

The Guide and Devdas: Bollywood Adaptations of Regional Novels and the Question of Fidelity

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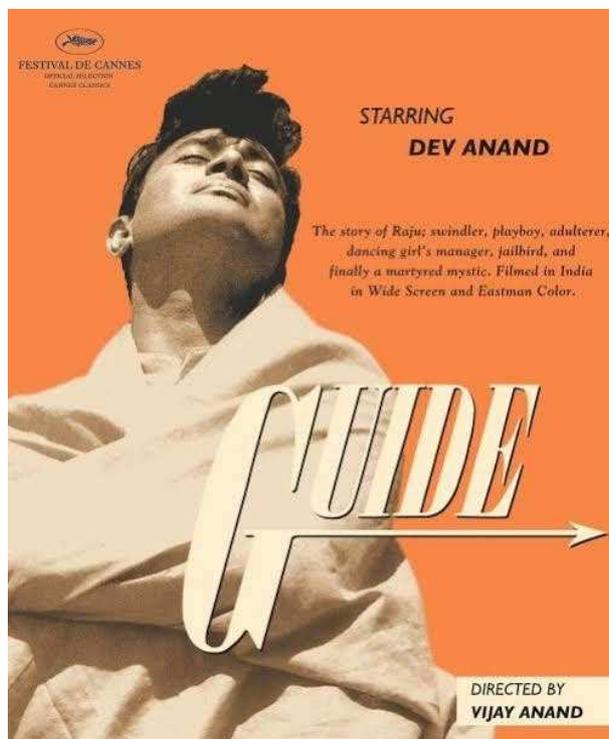
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Abstract

Bollywood has witnessed plethora of films based or inspired from novels. From the novels of Sharat Chandra to the books of Aravind Adiga, the literary works have been adapted and scripted for the films and had received good public response. In reviewing these adaptations, Film Critics and Academic Reviewers judge the cinema on the basis of how far they do justice to the thought process of the novelist, how well the aesthetic or fidelity in adaptation is acceptable, whereas a common man gauges it on the parameters of entertainment and emotional appeal. Indeed, the conception of faithfulness seems incompatible when a text is read and interpreted by an individual and nevertheless, each individual will be disappointed that the film has not lived up to their expectations. It is a herculean task to bring the ream to the reel and infact it should be discouraged to think of question of fidelity in totality rather accept the power and features of a film which is a diverse art work. Looking at the Bollywood adaptation of “The Guide” and “Devdas” the overall acceptability of the films was good and is obvious from its box office collection, irrespective of the time period. But the Film Critics have correctly pointed out some misconnections of the literary work and have projected that the films have left behind the essence of original literary works as discussed in the study. The purpose of this article is to descriptively analyze the closeness of fidelity in adaptations and the study helps us to explain why it is that the question of fidelity occasionally seems rather negligible and other times to matter a great deal.

The Guide
Book: R. K. Narayana (1958)
Film: Vijay Anand, Tad Danielewski (1965)



In every language, almost all of the major literary masterpieces were adapted for the cinema— sometimes in different languages, places and forms, occasionally just once or twice. There are nearly 50 film adaptations for William Shakespeare's *Romeo and Juliet* from the 1900 French movie titled *Romeo and Juliet* to the 2011 animated American picture *Gnomeo and Juliet* (1594)(Bhattacharya et al., 2004).

This applies to all film fraternities, including our own Indian film industry. There were many blockbuster films based on famous novels, plays, or short stories authored by different regional writers, English-speaking Indians, and even foreign authors from the start. The purpose of this article is to examine the special adaptations, namely the adaptation of Vijay Anand's brilliant novel *The Guide* (1958) for the Hindi film *Guide*, written by the distinguished Indian English writer R.K. Narayan (1965), which has become a celebrated evergreen movie for his outstanding directions, the exceptional music by Sachin Dev Burman. The enormous literary achievements of the novel that won it the Sahitya Akademi award in 1961 meant Narayan was able to make a Broadway adaptation to New York, as well as two film adaptations, one in Hindi by Dev Anand and one in English by Pearl Buck and Ted Danielewski and the second adaptation being, the excellent spectacle by Saratchandra Chatterjee's novel *Devdas* won the hearts of readers across the world, adapted from Sarat Chandra Chattopadhyay's novel, *Devdas* (1917) has been transformed into a film in a number of languages such as Bengali, Hindi, Telugu, Tamil, Urdu, Assamese and Malayalam, and re-created in the same

language many times. Devdas, has since become a tragic hero in the hearts of millions more. That Devdas was adapted into a film and released on the Indian subcontinent many times came as no surprise.

