love for Marianne, and Lucy Steele's manipulative behavior to secure a social position all contribute to the exploration of human emotions in the novel.

5.3.3 *Misery*

Misery is a psychological horror novel written by Stephen King, published in 1987. The story delves into the exploration of human emotions in a tense and

disturbing manner. The novel centers around the character Paul Sheldon, a successful writer who gets involved in a car accident and is rescued by his self-proclaimed number-one fan, Annie Wilkes.

As the story unfolds, Paul is isolated from the outside world, confined to a remote farmhouse with Annie as his only company. This isolation intensifies his feelings of loneliness, making the situation even more emotionally taxing. Annie Wilkes is a deeply disturbed character, and her actions and behavior toward Paul elicit anger and frustration. Her manipulative and controlling nature adds to Paul's emotional turmoil.

As the situation escalates, Paul's emotions shift towards desperation and the instinct to survive. He realizes that he must find a way to escape, which fuels his determination to outwit Annie despite the seemingly impossible odds. Annie's emotions are centered around her obsessive love for Paul's "Misery" novels. Her possessiveness of Paul and her demand for him to write a new novel to her liking reveal the depths of her emotional instability. Annie's sadistic tendencies and cruel treatment of Paul evoke a range of emotions in both the characters and the readers. The novel explores the dark side of human emotions, showcasing how twisted emotions can lead to horrendous actions.

Throughout the novel, Paul experiences moments of hope, where he believes he might find a way to escape or get help, however, these moments are often followed by despair as Annie thwarts his efforts, keeping him trapped in her clutches for years. The emotional exploration in *Misery* is intricately connected to the psychological torture Paul endures. Annie's manipulation and torment led to the deterioration of Paul's mental state, taking a toll on his emotional well-being. Paul is forced to make

difficult decisions to protect himself, even if it means sacrificing parts of himself along the way.

5.4 Well-developed central female characters

Each novel features strong, multifaceted female protagonists who navigate various obstacles and make choices that shape their lives.

5.4.1 Madame Doubtfire

While the main protagonist is Daniel, the novel and film still explore several well-developed female characters, like Lydia, Baby Natalie, etc, the most notable female character here is Miranda Hilliard.

Miranda Hilliard, who is Daniel's ex-wife and mother of their three children, is portrayed as a strong and independent woman who works as a successful and driven business professional. She is determined to provide a stable and secure environment for her children, often leading her to be strict and serious. Despite her frustration with Daniel's irresponsibility, she deeply cares for her family and tries her best to do what's best for her children.

5.4.2 Sense and Sensibility

The novel *Sense and Sensibility* follows the lives and experiences of the Dashwood sisters, Elinor and Marianne, as they navigate love, societal expectations, and personal growth. Eventhough this novel is abundant with female characters, it presents Elinor Dashwood as the most-developed central female character. Elinor Dashwood in *Sense and Sensibility* is a multi-dimensional and well-developed central female character. Her sense of duty, emotional restraint, intelligence, sisterly bond, selflessness, empathy, independence, resilience, and growth contribute to the richness

of her character and her enduring appeal to readers. Jane Austen's portrayal of Elinor as a strong, capable, and relatable woman exemplifies her skill in creating compelling female characters.

5.4.3 Misery

The only female character in this novel is Annie Wilkes. Annie is the primary antagonist of the story, and her character is incredibly well-developed. She is a former nurse who rescues Paul Sheldon after a car accident and takes him to her remote home. As the story unfolds, it becomes clear that Annie is obsessed with Paul's "Misery Chastain" book series, and her love for the character has become a dangerous fixation.

Annie Wilkes is portrayed as a deeply disturbed woman with severe mental health issues, making her a compelling and terrifying character. She is manipulative, unpredictable, and violent, prone to bouts of extreme rage when she doesn't get her way. Her character challenges gender norms and traditional expectations of femininity, as she becomes a symbol of female power gone awry.

The same is true with *Julie Ganapathi* too; here, Julie is the same as Annie Wilkes, with all the iconoclastic features. But, Viji, the wife of Balakumaran, is pictured as the embodiment of love and sacrifice, love for her husband and daughter that leads her to sacrifice all her fears and go in search of her missing husband. By doing so, she is actually trying to protect her child's right as a daughter and also her claim as a wife.

5.5 Gender Roles and Expectations:

5.5.1 Madame Doubtfire

Madame Doubtfire challenges traditional gender roles by presenting an unconventional and progressive portrayal of the main character, Daniel Hillard, who courageously breaks societal norms to become Madame Doubtfire, a nanny to his own children. The film not only showcases the emotional journey of a father fighting to remain an active part of his children's lives but also blurs the boundaries between male and female responsibilities, sparking important conversations about gender equality and the fluidity of caregiving roles.

Firstly, the character of Daniel Hillard, portrayed by the brilliant Robin Williams, defies the conventional image of a traditional father. In the opening scenes of the movie, Daniel is depicted as a fun-loving, creative, and involved father who genuinely cares for his children. However, when he faces the prospect of losing custody of his kids in a bitter divorce, he takes an audacious step to remain close to them. He challenges the stereotype that parenting roles should be strictly gendered by becoming Madame Doubtfire, a warm and nurturing nanny.

Through the persona of Madame Doubtfire, Daniel showcases a side of himself that he had previously suppressed, revealing that qualities such as tenderness, compassion, and nurturing care are not exclusive to women. The character demonstrates that fathers are equally capable of providing emotional support and creating loving and safe environments for their children. This transformation highlights the importance of breaking free from gender stereotypes and allowing individuals to express their authentic selves, regardless of societal expectations.

Moreover, as *Madame Doubtfire*, Daniel faces numerous challenges and misunderstandings, particularly when it comes to navigating the complexities of maintaining his dual identity. He must carefully manage his secret while juggling both roles, showing the audience the struggles that arise when traditional gender roles are defined. This portrayal not only raises awareness of the difficulties that individuals may encounter when challenging societal norms but also underscores the significance of normalizing non-conventional caregiving arrangements.

As the plot unfolds, the lines between the traditional roles of mothers and fathers become increasingly blurred, challenging the very concept of gendered responsibilities. The film conveys that parenting is not a matter of biology but of love, commitment, and dedication to the well-being of the children. It emphasizes that anyone, regardless of gender, can be a nurturing and caring parent when given the opportunity.

Madame Doubtfire serves as a powerful catalyst for discussions on gender equality and the significance of dismantling rigid gender norms in modern society. It encourages viewers to reflect on the roles they play in their families and communities and prompts them to question whether these roles are based on genuine desires or societal expectations.

In *Mrs. Doubtfire*, directed by Chris Columbus, the main character, Daniel Hillard, enacted by Robin Williams, disguises himself as a Scottish nanny named Mrs. Doubtfire to spend time with his children after a bitter divorce. The film explores societal expectations surrounding gender roles and parental responsibilities. Traditionally, the expectation is that fathers are the breadwinners while mothers are the primary caregivers. Assuming the identity of Mrs. Doubtfire, Daniel challenges

these norms and the idea that only mothers can be nurturing and caring. The film portrays the struggles he faced in maintaining his dual identity and the humorous yet poignant moments that arise as he tries to meet both societal expectations and the needs of his children.

5.5.2 Sense and Sensibility

Sense and Sensibility, a classic novel by Jane Austen, delves deep into the complex theme of societal expectations and their restrictive impact on women, especially when it comes to love and marriage. The novel takes place in the early 19th century when women were primarily confined to the domestic sphere. Their prospects for a fulfilling life were greatly influenced by their ability to secure a suitable marriage.

The novel revolves around the lives of the Dashwood sisters, Elinor and Marianne, who represent contrasting aspects of femininity: sense and sensibility. Elinor embodies sense, displaying rationality, restraint, and practicality in her emotions and judgments, and on the other hand, Marianne epitomizes sensibility, being driven by her emotions, passions, and romantic ideals. These two characters become the lenses through which the novel explores the societal expectations and limitations placed on women in that era.

Limited financial independence, a high judgment of the behavior of women in social circles, in their mannerisms as well as the way they express their emotions, marriage for family status, marriage out of true love, and also marriages for the sake of convenience, etc. are some of the other themes that the novel deals with. The novel highlights the double standards prevalent in society, where men often enjoyed more freedom and opportunities while women faced harsher consequences for the same actions.

Through the experiences of the Dashwood sisters, Jane Austen critiques the limitations imposed on women by societal expectations. By contrasting sense and sensibility, the novel advocates for a balanced approach that recognizes the importance of rationality and emotional expression in the pursuit of genuine happiness and fulfillment. It serves as a powerful critique of a society that limited women's agency and urged them to conform to prescribed roles, ultimately advocating for more autonomy and individuality for women.