The literary works have been adapted and scripted for the films and had received good public response but in reviewing these adaptations, Film Critics and Academic Reviewers judge the cinema on the basis of how far they do justice to the thought process of the novelist, how well the aesthetic or fidelity in adaptation is acceptable, whereas a common man gauges it on the parameters of entertainment and emotional appeal.

Indeed, the conception of faithfulness seems incompatible when a text is read and interpreted by an individual and nevertheless, each individual will be disappointed that the film has not lived up to their expectations. However from the lens of a filmmaker, he is not tied to the original text and may remove or add personalities or events present or absent from the original text for a wide range of viewers. Each film director recreates or adds new elements throughout the adaptation process to the original material. The naïve and small attempt done in this article is to follow Vijay Anand's adjustments and to show how these changes led to a big success and numerous prizes and honors despite the serious criticism of the picture from Narayan. A groundbreaking cinematic experience, the Hindi film guide directed by Vijay Anand is regarded to be one of the most prominent films in Indian cinema. The film brings to our notice the forbidden subjects of non-marital relationships at a period when adultery in Indian culture was considered to be a banned subject. The film is regarded to be one of the earliest efforts in the Indian cinema to simultaneously illuminate both the hero and heroine.

The movie begins in the centre of the floor, Raju is freed from prison and the action then goes back to the stage. Formerly a rich and elderly archaeologist called Marco (Kishore Sahu) and his young and lovely wife Rosie came to Raju's village. Marco's primary objective is to investigate the caverns on the outskirts of the town and he recruited Raju as his guide. Raju is a quick speaking; self-promoting tourist guide to Udaipur's Rajasthani city and Raju's role is depicted by the evergreen actor and director Dev Anand.

In the meanwhile Marco spends her time to placing the cellars, and Raju takes Rosie to the hamlet to perform her King Cobras dance. Rosie's impetuous beauty and unbelievable dancing captivate Raju, who falls in love with her on his head. Raju discovers Rosie's family background throughout her talk, including her mother being a Devdasi, a temple dancer, and how she got to be Marco's wife. But because Marco doesn't accept Rosie's dance in her house, she's forced to give up her dance passion. In the meanwhile, Marco is fully engaged in his subterranean labor and disregards Rosie entirely. As a result, Rosie tries to murder herself with poison. When Marco hears about this incident, he rushes back from the cave to see Rosie, but gets furious when he finds that Rosie lives well. He says that Rosie's suicide attempt was a planned act, and she would have consumed more poison if she weren't fooled. This worsens their relationship, and when Rosie learns that Marco had an affair with a local woman in the cave, she again attempts to take her own life. On the other side, Raju stops her from trying suicide and urges her to live to pursue the dream of becoming a dancer. She finally breaks out of her connection with Marco, and Raju takes her to his home at this moment. As a result, though, Raju's family, friends and the whole city turn against him.

However, Raju developed feelings for Rosie and encouraged her pursue a dance career that made Nalini, Rosie a celebrity.

Rosie starts to create a series of performances and collects a significant amount of money fast. As the fame and wealth of Raju grows, he relies more on gambling and booze. On the other side, Rosie is not content with the money and lifestyle of the aristocracy and finds joy in the rich, materialistic life. Moreover, after participating in too many dance performances, she becomes fatigued, which saves her passion for the art. Marco, has arrived from an unexpected parcel and, as he had previously promised, acknowledges it to be the assistance of Raju, a local guide who helped it in its efforts. Since Raju has locked it away, Rosie cannot get her hands on the book. Then in a few days Marco comes to the home of Rosie to see her, but Raju refuses to allow Marco meet her. Raju gets a call from a bank official who informs him that Marco and Rosie have established a joint bank account in the name of Raju. Marco now wants to terminate the account and asked the client to return the jewels. The bank officer further tells Raju that the bank would transfer the jewellery on to Rosie in line with Marco's desires; as a result the bank would need Rosie's signature. Raju is envious, and he does not want Marco to have any more contact with Rosie. Raju, who adores Rosie but is terrified of losing her, as a result, he impersonates and forges Rosie's signature. As a consequence of his actions, he is sentenced to two years in jail.

The process of turning a book into a screenplay includes not just speaking from the novel pages. For the film director, it is also a question of how to condense, in three hours or less, the content of the novel that typically contains more than 300 pages, how faithful the film version should be, what should be removed and added from the original text and how the public reacts to movie adaptations of the popular material. For a film-maker or screen-writer to succeed, the first and most important thing is that the film adaptation should not be more than three hours, regardless of how lengthy the original is. Examples include the 2002 adaptation of David Copperfield (1849–50) by Dickens, which condenses the novel's 800-second duration to 100 eighty minutes. Vijay Anand's Guide will provide the two hundred and forty-seven page story of Narayan in one hundred and seventy minutes.

As a result of the condensation process, some aspects are left out from the work which the writer obviously considers essential to his original concept. That's a tough job. In order to compress a long work to a relatively short film, several exclusions are needed.

As Lester Asheim pointed out in his essay 'From Book to Cinema: Summary,' the requirement for a relatively short film play requires multiple exclusion, while condensing the need to simply delete anything without defining what it should be". Consequently, only those events or persons that are not essential to the new presentation or that do not adversely affect the story because of their absence should be carefully removed by the writer.

Narayan's novel Raju vividly portrays Raju's childhood, however the whole time of Raju's boyhood was omitted out by filmmaker Vijay Anand in his Hindi film guide. During Raju's childhood, Narayan depicts the socio-political, cultural and economic conditions of India in the 1950s or 1960s, including – before and after the advent of railway travel in Malgudi, a typical Indian milieu at the time, Pyol School, and the

effects of urbanization on the village life. Moreover, the film does not portray the reality in the prison or the manner of life of the detainees, which is an important failure. Narayan is also famous for his use of humor, as can be observed with great detail in the conversation, outside the jail, between Raju and the barber. The primary reason for their not promoting the story and because their removal would hamper the storyline is not mentioned in the film version (Duncan et al., 2007).

The director not only takes certain events away from the original when adapting his film from the book, but he also makes some major changes which lead to the question of fidelity of the filmmaker to the original text. What a filmmaker does truly is to re-interpret the core of the story via his own perspective and set of instruments. There are a number of reasons which helped to change some of the events in the original text. Simply said, the first and most significant changes required by a new media are. Film and literature have pioneered the manipulation of narrative structure. In contrast to a book, where a new chapter may transfer us into another place and time in the story, footage can move us simultaneously and locally using various

flashbacks, cross-cutting and dissolving methods. In *Guide*, Vijay Anand uses these techniques to make Narayan's complex story consistent that is similar to what he does in *Guide*. Narayan starts his novel today, and then goes back to the past, shifting often the time frames from the present to the past to the present to make his story excessively complex and difficult to understand. This *guide* is his only work with a complex narrative structure that leaves the reader puzzled and his sole novel in English. Although the film begins in the middle of the story and then blitzes back into the past, it does not constantly change the chronological period of the novel. Instead, a simple, clear and coherent storyline is presented in the film. On the screen, the "unity of action" is clearer than in the printed word. It helps the audience to comprehend the story in a clearer and clearer way than the book.

Lester Ascheim has pointed out that "the narrative perspective in the adaptations of film is always omniscient and usually impersonal, no matter whether the author employed or not omniscient or impersonal viewpoints." As a consequence, the author's purpose is almost completely missing in a film as a personal comment on the action or subject in a book. The story is presented from several points of view, sometimes from the perspective of Raju; sometimes the point of view of Rosie and occasionally the author interacts to remind us of the present circumstances and to comment on character morality.

The film does not include any story but much of the film is presented in an omniscient or impersonal way, which is totally absent from the film. A translator is superfluous, since the camera eye possesses objective omniscience and knows everything. A writer is free to interpret every event, act or comment made by his characters, while a filmmaker is a passive consumer of the actions that take place before the eyes as they occur. Film does not provide us the same degree of freedom as a book - the opportunity to engage the story or characters by thinking about them. For some people, the process of translating a book to a movie is sometimes the most challenging aspect of the process.