Based on Jane Austen's novel and directed by Ang Lee, *Sense and Sensibility* delves into societal expectations, particularly those surrounding love, marriage, and class distinctions in 19th-century England. The Dashwood sisters, Elinor, enacted by Emma Thompson, and Marianne, enacted by Kate Winslet, face different challenges in adhering to these expectations. Elinor is the embodiment of sense, representing propriety and restraint, while Marianne personifies sensibility, embodying emotional and passionate behavior. The film explores how the sisters navigate the expectations of their social class and the pressure to secure advantageous marriages. It also highlights the limitations placed on women during that era, who often had to suppress their feelings and desires in favor of societal norms.

5.5.3 Misery

Misery also challenges traditional gender roles and expectations. Annie Wilkes defies stereotypical portrayals of women as weak and submissive. She embodies a dark and formidable presence, proving that women can hold immense power and influence in ways that are not always obvious. Annie's character challenges the notion that women are always nurturing and kind, bringing attention to the complexities and multidimensionality of female characters.

The novel delves deep into the concept of power and how it can be both wielded and subverted. Initially, Paul Sheldon appears to hold the power as the renowned author, with a dedicated fan base who admires his work. However, when he becomes incapacitated and at the mercy of Annie Wilkes after a car accident, the power dynamics shift dramatically. Annie, a seemingly harmless and adoring fan, reveals her true nature as a possessive and controlling figure who exerts her authority over Paul. The story highlights how power can be transient and subject to change, even in seemingly one-sided relationships.

Misery is not merely a straightforward tale of a male protagonist facing a female antagonist. It delves into the complexities of power dynamics and challenges traditional gender roles, shedding light on the darker aspects of fandom and the consequences of obsession. Through its exploration of these themes, the novel offers a thought-provoking and disturbing glimpse into the human psyche and the ways in which power and gender can intersect and influence each other.

Misery, a psychological thriller, is based on Stephen King's novel. The film examines the dark side of fandom and explores the expectations that society places on artists and writers. Paul Sheldon is a successful novelist, and Annie Wilke is his number-one fan. Annie's obsession with Paul and his *Misery* book series leads her to kidnap him and demand that he write a new novel to her liking. The film delves into the extreme lengths some fans may go to control or manipulate artists, and the pressure and fear experienced by Paul as he tries to meet Annie's expectations to ensure his survival. It serves as a chilling commentary on the dangers of being beholden to societal expectations, even when they come from a single, obsessed individual.

In each of these films, societal expectations play a central role in shaping the characters' actions and decisions. They demonstrate the challenges individuals face when trying to conform to these norms, as well as the consequences of resisting or subverting them. Through these stories, audiences gain insight into the complexities of societal expectations and the impact they can have on people's lives.

5.6 Isolation and Loneliness

5.6.1 Isolation in Madame Doubtfire

The novel *Madame Doubtfire* highlights the feelings of isolation and loneliness the main character experiences. He is abandoned by his wife, who is intolerant towards him and restricts his time with their children. These measures on the part of his wife, make him resort to extreme measures to maintain contact with his children. Both movies were also able to picture this theme extremely well.

In *Madame Doubtfire*, the theme of isolation is explored through the lens of a broken family and the coping mechanisms one employs to stay connected. It shows the emotional toll that separation and deception can have on individuals and their relationships, ultimately emphasizing the importance of open communication and understanding in overcoming isolation and rebuilding bonds.

Different types of isolation, like emotional isolation, physical separation from his children and family, and social isolation, especially by some of his friends during his divorce, are all rendered extremely believably in this novel as well as in the movie, even though with a touch of humor.

5.6.2 Loneliness in *Sense and Sensibility*.

Sense and Sensibility portrays the isolation and loneliness experienced by the Dashwood sisters as they navigate their social and romantic lives. When surrounded by well-wishers, they lack the warmth of the cozy family life they used to have at the Norland Estate.

Throughout the novel, the theme of isolation serves to highlight the emotional struggles, societal constraints, and moral dilemmas faced by the characters. By exploring this theme, Austen emphasizes the importance of genuine connections, empathy, and understanding in navigating the complexities of relationships and societal expectations.

All sorts of loneliness caused to different characters due to different situations are 'visibly' evident; the financial isolation suffered by Mrs. Dashwood, along with her daughters, the social isolation that the Dashwood sisters inflict upon them due to the heart-breaks they face in their love life, and also by Colonel Brandon because of his 'big secret', are all realistically shown in the movie adaptation as well.

5.6.3. Misery

Misery explores the intense isolation and confinement experienced by the protagonist, as he is held captive by his obsessed captor. Stephen King skillfully weaves the theme of isolation into every aspect of the novel *Misery*. The novel's tense and claustrophobic atmosphere, coupled with the terrifying behavior of Annie Wilkes, intensifies Paul Sheldon's sense of being trapped and alone, highlighting the devastating effects of isolation on the human psyche.

Paul is held hostage by Annie and suffers physical isolation from the world outside while staying at Annie's place situated in a remote area and communicating only with her. He suffers not only the physical isolation from the outside world but also the psychological trauma caused by her psychic behavior, which finds pleasure in torturing him.

While these themes are present in the three novels, it's important to note that each work has its own unique plot, characters, and contexts that shape the overall narrative and contribute to the exploration of these themes.

5.7 Power and Control

5.7.1 Madame Doubtfire

In *Madame Doubtfire*, the power dynamics shift as the protagonist attempts to regain control over his life and reconnect with his children.

The movie explores the struggles and conflicts between Daniel and his ex-wife, Miranda, who controls and influences their children's lives. It highlights the importance of open communication and shared decision-making in co-parenting.

In the film, Sally Field, as Miranda, Daniel's ex-wife, argues with Daniel, played by Robin Williams, over who gets to have the most influence and authority over their children. It emphasizes how crucial it is for co-parents to have open lines of communication and make decisions together.

The film also addresses the theme of empowerment as Daniel learns valuable lessons about being a more involved and responsible father. It emphasizes the importance of personal growth and taking control of one's actions to improve relationships.

Overall, *Mrs. Doubtfire* explores the theme of power and control through the lens of family dynamics, personal transformation, and the challenges of navigating parental responsibilities after divorce. It humorously raises questions about gender roles while presenting a heart warming story about love, family, and personal growth.

5.7.2 Sense and Sensibility

Sense and Sensibility portrays power and control as complex forces that shape the characters' lives, relationships, and decisions. Jane Austen's exploration of these themes adds depth and realism to the novel while shedding light on the social and cultural dynamics of the time. The lack of financial independence for women in this era results in their dependence on male relatives or potential suitors. This financial reliance can lead to unequal power dynamics in relationships and marriages.

The theme of power and control is evident in the portrayal of marriage, as well, in the novel. During this period, women often lacked financial independence and were expected to marry well to secure their future. Marianne becomes entangled with the charming, but unfaithful John Willoughby, who exercises power over her emotions, leading to heartbreak and disappointment. On the other hand, Elinor falls in love with Edward Ferrars, whose family disapproves of the match due to her lack of financial prospects. The decisions surrounding marriage and love often involve power dynamics that shape the characters' destinies.

The novel also explores power dynamics within relationships. For instance, the antagonistic relationship between Fanny Dashwood and her mother-in-law, Mrs. Dashwood, highlights the struggle for control within families. Additionally, the contrast between the reserved and self-controlled Elinor and the passionate and

impulsive Marianne emphasizes different approaches to managing emotions and relationships.

To be precise, the theme of power and control in relationships, families, or love, is determined by the societal norms and expectations that were evident at the time.

5.7.3 Misery

The theme of power and control in *Misery* serves as a chilling exploration of the depths of human depravity and the terrifying consequences of being at the mercy of a disturbed and controlling individual. Stephen King masterfully depicts the psychological torment of a writer, who is held captive by his number one fan, showcasing the harrowing effects of power imbalances on the human psyche. The torments that Annie inflicted upon Paul both physical, as well as, psychological – were successful enough to bring out the necessity of an unequivocal power structure between individuals.

5.8 Redemption and Personal Growth

5.8.1 Redemption in *Madame Doubtfire*

In *Madame Doubtfire*, the themes of redemption and personal growth are intertwined in Daniel's transformation from a childish, irresponsible man to a mature, responsible father. Through his experiences as Madame Doubtfire, he learns valuable life lessons, gains empathy and understanding, and ultimately earns the chance to reconcile with his family, highlighting the power of self-improvement and the importance of family bonds.

In an effort to spend more time with his kids, Daniel hatches a unique plan. He disguises himself as a strict and nurturing Scottish nanny named Euphemia Doubtfire, and successfully secures the job as the children's caretaker in Miranda's home. As Madame Doubtfire, Daniel learns the importance of personal growth and experiences redemption through his journey in the following ways:

As Madame Doubtfire, Daniel is forced to take on the role of a responsible caregiver. He learns the importance of being dependable, organized, and disciplined while caring for his children. This experience helps him mature and become more reliable in his personal life.