Filmmakers often make modifications to emphasize new topics, emphasize distinct characteristics, or attempt to address the faults they see in the original work. According to Allan Cubbit, who penned the 2001 script of *Anna Karenina* (Duncan et al., 2007), Vronsky's suicide attempt was 'under motivated.' An interview indicated that he sought

to improve the feeling of refusal and humiliation of the character in the film version. Throughout his book, Narayan describes the three characters – Raju, Rosie and Marco – not as "flat figures" but as complicated and tormented. Instead of depicting Raju, Rosie and Marco as stereotypic heroes, heroes and villains, the book and film present them in every character as a mix of all of these features. In the film, hero Raju is shown to fall in love with Rosie, particularly after she has been rescued from suicide attempts. Rosie is extremely unhappy with her eccentric husband Marco, who puts more emphasis on her work than his wife, and wants to end the relationship. When Rosie does that, Raju feels obliged to accept her and provide her a safe refuge. At the same time, he feels sympathy and love for

Rosie. Raju had previously expressed appreciation for Rosie's performance and he extended his supporting hands and tranquilly during this terrible situation by telling her that committing suicide is a sin and should live for her to be a famous dancer. This is how they come closer together and develop in love. But Raju develops his emotions much early in the novel for Rosie. However, despite Raju's complete knowledge that Rosie is a married woman; he still has emotions for her despite his mother, mother's uncle and Gaffur's warnings. Rosie's character, like Raju's character, is shown such in the film that we cannot infer that Rosie is infidel to Marco's spouse. Director Vijay Anand intentionally introduces a new film scene, which is not featured in the book, and in which Marco shows that he has a sexual relation with a local girl in the cave that doesn't exist in the novel. Only then did Rosie decide to reject Marco. She welcomes Raju because in him she finds the kind and loving attitude she doesn't find in Marco. This is why she still lives with Raju, despite Rosie's marriage. According to Dr. Nandini Bhattacharya, Kishor Sahu, a famous Bollywood villain of the 1960s, plays a significant role in the portrait of Marco. As a consequence, according to Dr. Nandini Bhattacharya, the viewer is left with a picture of Marco's irredeemable 'badness.' In certain instances, such as the guide, the filmmaker alters the setting of the source book from which the film is based. In his regret, Narayan said that, in moving the action from Malgudi, the imaginary little town in the conservatory part of South India, to Jaipur, Rajasthan – the subtleties of the story in the north - "with the abolition of Malgudi, my own value had been completely reduced, in the environment and in the human traits" (Narayan 171).

It is true that changing the place requires characterization changes, the values that motivate the characters, and even the entire plot. The end of the film, however, which portrays Raju's 12-day fast to bring the rain to the dried hamlet of Rampuri, is the most spoken portion of the film, according to the audience. Raju is reunited with his mother and Rosie at this era, and three may reconcile. Finally, it is raining and Raju is passing. The ending of the novel is nevertheless ambiguous and confused, whereas the film has a closed and conclusive finish. "Velan declares it's pouring over the hills," Raju says before he's screened down in the final shot. My feet tingle, and I can feel my legs crumbling. (The Guide 247, Narayan, The Guide 248). We don't know whether Raju is dying or if the rain is starting to pour. In his book *My Days* (1974), released in 1974, Narayan express his disappointment at this modification.

In instance, the last scene in which a sophisticated burial and lengthy grieving was introduced at the last minute to satisfy 11 investors who saw the final edit of the movie and refused to split their money unless a satisfied mourning sequence was included. However, while it is true that the end of the film undermines the book's mind, we must

not forget that Vijay Anand decided to complete the film so as to satisfy its audience's expectations. Years later, when Narayan died in 2001, Dev Anand paid him tribute, stating, "If we could only have overlooked the economic aspects, Guide might have become the hallmark of cinema history and the creator would have been pleased." Songs and lyrics play an important part in the narrative process in Hindi cinema. The Guide to Vijay Anand offers us classical tunes and sentences that Bollywood movie fans will never forget. Sachin Dev Burman produced the soundtrack of the film while a number of other musicians wrote the Shailendra songs.

Written material is frequently considered to be better and more moral than the film version and to be accurate. "In general, the text form of a story is more literary than the movie version of the shop," which is true. The film was well received by Bollywood movie lovers. In addition, the Guide is regarded the biggest image of Vijay Anand, and the success of the film's box office as well as the numerous awards it has earned may measure his popularity. In short, Guide has received a critically acknowledged status in the archives of Indian film and somewhere this made R. K. Narayan very unhappy. It is accurate in terms of artistic aspects, but the film director from his perspective afforded to display the whole book in a film adaptation in his convenient way; he picked some of the essential parts to convey the essence of the text to the audience.