During his time as Madame Doubtfire, Daniel gains insights into his children's lives from a different perspective. He sees how his irresponsible behavior has affected his family and begins to understand the pain he has caused. This realization sparks a desire to change and be a better parent. As Daniel takes on the role of Madame Doubtfire, he becomes more attuned to his children's emotions and needs. He learns to communicate with them effectively, providing emotional support and understanding. This new-found empathy helps him rebuild his relationship with his kids.

Maintaining his dual identity as both Daniel and Madame Doubtfire becomes emotionally taxing and challenging for him. However, he willingly endures this hardship to be close to his children. This willingness to sacrifice for their well-being demonstrates his growth and dedication as a father.

The nanny, Madame Doubtfire's presence allows Daniel to redeem himself in the eyes of his children and ex-wife. By genuinely showing concern for their well-being and displaying responsible behavior, he begins to repair the fractured family

dynamic. The story also explores Miranda's perspective and her own journey towards understanding the importance of commitment in a marriage. As Daniel evolves, Miranda also learns to forgive and accept him despite his flaws, leading to a more realistic portrayal of relationships and personal growth for both characters.

5.8.2 *Sense and Sensibility*

Redemption is evident in the character arcs of several individuals in the novel, particularly in relation to their past mistakes or misguided actions. One prominent example is the character of John Willoughby. At the beginning of the story, Willoughby is portrayed as a charming and dashing young man who engages in a flirtation with Marianne Dashwood. He seems to genuinely love her, and Marianne believes he is the perfect suitor. However, Willoughby's true colors are revealed when he suddenly breaks off his relationship with Marianne and marries a wealthy woman for her money, leaving Marianne heartbroken and devastated.

As the story progresses, the readers learn about Willoughby's past. He confesses to Elinor that he was genuinely in love with Marianne but was forced to marry for money to secure his own financial standing and save his family from ruin. His actions were driven by societal pressures and a desire for personal gain. Despite his past mistakes, Willoughby shows remorse and a sense of redemption when he tries to explain himself to Elinor and expresses regret for hurting Marianne.

The characters of Elinor Dashwood and Marianne Dashwood undergo the most visible growth in the novel. Elinor's growth lies in her ability to cope with disappointments and find resilience in the face of adversity. She learns to prioritize her own happiness while still being considerate of others. On the other hand, Marianne Dashwood embodies the "sensibility" in the novel's title. She is passionate,

and romantic, and she wears her heart on her sleeve.

Marianne's journey revolves around maturing and tempering her extreme emotions. Her infatuation with Willoughby blinds her to his true character and leads to heartbreak. However, this experience serves as a turning point in her life.

Marianne's personal growth comes when she learns to appreciate Colonel Brandon's genuine love and kindness. While initially dismissing him due to his reserved and older demeanor, she gradually recognizes the value of his steadfastness and moral character. Marianne eventually realizes the importance of understanding and appreciating deeper virtues rather than solely focusing on superficial charm.

In conclusion, *Sense and Sensibility* delves into the themes of redemption and personal growth through its characters' experiences. The novel highlights the consequences of past actions and societal pressures but also emphasizes the capacity for self-reflection, transformation, and emotional maturity. Both Elinor and Marianne, through their respective journeys, learn valuable lessons about love, relationships, and the balance between sense and sensibility in their lives. Marianne's personal growth comes when she learns to appreciate Colonel Brandon's genuine love and kindness. While initially dismissing him due to his reserved and older demeanor, she gradually recognizes the value of his steadfastness and moral character. Marianne eventually realizes the importance of understanding and appreciating deeper virtues rather than solely focusing on superficial charm.

In short, in *Sense and Sensibility*, characters go through emotional journeys, learn from their mistakes, and develop a greater understanding of themselves and others.

5.8.3 Misery

In *Misery*, redemption is primarily explored through the character of Annie Wilkes. Annie is portrayed as a disturbed and deeply troubled woman with a history of mental health issues. She becomes obsessed with Paul Sheldon's fictional character, Misery Chastain, and becomes enraged when she discovers that Paul has killed Misery off in his latest novel.

As the story progresses, Annie's twisted sense of devotion to the character Misery and her desire for Paul to rewrite the character's fate drive her to extreme and violent behavior.

However, moments of vulnerability and remorse begin to surface within Annie as she grapples with her inner demons and her past. At times, she shows signs of empathy and regret for her actions, hinting at the possibility of redemption.

Paul Sheldon's character undergoes significant personal growth during his captivity. Initially, Paul is portrayed as a somewhat arrogant and detached individual, somewhat dismissive of his Misery novels as mere popular fiction. However, his dire situation forces him to reevaluate his own life, his work, and the impact of his writing on his readers.

In his confinement, Paul starts to understand the power and importance of his work to some of his most devoted fans, like Annie. He gains a deeper appreciation for his craft and develops a new-found respect for the characters he has created. As he fights to survive and outwit Annie, Paul also confronts his own weaknesses and fears, ultimately finding strength and resilience he didn't know he possessed.

Paul's progress on his new manuscript symbolizes his growth throughout the novel. *Misery* explores themes of redemption and personal growth through the complex character arcs of Annie Wilkes and Paul Sheldon. Annie's potential for redemption is contrasted with her violent and unstable behavior, while Paul's personal growth is evident through his evolving appreciation for his work and the strength he gains through his ordeal. Stephen King masterfully weaves these themes into a thrilling and psychologically intense narrative, making *Misery* a compelling and memorable novel. *Misery* depicts the protagonist's struggle to overcome his captor and regain control over his life. These novels emphasize the transformative power of personal growth and redemption.

5.9 Animal imagery.

5.9.1 *Madame Doubtfire* by Anne Fine

In this novel, animal imagery is used to explore the complex relationships within the main character's family. The character of Madame Doubtfire, who is actually the father in disguise, is compared to a chameleon. This comparison highlights his ability to adapt and change his appearance, much like a chameleon changes its color. It symbolizes his transformation from a father to a nanny in order to spend more time with his children.

5.9.2 *Sense and Sensibility* by Jane Austen

In Austen's novel, animal imagery is used to depict the personalities and behaviors of the characters. For instance, the reserved and rational Elinor Dashwood is often associated with the image of a swan gliding gracefully on the surface while paddling furiously beneath. This imagery conveys Elinor's ability to maintain composure in difficult situations, despite her hidden emotions.

On the other hand, Marianne Dashwood, Elinor's impulsive and passionate sister, is compared to a wild horse. This imagery captures Marianne's untamed spirit and her tendency to act on her emotions without much restraint.

5.9.3 *Misery* by Stephen King:

In King's novel, animal imagery is used to evoke fear and emphasize the dark and twisted nature of the story. As is mentioned in an article titled “Symbolisms in King’s *Misery*”, King employs the metaphor of a wounded bird to represent Paul's vulnerability and helplessness in Annie's grip; whereas, Annie is frequently associated with the image of a predatory bird, particularly a hawk or an eagle, which symbolizes her menacing and predatory nature. The bird imagery highlights her watchfulness, control, and the danger she poses to Paul. This imagery underscores his desperate struggle to escape her clutches and regain his freedom.

Initially, King describes Sheldon as an “exotic bird” from Africa, who was “doomed to die in the cage where it lived, far away from wherever God had meant it to be”, suggesting how King’s primary description of Sheldon is of a character who will fall into the hands of destiny by staying within the physical and emotional constraints set up by Wilkes in her home (39).

However, the motif of the caged bird parallels the growth that Sheldon’s mindset experiences.

Eventually, Sheldon is able to convince himself that he wasn’t going to submit to the position that he was intentionally placed in. His own mind readily admits to Sheldon that he must attempt to break away from physical isolation and that “he hadn't lived the life of a hero or a saint, but he did not intend to die like an exotic bird in a zoo” (217). (“Symbolism in *Misery* Stephen King.” Cram,

www.cram.com/essay/Symbolism-In-Misery-Stephen-King/FC9ZVH8AYP6.

Accessed 22 July 2023.)

In short, animal imagery is employed in these three novels to convey various themes and aspects of the characters' personalities. It adds depth and symbolism to the narratives, enhancing the readers' understanding and emotional engagement with the stories.

Apart from this, certain animals are also mentioned in these works. In *Madame Doubtfire*, there is a quail named Hetty who plays a very significant role in the lives of the children, especially Christopher. Initially, whenever he came to visit Daniel's place, he used to devote special care and attention to the bird. Later, when the bird becomes inactive, due to old age, Christopher is not ready to accept the fact that the bird is dying; he keeps on murmuring that the bird is silent because it lacks a pair.

A similar instance of a special fondness for a particular animal is not present in *Sense and Sensibility*. But Marianne's detailed adieu to the yew trees in Norland estate, before their leaving for Devonshire, and Elinor's reluctance to part with the ponies in the stable, are all apt to show how much importance is given to nature, especially the flora and fauna, in the novel as well as in the adaptations. Marianne or Meenu's meeting with Willoughby or Sreekanth is in the torrential rain, and Willoughby is shown riding a horse that he claims to be his favorite.

In *Misery*, Annie spends most of her time with her animals. She has even named her pet, pig, "Misery", after the famous character Misery Chastain in the best seller by Paul Sheldon.

Likewise, in the Tamil adaptation, Julie Ganapathi named her favorite dog Manga, after the character Manga of the serial penned by Tenkasi Balakumaran.

5.10 Differences: Now let's look into the differences between these works

5.10.1 Genre

Madame Doubtfire by Anne Fine is a contemporary children's novel that explores the theme of family relationships and the challenges of divorce. *Sense and Sensibility* by Jane Austen is a classic 19th-century novel known as a romantic comedy of manners. *Misery* by Stephen King is a psychological horror thriller.

In the case of their adaptations, each movie has its own unique genre and offers a different cinematic experience to the viewers. The blockbuster film that was released in 1993, *Mrs. Doubtfire*, covers important themes like humor and pathos in a broken family life and other minor themes as well.

Mrs. Doubtfire is an engaging movie that revolves around how a father disguises himself as an elderly nanny so that he can spend more time with his children, whom his wife is trying to keep away from him. The film combines humor with emotional depth as it explores themes of family, love, and the challenges of divorce.

Sense and Sensibility, which was released in 1995, and directed by Ang Lee, belongs to the Romance- drama genre. This is a period drama based on Jane Austen's novel of the same name. The film follows the lives of the Dashwood sisters as they navigate love, heartbreak, and societal expectations in early 19th-century England. It's a compelling tale of romance and social commentary.

Next is the adaptation of Stephen King's novel *Misery*. It was released in 1990 under the same name. *Misery* is a psychological thriller film that tells the story of a famous novelist who is held captive by his obsessed fan after an accident. The film is filled with suspense, tension, and psychological drama as the protagonist tries to escape from the clutches of his captor.

5.10.2 Narrative style

Each of these works possesses a distinct narrative style that complements its themes and enhances the overall reading experience. *Madame Doubtfire* entertains with its humor and heartfelt moments, *Sense and Sensibility* captivates with its elegant prose and social commentary, and *Misery* engrosses with its suspenseful and immersive storytelling.

5.10.2.1 *Madame Doubtfire*

This is a novel about a divorced father who disguises himself as a female housekeeper to be close to his children. The narrative style in this book is primarily characterized by a light-hearted and humorous tone. The author employs witty and playful language to create a lighthearted atmosphere, despite the serious underlying themes of family dynamics and divorce. Overall, the narrative style of *Madame Doubtfire* is engaging and emotionally resonant, striking a balance between humor and heartfelt moments.

5.10.2.2 *Sense and Sensibility*

Jane Austen's classic novel *Sense and Sensibility* follows the lives of two sisters, Elinor and Marianne Dashwood, as they navigate love, societal expectations, and personal growth. The narrative style in Austen's work is characterized by its elegant prose and social commentary. Austen employs a third-person omniscient point

of view, which allows readers to gain insights into the thoughts and feelings of multiple characters. Her narrative voice is refined and insightful, often poking fun at the societal norms and manners of the time while also delving into the complexities of human emotions. The language is formal and sophisticated, reflecting the manners and customs of the Regency era. The narrative unfolds at a measured pace, allowing readers to savor the subtleties of the characters' interactions and personal growth.

5.10.2.3 *Misery* by Stephen King

Misery revolves around a successful novelist, who is held captive by an obsessive fan after a car accident. The narrative style in this novel is tense, dark, and gripping. King masterfully builds suspense and psychological intensity throughout the story. He employs a third-person perspective, primarily focusing on the protagonist's point of view. This choice allows readers to experience the protagonist's fear, anxiety, and desperation first hand. The language is vivid and evocative, heightening the atmosphere of dread and isolation. King's storytelling style is immersive, drawing readers into the mind of the protagonist as he grapples with his terrifying situation. The novel's pacing is relentless, keeping readers on the edge of their seats as the tension escalates to a climactic and thrilling conclusion.

5.10.3 Time period and setting

The time period and settings of the three novels vary greatly. The same is true of their adaptations too. *Sense and Sensibility* is set in 19th-century England, focusing on the societal conventions and expectations of that time. *Misery* is set in the contemporary United States and explores themes of obsession and horror. *Madame Doubtfire* takes place in modern-day England and addresses issues surrounding divorce and family dynamics.

Madame Doubtfire is set in contemporary times, so it would be the late 20th century, and the story is set in London, England, primarily focusing on the family home of the Hillard family and other locations around the city.

Regarding the time period, *Sense and Sensibility*, is a novel written by Jane Austen, published in 1811. It was set in England, primarily in the countryside and cities such as Devonshire and London. The setting reflects the societal norms and values of the Regency era.

Misery by Stephen King was published in 1987, and the story is set in a remote location in Colorado, USA. Most of the events take place in the secluded home of Annie Wilkes, the main antagonist, where she holds the protagonist, Paul Sheldon, captive. The novel's setting creates a tense and claustrophobic atmosphere, contributing to the overall sense of horror and suspense.

5.10.4 Plot and central conflict

The plotlines of the three novels differ significantly. *Madame Doubtfire* revolves around a divorced father disguising himself as a female housekeeper to spend time with his children. *Sense and Sensibility* follows the romantic pursuits and challenges faced by two sisters of different temperaments. *Misery* centers around a successful writer who becomes the captive of a deranged fan.

5.10.5 Tone and atmosphere

The tone of each novel is distinct. The tone in *Madame Doubtfire* is light-hearted and humorous, *Sense and Sensibility* uses a tone that has a blend of wit and romance, and the tone in *Misery* is dark, intense, and suspenseful.

These are some of the themes that were not discussed earlier and are being analyzed in this chapter. This chapter highlights the textual interventions employed in the adaptation of *Madame Doubtfire*, *Sense and Sensibility*, and *Misery* into film scripts. It examines the challenges faced in translating the novels' narratives, characters, and themes into the visual medium while evaluating the effectiveness of the textual interventions. By analyzing these adaptations, we gain insight into the creative choices made by screenwriters and directors to bring these literary works to life on the screen.

Chapter VI

Conclusion

The main focus of the study and the analysis to date are discussed in this chapter. First, the study began with the analysis of three novels that are true 'masterpieces' - the 1987 novels *Madame Doubtfire* by Anne Fine, *Sense and Sensibility* by Jane Austen from the early 1800s, and *Misery* by Stephen King, which was published in 1987. *Madame Doubtfire*, *Sense and Sensibility*, and *Misery* are all remarkable novels, but each belongs to a different genre and deals with different issues. An analysis of a few English novels and their Tamil adaptations may not capture the entire terrain of cultural politics in literary adaptation. The findings might be limited to the selected books, filmmakers, or production environments and might not apply to all literary adaptations in Tamil cinema or other film industries.

These novels are a representation of the genres they stand for - the first one belongs to the category of children's fiction and deals with the issue of the divorce between the parents that lead to broken families, and the second one belongs to the Victorian Period and so many topics dealt in there are too ahead of its time – like radical feminism, female independence, quality education of both the genders, etc.; unlike the many novels of the time that merely stick to the period and present romantic notions alone; there are novels of the period that satirizes the many 'evil' conventions that were present during the period as well, but they lack adaptations in foreign languages; only then the cultural politics of the scriptwriters can be taken into consideration. The third novel by Stephen King is a thrilling experience without any

supernatural elements in it like haunted houses, environmental changes, and the like; the horror experience is brought about by the actions of human beings, one an acclaimed author and the other a 'crazy' fan of his works.

Though only three novels were chosen, each of which belongs to a different genre, there was a lot in common between these novels as well as their adaptations. Some of the similarities among these works are themes of love and relationship along with human emotions, well-developed female characters, reversals of gender roles and societal expectations, etc. while the differences are found in the genres of the novels, their narrative techniques, settings, central conflict, and the like.

These are just a few of the similarities and differences between *Madame Doubtfire*, *Sense and Sensibility*, and *Misery*. Each novel offers a unique reading experience and explores different aspects of human relationships and emotions within their respective genres. The strategies for teaching close reading through film literacy are introduced here as textual interventions. The process through which moving pictures are given meaning is called editing. Breaking the editing sequences, moving the hinges, and rereading and revising the cut are all necessary to reveal a film's visual "secrets."

6.1 Subject / Agent

In the context of textual intervention in literary adaptation, the subject refers to the original literary work that is being adapted. It can be a novel, a play, a poem, or any other written piece of literature. The subject is the source material from which the adaptation is derived; here, our subject will be the three novels that have been chosen: *Madame Doubtfire*, *Sense and Sensibility*, and *Misery*. The agent, on the other hand, refers to the individual or group responsible for carrying out the adaptation. It can be

a writer, a playwright, a director, a screenwriter, or a team of collaborators who work together to transform the original text into a different medium, such as a film, a stage production, or a television series.