Devdas

Book: Sarat Chandra Chattopadhyay (1917)



Saratchandra has written 30 novels, 22 of them adapted to the cinema and presently under development. What about his novels that struck the filmmakers' interest? According to Hutcheon (2006), there are many motivations for making modifications: the want to earn money, the need to enhance a franchise's drawing power, the desire to borrow the cultural capital of a more reputable book or genre, and the desire to achieve policy or personal objectives. With the exception of star power, Devdas possesses all of the necessary

elements for a successful cinema adaptation, especially in South Asia and the Middle East. It was an external and internal masterpiece for its subject, its characterization, and the portrayal of the struggle between and amongst people, and it became Bengali's best-selling novel as a result of its popularity.

Almost immediately after its initial publication in 1917, Saratchandra Chatterjee's novel *Devdas* won the hearts of readers across the world, and the novel's protagonist (Arora and Poonam, 1995), *Devdas*, has since become a tragic hero in the hearts of millions more. That *Devdas* was adapted into a film and released on the Indian subcontinent many times came as no surprise. Naresh Mitra initially created a silent film adaptation from the *Devdas* story in 1928. In more contemporary times, the Bollywood film was directed by Sanjay LeelaBansali in 2002, with Shah Rukh Khan playing *Devdas*, Chandramukhi played by Madhuri Dixit and Aishwarya Rai playing the part of Paro. Although the picture was made public during the time of India's economic development and although it earned more money than the previous pictures, it was not regarded by the reviewers in a favorable manner.

In this discussion, we would want to demonstrate *Devdas* in both its nationalist, spiritual, and philosophical contexts as a novel and as a film, as well as its intertextuality. The intellectual and spiritual traditions of India, prevalent when the novel was written before 1901, may thus have had an impact on the story, as might social criticism of marriage arrangements that existed at the time. We begin looking at the life and beliefs of the author of the book, Saratchandra Chattopadhyay (1876-1938), and how his work and the development of his personalities in later years might have been affected.

In this short book, the protagonist, Chattopadhyay, converts his prostitute to asceticism, and the sad mother of *Devdas* is converted to piety at the gates of Lord Siva, where the narrative takes place. It is also necessary to look into the lives of Chattopadhyay's contemporaries, who must not be overlooked. With the advent of his generation came a massive re-enactment of Indian intellectual and spiritual traditions. The titans of Bengali music, including Sri Ramakrishna Paramaksha (1836–86), Swami Dayananda Saraswati (1824–83), Sri Aurobind Ghosh (1873–51), and Sri Ramakrishna (1863–20), shared the stage with him. The *Devdas* story takes place around the 1930s, according to many authors, including Rangan (2007) and Creekmur (2001), and this can be observed in the characters. However, in our view, it was written as early as 1901, taking into consideration the socioeconomic circumstances that existed before to or at the time of the publication's publication.

It was first published by Wikipedia in 1917 and is a book. In the majority of the instances the aforementioned authors regarded the *Devda* films to be a "advanced civilization," based on symbols such as hat, walking rod, smoking, drinking and train travel, all of which they considered to be "modern." Whilst the Western symbols seem to be indicative of 'modernity' and 'advancement,' they tend to view Indian symbols as emblems of 'traditionalist' and 'bagpipes,' such as the khadi, the turban, the bullock cart and carts from the rider. They fail to acknowledge cultural hybridism's such as the hat, stick and cover worn by Bengali Bhadrakok, as described in Mehrotra's book (2002).

This worry about the significance of Western cultural symbols leads to the emergence of such simplistic and binary views. What is considered a normal way of living in the West consistent with its traditions cannot simply be put into a different civilization to say that the former has developed more than the latter. This shows some concern about

the Western notions of "advanced" and "modern." Such external symbols in Indian spiritual traditions are seen as disguise and they are not thought to reveal the true inner self. The next line from his own words, which shows how deep Chattopadhyay, when arrived in Calcutta, noticed the change in his clothes and his habits (Arora and Poonam, 1995).