The agent's role is to interpret and reinterpret the subject material, making decisions about which elements to emphasize, omit, or modify in the process of adaptation. They may choose to alter the narrative structure, characters, dialogue, or themes to suit the requirements of the new medium or to enhance the story's resonance with a contemporary audience. Textual intervention in literary adaptation involves the agent actively engaging with the subject material and making creative choices that can shape the final adaptation. This intervention can range from minor adjustments and updates to a significant reimagining of the original work. The agent's interventions may be influenced by various factors, such as the target audience, cultural context, artistic vision, or commercial considerations. The interaction between the subject and the agent is a dynamic process that involves interpretation, reinterpretation, and the exercise of creative freedom to bring the adapted work to life.

6.2 Objectivity vs Subjectivity in Literary Adaptations

Objectivity in literary adaptation aims to faithfully translate the source material into a different medium, such as film or stage, without deviating from the original narrative, themes, or characters. It focuses on maintaining the integrity of the author's vision and ensuring that the adaptation remains true to the essence of the literary work. Objective adaptations strive to preserve the objective elements of the original text, including plot, dialogue, and character traits, in order to provide a faithful rendition for fans of the source material. This approach often appeals to readers who value fidelity to the original work.

On the other hand, subjectivity in literary adaptation paves the way for artistic interpretation and creative liberties. Adapters may choose to reinterpret or recontextualize certain aspects of the original work to suit the new medium or explore different themes. Subjective adaptations may emphasize the personal vision and unique style of the adapter, bringing their own perspective and creativity to the project. This approach can lead to innovative and refreshing adaptations that offer new insights and experiences for audiences. Subjective adaptations often appeal to those seeking fresh perspectives or adaptations that challenge traditional interpretations.

It's important to note that there is a spectrum between objectivity and subjectivity, and many adaptations find a balance between the two. Adapters may prioritize faithfulness to the original while still incorporating their own artistic choices and interpretations. Striking this balance can result in adaptations that are both recognizable to fans of the source material and engaging for new audiences.

Furthermore, this study has underscored the agency and responsibility of filmmakers, screenwriters, and other creative professionals involved in the adaptation process. They bear the task of balancing fidelity to the source material with the necessity of catering to the sensibilities and expectations of the target audience. In doing so, they act as cultural intermediaries, shaping the narrative and reshaping cultural meanings to resonate with local audiences while preserving the essence of the original work. The cultural politics of literary adaptation in Tamil cinema exemplify the larger phenomenon of the global circulation of stories and the complexities that arise when different cultures collide, converge, and influence one another. This study serves as a reminder that adaptation is not a mere replication of texts, but a

transformative act that engages with cultural politics, ideological debates, and the aspirations of both creators and consumers of art. Additionally, the study underscores the reciprocal influence between literature and cinema, demonstrating how cinematic adaptations can breathe new life into literary texts, introduce them to a wider audience, and stimulate renewed interest in the source material. This interplay between literature and cinema contributes to the enrichment of both art forms, fostering cultural exchange and facilitating a deeper appreciation of diverse narratives.

6.3 Cultural Politics of Adaptation

Culture is at the center of cultural politics, which sees culture as the context for the development and discussion of social, economic, and political meanings and values. The "culture politics" of adaptation are explored; it demonstrates how a play, novel, short story, or real-life incident is adapted for the film based on the cultural and political views of the screenwriter. The cinema stimulates all of our senses—auditory, visual, psychological, etc.

The majority of people concur that viewing an adaptation will help you grasp the content better, and it will be even better if it contains subtitles. Their reading of the content will go more swiftly and be more entertaining as a result. Anyone can understand all of the novel's intricate details.

The transformation of English novels into Tamil film scripts involves careful consideration of linguistic and cultural nuances, the portrayal of characters and their interactions, and the exploration of socio-political themes relevant to the Tamil-speaking audience. These adaptations serve not only as a medium for entertainment but also as vehicles for cultural exchange and negotiation. It reveals how the

decisions made by filmmakers, scriptwriters, and producers are influenced by various factors such as market demands, commercial viability, and the desire to appeal to a wide audience. These considerations often lead to alterations in the original text, emphasizing certain elements while downplaying or omitting others, ultimately shaping the narrative in accordance with the cultural and political sensibilities of the target audience.

However, the cultural politics of adaptation also pose challenges and dilemmas. Commercial considerations often influence the choices made during the adaptation process, leading to potential compromises in artistic integrity and cultural authenticity. The desire to cater to a wide audience and achieve commercial success may overshadow the need for nuanced representation and preservation of the original text's cultural essence. This tension raises important questions about the ethics of adaptation and the responsibilities of filmmakers and screenwriters to faithfully convey the spirit of the source material while catering to the demands of the market.

The process of adaptation involves navigating various cultural elements, including societal norms, values, and expectations, which are often specific to a particular time and place. The filmmakers must make crucial decisions on which aspects of the novels to emphasize, modify, or omit in order to ensure cultural relevance and appeal to the target audience. The cultural politics of adaptation play a crucial role in shaping the final product as filmmakers navigate various challenges, such as cultural sensitivities, audience expectations, and prevailing societal norms. The study of the cultural politics of adaptation, focusing on textual intervention in the transformation of the novels *Madame Doubtfire*, *Sense and Sensibility*, and *Misery* into scripts for movies, has revealed the intricate relationship between literature, film,

and the socio-cultural context in which these adaptations were produced. Through the analysis of these adaptations, we have gained valuable insights into how the process of transformation from page to screen involves a delicate balancing act between artistic expression and the demands of the target audience.

Let's take a look into the novels that we have taken; In our first novel, *Madame Doubtfire* by Anne Fine, we can say that the screenwriters successfully inserted themselves inside Anne Fine's work to create *Mrs. Doubtfire* in English and *Avvai Shanmughi* in Tamil, both of which became huge box office hits. The screenwriters, who come from two completely different cultural backgrounds, intervened in the novel's plot to adapt it in a way that they felt would best appeal to the audience at the time the movie was released. The audience is the true stakeholder in this topic, so it is important to take into account both the time the movie will be shown and their preferences and interests.

Madame Doubtfire provides an excellent example of how cultural politics influenced the adaptation process. The original novel addressed themes of family, divorce, and gender roles, which were timely and relatable during its publication. However, for the movie adaptation, the filmmakers recognized the need to address these themes within a contemporary cultural context. Consequently, they made certain textual interventions to reflect changing societal attitudes towards divorce and parenting, resulting in a film that resonated with audiences at the time.

Now, when we look into our second novel, i.e., *Sense and Sensibility*, the analysis of the two films *Sense and Sensibility* (1995) and *Kandukondain Kandukondain* (2000) demonstrates how the different approaches taken by each screenplay introduce cultural distinctions. The movies aided in highlighting the

cultural politics that each scriptwriter had, when adapting the novel, allowing for a comparison and highlighting of the distinctions between Eastern and Western society. Several English novels and their Tamil film adaptations may not capture the full terrain of cultural politics in literary adaptation. The results might be unique to the selected books, filmmakers, or production settings and might not apply to all literary adaptations in Tamil cinema or other film industries; this is a major gap in the study.

The scriptwriters made the decision to leave out some scenes that were extensively depicted in the novel. In order to please the viewers of the adaptations, some scenes from novels will be removed or skipped into screenplays for movies, while other scenes or characters will be included. It is a tremendous effort for the scriptwriters to adapt an 1811 novel into a film that appeals to modern audiences while still remaining true to the book's themes.

The next goal was to examine how various elements—such as the camera, body gestures, facial expressions, and shots—helped to alter the text and produce a new script or movie. The main themes that the novel employed to "show" the various ideas it expressed were given top priority. Emma Watson wrote the script for the English movie, maintaining the primary characteristics of each character while leaving out the minor ones. However, the Tamil film's script stayed true to the basic plot while making appropriate character adjustments to appeal to the Tamil audience, their culture, and tradition; such as Manohar/Edward being a little more explicit in revealing his feelings.

Sense and Sensibility (1995) showcases the cultural politics of adaptation in its transformation from a classic Jane Austen novel into a script for a movie. The filmmakers had to balance the preservation of the story's core values, such as social

hierarchy and marriage, with the need to adapt it for a modern audience. By making strategic textual interventions, the filmmakers were able to enhance the themes of female empowerment and independence, aligning the film with evolving cultural norms while retaining the timeless essence of Austen's work.

The novel was extensively examined in light of these goals. The issue of textual intervention has to be highlighted to examine how a novel gets translated into a movie script. By considering the different nuances, a novel was modified and subsequently appropriated, and it could be determined to what extent a text was intervened in to bring about these required alterations. There were many cultural differences in the way they were both portrayed. The notions of being disinherited, building tree homes, preserving a lock of hair as a symbol of love, etc. were something new to the Tamil audience, and so these had to be culturally adapted.

Finally, we have our third novel, *Misery*, by Stephen King. Two completely different authors—one from the West and the other from the East—adapted and hijacked Stephen King's novel *Misery* for the big screen. The 1990 film *Misery*, directed by Bob Reiner, is a visual treat because it depicts the miseries of "fanatical fandom." There are just two primary characters in the film, but despite them taking up the majority of the screen time and attention, the audience never grows tired of them. The author, Paul Sheldon, is rescued and hidden by his biggest, craziest fan, Annie Wilkes, who is one of the characters. It is genuinely full of suspense and dread as to how things will end for both characters.

The incorporation of emotive family ties in *Julie Ganapathi*, the Tamil adaptation, marks the primary departure from the original. In order to please the Tamil audience, new characters were introduced, including the author's wife, his

daughter, the channel head, the women from the neighborhood, his buddy, and others. In addition, certain sequences that had no bearing on the plot were also included. The songs Julie sings, one of which expresses her passionate love for Balu, and the dance routine in the "wet" dream sequence are prominent examples, along with the idea of marriage. Julie's speech is natural and controlled when she is "normal," but rash and inappropriate when she is frustrated. Balu uses a much more 'advanced' language than Julie does.

Misery represents a case where the cultural politics of adaptation involve a different set of considerations. Stephen King's novel delved into themes of obsession, fandom, and the blurred lines between reality and fiction. Adapting such a psychologically intense story required careful textual interventions to capture the cultural fascination with celebrity culture, the power dynamics between creators and fans, and the impact of media on public perception. Through these interventions, the filmmakers successfully translated King's gripping narrative into a chilling and thought-provoking cinematic experience.

The examination of *Madame Doubtfire*, *Sense and Sensibility*, and *Misery* as case studies has shown that the adaptation process can give rise to debates about authenticity, fidelity, and creative liberty. While some modifications might be seen as necessary for successful transitions, they can also raise questions about cultural appropriation and the commodification of literary works for commercial purposes. The cultural politics of adaptation in the transformation of *Madame Doubtfire*, *Sense and Sensibility*, and *Misery* into scripts for movies exemplify the intricate interplay between literature, cinema, and society.

Through textual intervention, these adaptations navigate the complexities of cultural representation while seeking to appeal to contemporary audiences. As the process of adaptation continues to evolve, it remains a dynamic and multifaceted phenomenon that both reflects and shapes the cultural landscapes in which it takes place.

The adaptations of these three novels illustrate how certain aspects of the original texts were altered, omitted, or emphasized to resonate better with contemporary audiences or to conform to prevalent cinematic trends. These interventions reflect the filmmakers' attempts to negotiate the complexities of cultural representation and appeal to wider audiences while remaining faithful to the essence of the source material. The cultural politics of literary adaptation in the context of transforming English novels into scripts for Tamil films highlight the intricate interplay between culture, politics, and creative expression. This study underscores the significance of understanding the socio-cultural dynamics that shape the adaptation process and the subsequent impact on the reception and interpretation of the adapted works. It serves as a valuable foundation for further exploration and analysis in the field of adaptation studies, encouraging scholars to delve deeper into the complexities of cross-cultural artistic transformations.

Furthermore, the study has demonstrated that adaptations are not just passive reproductions of the original texts but rather active agents in shaping cultural discourse. Analyzing how audiences and critics received and interpreted these films, we can see how they are influencing societal perceptions, beliefs, and values. The impact of these adaptations goes beyond mere entertainment, as they can contribute to broader conversations about gender roles, class dynamics, and power structures.

The study focuses only on the adaptations of these novels, and a lot more is left unexplored. One may wonder why these novels were chosen out of the vast number of novels that are available for adaptation studies; this is mainly because the study aims to make an analysis of how the texts were culturally intervened for the purpose of adapting these novels into foreign movies, here Tamil movies. Fortunately, these three novels had movie adaptations, both in English and Tamil adaptations, so that the cultural differences could be brought out. The results might not apply to all cases of literary adaptation in Tamil cinema or other film industries because they may be unique to the chosen novels, directors, or production situations.

6.4 Timelessness of Human Experiences

In the realm of textual intervention in literary adaptation, the concept of endless human experiences transcending history opens up a vast and intriguing landscape. It suggests the exploration of narratives that bridge different time periods, cultures, and perspectives, offering a unique and immersive reading experience. "Time Threads" is a groundbreaking literary adaptation that weaves together an intricate tapestry of human experiences from various epochs, transcending traditional notions of time and history. Drawing inspiration from diverse literary works spanning centuries, this adaptation invites readers on an unforgettable journey through the shared emotions, struggles, and triumphs of humanity. The adaptation comprises multiple storylines, each set in a different historical period yet interconnected through common themes and motifs. The narratives coexist simultaneously, reflecting the interplay of the past, present, and future. Rather than adhering to a linear chronology, the adaptation employs a fluid concept of time. Characters from different eras may interact, learn from each other, and share their wisdom across the ages. This approach enables readers to witness the timeless nature of human experiences.

"Time Threads" invites readers to immerse themselves in a literary tapestry that transcends the confines of time, offering a profound and transformative reading experience. It celebrates the diversity and interconnectedness of human experiences, reminding us that the echoes of the past resonate within us, shaping our present and future.

The adaptation features a cast of recurring character archetypes who embody universal human traits, desires, and conflicts. These archetypes appear in various forms throughout history, highlighting the enduring qualities that shape our collective consciousness. The narrative structure incorporates excerpts, quotes, and reimagined passages from classic literary works. By integrating these fragments, the adaptation pays homage to the richness of literary history while creating a mosaic of voices that transcend their original contexts.

The adaptation embraces metafictional elements, blurring the boundaries between the author, characters, and readers. Characters may become aware of their existence in a text and engage in dialogue with the reader, prompting introspection and philosophical contemplation.

Through the ages, adaptation has explored the profound nature of human connection, the complexities of love, and the enduring impact of loss. It reveals how these emotions reverberate across time, reminding us of our shared vulnerability and resilience.

Examining the patterns of power and oppression, the adaptation uncovers the struggles faced by marginalized communities throughout history. By juxtaposing different periods, it highlights the human quest for justice, freedom, and equality. The

adaptation delves into existential questions, exploring the search for purpose, identity, and enlightenment.

Characters from different eras embark on personal quests, inspiring readers to reflect on their own journeys and the universal pursuit of meaning.

6.5 The Interplay of Truth and Fiction in Literary Adaptations

When it comes to textual intervention in literary adaptation, there are several dimensions of truth that come into play. These dimensions involve the relationship between the original text and the adapted version, the intentions of the adapter, and the interpretation and reception of the adapted work. One dimension of truth is the extent to which the adapted work remains faithful to the original text. This includes factors such as maintaining the plot, characters, themes, and overall tone of the original work. Adapters may strive for a high degree of fidelity or take creative liberties, which can affect the perceived truthfulness of the adaptation.

Adaptations set in a different time period or culture must grapple with historical and cultural accuracy. The adapter's choices in depicting historical or cultural elements can impact the truthfulness of the adaptation. Balancing authenticity with the demands of contemporary audiences and storytelling conventions becomes a crucial consideration. The adapted work should possess narrative coherence and internal consistency, meaning that the events, character motivations, and overall logic of the story make sense within the adapted version's context. If the adaptation diverges significantly from the original text, maintaining coherence becomes even more challenging.

The adapter's intentions and interpretation of the original text play a significant role in textual intervention. Each adaptation reflects the adapter's understanding and perspective on the source material. The adapter may emphasize certain aspects, themes, or messages that they find important, potentially altering the truth conveyed in the process. The reception of an adaptation by readers or viewers further shapes the dimensions of truth. Different individuals may interpret and understand an adapted work in various ways based on their own experiences, knowledge, and cultural backgrounds. The adaptation's truthfulness, therefore, becomes subjective and multifaceted.

The adaptation's ability to capture the emotional and aesthetic essence of the original text contributes to its truthfulness. While the specific details may change, if the adaptation evokes similar emotions or maintains a comparable artistic quality, it can be considered true to the spirit of the original work. It's important to note that these dimensions of truth are not mutually exclusive, and they often intersect and influence each other. Adapters must navigate these dimensions carefully to strike a balance between honoring the original work and creating something new and meaningful in the adaptation process.

The requirements and preferences of the reader are taken into account when writing a literary work. The writing was the result of a wide range of social and cultural forces influenced by many factors. The audience or readers must be satisfied or happy, which makes a decent adaptation crucial. The popular culture of the time required scriptwriters to use a variety of interacting and intervening tactics. They will need to create a literary text that goes through recentring, regenerating, re-generating, etc. to create different types of parallel, alternative, and counter-texts.

In short, it is expressed that the cultural politics of literary adaptation, as explored through the study of textual intervention in the transformation of selected English novels into scripts for Tamil films, reveal the intricate interplay between artistic expression, cultural identity, and commercial considerations. Through the lens of adaptation, we witness the complexities of negotiating between two distinct literary traditions and the creative choices made to bridge the gap between them. The process of transforming English novels into Tamil film scripts necessitates a delicate balance between preserving the essence of the source material and adapting it to resonate with the cultural sensibilities of the Tamil audience.

It is noted that the cultural politics of literary adaptation, which specifically focuses on the transformation of selected English novels into scripts for Tamil films, reveals a complex interplay between artistic expression, cultural dynamics, and textual intervention. Through the process of adaptation, the filmmakers engage in a delicate balance between preserving the essence of the original literary work and accommodating the distinct cultural and linguistic context of Tamil cinema. This study underscores the significance of examining the power dynamics involved in the adaptation process as well as the negotiation between creative license and the responsibility to accurately represent the source material. Exploring the various textual interventions employed in the adaptation of English novels into Tamil scripts leads to a deeper understanding of how cultural politics shape the final cinematic product.

This research invites us to appreciate the transformative nature of adaptation as it facilitates cross-cultural dialogue and fosters a rich tapestry of artistic expression, bridging literary traditions and cinematic experiences.

6.6 Exploring Literary Adaptation through Textual Intervention

The endless human experiences of textual intervention in literary adaptation refer to the ongoing process of interpreting, modifying, and reimagining literary works when adapted into different forms, such as film, television, or theater. This process involves a range of individuals, including screenwriters, directors, actors, and producers, who make decisions about how to translate a written text into a visual or performative medium. Textual intervention in literary adaptation is inherent to the creative process and can take various forms. Here are a few common examples:

Balancing Fidelity and Creativity: Textual intervention involves striking a balance between remaining faithful to the essence of the original work and introducing creative changes.

Deductions can be made about the adapter's approach to fidelity and creativity based on the extent and nature of their interventions. Some adapters may prioritize maintaining the integrity of the original text, while others may prioritize creating something new and distinct.

Collaborative Nature: Textual intervention often involves collaboration between various artists and professionals, such as screenwriters, directors, and producers. Deductions can be made about the collaborative process and the influence of different creative voices on the final adaptation. The interactions between these collaborators and the resulting interventions can shape the adaptation in unique ways.

Impact on the Text's Reception: Textual intervention can significantly impact how an adaptation is received by audiences. Deductions can be made about the potential reception based on the interventions made. Changes that resonate with the target

audience or offer fresh perspectives may enhance the adaptation's reception, while controversial or poorly executed interventions may generate criticism.

Ultimately, textual intervention in literary adaptations is a complex process that involves multiple factors and considerations. The deductions made from such interventions can shed light on the adapter's artistic choices, their understanding of the source material, and the intended reception and impact of the adaptation

Interpretation and Creative Freedom: Textual intervention acknowledges that adaptations involve interpretation and creative choices. It recognizes that a literary work can be reimagined and transformed through interventions in the text. This deduction emphasizes the importance of the adapter's artistic vision and the potential for new and unique interpretations.

Engaging with the Source Material: Textual intervention requires a deep engagement with the source material. Adapters need to understand the themes, characters, and narrative structure of the original work in order to effectively intervene and modify it. Deductions can be made about the adapter's understanding of the source material based on the interventions they make.

Audience and Contextual Considerations: Textual intervention in literary adaptations often takes into account the target audience and the contemporary cultural and social context.

Deductions can be made about the adapter's intended audience and the specific messages, themes, or perspectives they want to convey through their interventions.

Interpreting the Source Material: When adapting a literary work, the creative team must first interpret the source material. This involves analyzing the themes,

characters, and plot elements and making decisions about which aspects to emphasize or alter to suit the new medium.

Condensing and Restructuring: Literary works often contain extensive narratives and complex subplots that need to be condensed or restructured for adaptation. This process requires determining what elements are essential to the story and how they can be effectively presented within the constraints of the new medium.

Visualizing the Written Word: Adaptations require transforming the descriptive language of a book into visual imagery. This involves making choices about set design, costumes, and cinematography to bring the story to life visually.

Dialogue and Scriptwriting: Adapting written dialogue to be spoken on screen or stage requires adjustments to make it sound natural and engaging. Screenwriters often modify or add dialogue to enhance the dramatic impact or clarify complex ideas.

Incorporating Modern Contexts: When adapting older literary works, textual intervention often includes updating the story to reflect contemporary sensibilities and social contexts. This can involve changing settings, characters, or themes to resonate with a modern audience.

Expanding or Filling in Gaps: In some cases, adaptations expand on the source material by adding new scenes, characters, or subplots. This can provide additional context, depth, or perspectives that were not explicitly present in the original work.

Audience Expectations and Market Demands: The commercial aspects of adaptation can influence the creative decisions made during the process. Adaptations may be tailored to meet specific audience expectations or to cater to market trends, potentially leading to alterations that deviate from the original text.

Using textual intervention to produce literary adaptations allows for a range of possibilities and outcomes. While the specific deductions may vary depending on the approach and goals of the adaptation, these are some of the general deductions.

6.7 Exploring the Reception of Textual Intervention in Literary Adaptations

It's important to note that textual intervention in literary adaptation is a highly subjective process and can generate diverse reactions from audiences and critics. Some may appreciate creative reinterpretations that breathe new life into familiar stories, while others may prefer adaptations that closely adhere to the original text. Eventually, each adaptation represents a unique interpretation, shaped by the collaborative efforts and creative choices of the individuals involved.

The reception of textual intervention in literary adaptations can vary among the Tamil audience, as opinions and preferences differ from person to person. Some members of the Tamil audience may appreciate and enjoy textual intervention as a creative and refreshing approach to adapting literary works. It is interesting to see how the adapted version adds new elements, themes, or interpretations to the original text, providing a fresh perspective on the story.

On the other hand, some Tamil audiences may have a more conservative or purist view when it comes to literary adaptations. They may prefer a more faithful and literal adaptation that closely follows the original text without significant changes or interventions. They might feel that textual interventions can dilute the essence of the original work or alter its intended message.

It's worth noting that the reception of textual intervention in literary adaptations is not unique to the Tamil audience and can be seen across different cultures and languages. It often depends on factors such as personal taste, familiarity

with the original work, and the execution of the intervention itself. In order to make a textual intervention more effective, it must enhance the storytelling or bring a fresh perspective while remaining true to the original work's spirit.

6.8 Empowering Societies through Literary Adaptations

Engaging in textual intervention to produce literary adaptations can make significant contributions to society in various ways. Here are a few potential contributions:

Preserving and promoting literary classics: Textual intervention allows for the adaptation of classic literary works, ensuring that they remain relevant and accessible to modern audiences. By bringing these timeless stories to new mediums or formats, such as film, television, or stage adaptations, they can reach a broader audience and introduce them to the rich literary heritage of different cultures

Fostering cultural understanding: Literary adaptations can help bridge cultural gaps by bringing stories from diverse backgrounds to a wider audience. By adapting works from different regions, societies, or historical periods, textual interventions can promote empathy, understanding, and appreciation for different cultures, traditions, and perspectives.

Sparking interest in literature: By presenting literary works in alternative formats, such as film or theater, textual interventions can engage individuals who may not typically gravitate toward reading books. These adaptations can pique their interest in the original texts, encouraging them to explore the source material and potentially develop a lifelong love for literature.

Exploring contemporary issues and themes: Textual interventions can also be used to adapt modern literary works that address relevant social, political, or

environmental issues. Bringing these contemporary stories to different mediums, adaptations can amplify their messages and generate meaningful discussions on topics of societal importance.

Inspiring creativity and innovation: Engaging in textual intervention requires creativity and innovative thinking. Reimagining existing literary works, adapting them for new mediums, or exploring alternative perspectives, this process can inspire other artists, writers, and creators to push boundaries and think outside the box in their own work.

Generating economic opportunities: Successful literary adaptations can have a positive impact on the cultural and creative industries. They can generate revenue through ticket sales, book purchases, merchandise, and licensing deals, thereby creating economic opportunities for various professionals involved in the adaptation process, including writers, directors, actors, designers, and technicians.

Overall, in engaging in textual intervention to produce literary adaptations, individuals can contribute to the preservation and promotion of literature, foster cultural understanding, inspire creativity, and generate meaningful discussions that have the potential to shape society in positive ways.

6.9 Reviews

"The Cultural Politics of Adaptation" offers a compelling and thought-provoking study of textual intervention in the transformation of novels into film scripts. Through its meticulous analysis of the adaptations of *Madame Doubtfire*, *Sense and Sensibility*, and *Misery*, the study uncovers the intricate relationship between literature, film, and cultural politics. By examining the textual alterations, power dynamics, and socio-cultural implications, the author provides valuable insights

into the adaptation process and its wider cultural significance. This study is an important contribution to the field of adaptation studies and cultural analysis, offering a comprehensive examination of the complexities and nuances inherent in the adaptation of literary works. This literary review aims to assess the book's content, structure, and contribution to the field of adaptation studies.

This comprehensive study delves into the cultural and political aspects of literary adaptation, analyzing the textual interventions made during the transformation of the novels into film scripts. The book examines the implications of these interventions, shedding light on the power dynamics between authors, screenwriters, directors, and producers. By focusing on three distinct works, the author provides a nuanced understanding of how different genres, contexts, and socio-political factors shape the process of adaptation.

Power Dynamics: The book explores the power dynamics involved in the adaptation process, examining the negotiation of creative control between authors and filmmakers. It highlights how authors' intentions may be altered or compromised during the transformation of their works into film scripts, and how this can reflect wider cultural and political influences.

Cultural and Political Context: here, the significance of the cultural and political context in shaping adaptations is emphasized. By analyzing *Madame Doubtfire*, *Sense and Sensibility*, and *Misery*, the study explores how adaptations reflect social attitudes, gender roles, and power structures prevalent in different eras and societies.

Textual Interventions: The study investigates the textual interventions made during the adaptation process. It scrutinizes the modifications, omissions, and

additions in the film scripts, examining how these choices impact the storytelling and interpretation of the original works. Creative decisions as well as economic and market considerations influence these interventions, according to the author.

Audience Reception: The thesis analyzes the reception of the adapted films, considering how the alterations made during the adaptation process affect audience engagement and interpretation. The book delves into how viewers' familiarity with the source material shapes their expectations and reactions to the films, thereby illustrating the dynamic relationship between adaptation and audience reception.

Critical Evaluation:

"The Cultural Politics of Adaptation" provides a comprehensive examination of the complex relationship between literature and film, delving into the cultural, political, and textual dimensions of the adaptation process. By focusing on three diverse novels, the author demonstrates a breadth of analysis that encompasses various genres, eras, and sociocultural contexts.

The study draws on a range of theoretical frameworks, incorporating relevant concepts from adaptation studies, cultural studies, and literary analysis. The inclusion of close readings and comparative analysis of both the novels and the adapted films enhances the depth of the study. Additionally, while the chosen novels provide a rich foundation for analysis, the inclusion of more diverse works from different time periods and cultural backgrounds could have further enriched the study.

The study is a thought-provoking and insightful exploration of the complexities involved in adapting literary works for the screen. The comprehensive analysis of power dynamics, cultural and political context, textual interventions, and

audience reception offers valuable insights for scholars, researchers, and enthusiasts interested in the field of adaptation studies.

Furthermore, the study sheds light on the impact of these adaptations on the reception and interpretation of the source material. Tamil film adaptations of English novels contribute to the expansion of literary horizons, allowing audiences to engage with stories and themes that may otherwise be inaccessible. They offer a unique lens through which cultural and political ideas can be explored, interpreted, and potentially critiqued. Cultural and linguistic nuances inherent in the source material must be carefully navigated to ensure authenticity and relevance in the new cultural context. The intervention of scriptwriters and filmmakers becomes crucial as they reinterpret, recontextualize, and sometimes even re-imagine the narratives, characters, and themes to appeal to Tamil audiences. Furthermore, the adaptation process can serve as a medium for cultural exchange, allowing diverse narratives and perspectives to be shared and appreciated across linguistic and cultural boundaries. It creates opportunities for dialogue and understanding between different literary traditions, fostering a rich tapestry of artistic expression. By bringing English novels to the Tamil film industry, adaptation offers a platform for cross-cultural pollination, encouraging the exploration and appreciation of diverse literary landscapes.

In a nutshell, we can conclude that literary adaptations play a vital role in bridging the gap between written works and wider audiences, fostering cultural exchange, and promoting the appreciation of literature in society. It enhances the creative talents of the ones who are intervening in a literary work so that a 'new work' is produced, which gives importance to the 'freshness of appearance', the cultural background of the current audience before whom the adapted work is screened, historical relevance, and the truth or originality behind the work that is produced.

A meticulous examination of the films, delving into the ways in which changes in dialogue, character development, and plot contribute to the reinterpretation and reconceptualization of the original novels, has been made. This analysis uncovers the inherent power dynamics, socio-cultural commentary, and ideological implications that emerge through these adaptations. Furthermore, the study effectively highlights the role of adaptation as a cultural phenomenon. It explores the ways in which the film industry and its stakeholders, including screenwriters, directors, and producers, engage with the source material, and how their choices reflect and respond to the prevailing cultural and social climate. By examining the textual interventions within In the broader socio-political context, the author demonstrates the intricate negotiations and power struggles involved in the adaptation process.

In conclusion, the study of the cultural politics of literary adaptation, with a focus on the textual intervention in the transformation of selected English novels into scripts for Tamil films, highlights the complex dynamics between culture, politics, and creative expression. The process of adapting literary works into films involves significant changes, influenced by the cultural context of the target audience and the socio-political landscape in which the adaptation takes place.

Adaptations often expose viewers to different cultures, perspectives, and historical periods. They can spark interest in exploring diverse literary traditions and promote understanding and empathy towards unfamiliar experiences or worldviews. When literary works are adapted to visual mediums, they provide a visual representation of the story and characters, stimulating the imagination of the audience. This can inspire creativity and encourage viewers to engage more deeply with the source material or explore their own artistic pursuits.

Adaptations help preserve classic and beloved literary works, ensuring their longevity and introducing them to new generations. They serve as a gateway for people who may not have read the original book to experience its story, characters, and themes. Not everyone has the time, inclination, or ability to read books, but adaptations make literature more accessible to a wider audience. Storytelling becomes visually engaging through film, television, or theater, and can be enjoyed by those with different learning styles. A successful adaptation can pique people's curiosity and motivate them to seek out the original literary work. It can act as a catalyst for reading, encouraging individuals to delve deeper into the story and discover the rich details, subplots, and nuances that may not be fully captured in the adaptation. Adaptations have the potential to bring a fresh perspective to familiar stories, reimagining them in new contexts or time periods. This can make the narratives more relevant to contemporary audiences, addressing current social issues and sparking discussions on important themes.

Recommendations for Further Research

The topic "Cultural Politics of Adaptation: A Study of Textual Intervention in the Transformation of Novels into Scripts for Films" is intriguing and opens up various avenues for further research. Here are some recommendations for further exploration:

- **Comparative Analysis:** Conduct a comparative analysis of multiple adaptations of the same novel into film scripts. Compare and contrast the textual interventions made in each adaptation, examining how they shape the cultural politics of the original novel.
- **Authorial Intent:** Investigate how the author's intent is translated or transformed during the adaptation process. Explore the motivations and decision-making processes of filmmakers and screenwriters in adapting literary works, and how they navigate the cultural and political contexts of the original text.
- **Audience Reception:** Analyze the reception of the adapted films by audiences from different cultural backgrounds. Study how the cultural politics portrayed in the films are perceived and interpreted by viewers, and how these interpretations may differ across cultures.
- **Gender and Power Dynamics:** Examine how gender and power dynamics are negotiated and represented in the adaptations. Analyze the transformations of female characters and their agency in the transition from novel to film, and explore how these changes reflect broader socio-cultural contexts.
- **Cultural Appropriation:** Investigate the issue of cultural appropriation in the adaptation process. Examine instances where novels from different cultures are

adapted into films, and analyze how cultural politics and power dynamics are negotiated when transferring stories across cultural boundaries.

- **Industry Analysis:** Explore the influence of the film industry and its commercial interests on the adaptation process. Investigate how market considerations, audience expectations, and production constraints shape the textual interventions made in adapting novels into film scripts.
- **Critical Reception:** Analyze the critical responses to the adaptations, both from literary scholars and film critics. Investigate how these responses engage with the cultural politics of the adaptations and the original novels, and examine the debates and controversies surrounding the adaptations.
- **Postcolonial Perspectives:** Apply postcolonial theory to analyze the cultural politics of adaptation, particularly in the context of novels originating from colonized or marginalized cultures. Explore how power dynamics, representation, and cultural hegemony are negotiated during the transformation from text to film.
- **Transmedia Adaptation:** Investigate the adaptation of novels into other forms of media beyond film, such as television series, stage plays, or graphic novels. Compare the textual interventions made in different media adaptations and examine how they shape the cultural politics of the original novels.
- **Case Studies:** Conduct in-depth case studies of specific adaptations; this study could focus only on the adaptation of the novels like *Madame Doubtfire*, *Sense and Sensibility*, and *Misery*. Analyze the specific textual interventions made in these adaptations and explore how they influence the cultural politics portrayed in the films.

These are just a few of the recommendations and researchers has to approach these research areas with a critical lens and consider interdisciplinary perspectives from fields like film studies, literary theory, cultural studies, sociology, and media studies. Engaging with a diverse range of sources and methodologies will enrich your research on the cultural politics of adaptation.

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