A study of people's names and places in the Devdas book offers additional insights into the narrative's philosophy and spirituality. Nearly all names (almost all, 95%) are linked to the Shiva or Vishnu religions. They are all strongly associated with the names Devdas, Chandramukhi, and Parvathi (Paro), as well as with the names of their consorts Parvati and Parvati. As a matter of fact, the name 'Dev-das,' which is a combination of God and servant, which are both Sanskrit words, denotes someone who is devoted to the service of God and His creation by nature. Interestingly, this phrase recalls an ancient temple custom in India known as the devadasi ritual, which requires the dedication of one of the country's young unmarried girls to a temple by those living near a temple dedicated to Lord Krishna or Lord Shiva in exchange for a modest monetary contribution. It is mandatory for such girls to participate in temple events like as ceremonial singing and singing in the temple hall, since they are regarded "children/servants of God" (i.e., they have a clean spirit). Keeping with tradition, the young lady, who has no intention of marrying, will dedicate her whole life to the temple's patron deity. In an ideal scenario, Brahmin women would be selected for devotion to the temple. Women from neighbouring villages were recruited to serve when they were not available.

In reality, this brief excursion to the devadasi tradition is extremely essential for the present essay's thesis. In Devdas in Bhansali, Paro's mother clearly emphasises the connection of her family with the Devadasi ancestry. The only reference given in the novel and earlier films of Roy in Hindi or Raghavaiah in Telugu/Tamil about the caste professions of the family of Paro is that they are from a lower rung of the Brahmin group, as is the case in both films. Devdas, led by Sanjay Leela Bhansali, extends this explicitly to incorporate dance involvement.

It goes without saying that the male counterpart of Devdasi is called Devdas. Although there is no tradition of devoting male descendants to the temples, Indian elders frequently see their children as servants of God and designate them as servants of God. It has been claimed that Narayana would want to give his second son, Mukherjee Devdas, a spectacular destiny, which might be described as an atma-ashrayavad, that is, finding shelter in his own soul rather than a religious destiny. Here, Paro/Chandramukhi is represented by the soul, which serves as a metaphor for him. In addition, the term Chandramukhi (a mix of the words moon and face) relates to Goddess Lakshmi's name, while Paro/daughter Parvathi's born in the Himalayas, the mountains' king, refers to Parvati's holy wife, Lord Shiva. Moreover, according to popular belief, many Hindu gods are said to have numerous wives (Ahamed et al., 2002).

While these pairs do not exist as bodily entities similar to man's spouse or wife in the world of spiritual abstraction, instead, they reflect the miraculous powers of God (shakti). When it comes to Lord Vishnu, Lakshmi represents the power of wealth, while when it comes to Lord Shiva, Parvathi represents the power of strength (energy). Throughout the novel, these two female characters, Chandramukhi and Parvathi, struggle to come to terms with their shared affection for Devdas. The two powers of

Chandramukhi and Parvathi are thus the focus of Devdas's attention, heart and soul throughout the whole play.

One of Bhagavadgita's most famous teachings is the practise of Karma Yoga and of Bhakti Yoga, which urges one to fulfil one's duties in God's name without seeking rewards for one's actions. Families must be seen as God's manifestations, and their service is God's service. Parents, children and spouses are included. Such interpretations may likewise arise from the Upanishads' basic ideas. Compared with the western concept of master-servant relations, which is a contract for mutual profit, the traditions of Karma Yoga and Bhakti Yoga exalt a fundamentally transforming attitude of service. This is because of his intellectual depth of the non-dualism (advaita in Sanskrit), which argues that Hari (Krishna/Vishnu cults) does not vary from Hara (Krishna/Vishnu cults) (Shiva cult). Moreover, the author's focus on celibacy is strengthened by the unresolved connections between the main characters. It is consistent with the spiritual standards provided to people centred on the idea of 'Soul' (atma), which is an equivalent to the union of the soul (atma) and the last soul (paramatma) according to Hinduism. This is a connection between a devotee and God.

Those pursuing spiritual aims, especially moksha, or escape from the cycle of death and birth, may be found to identify with the 'soul' in connection with the 'absolute soul' and to ignore the body/self (ego), since the Upanishads state that they are transitorious. Similarly, Chandramukhi and Parvathi's worship of the god for Devdas' Love demonstrates that these two female characters are well aware of the spiritual Indian practise of dedicating oneself to an uncompromising devotion to one's "soul," which is a metaphor for one's God.

Because of Chandramukhi's decision to forego the sexual pleasures and money she would have earned by seeking wealthy customers in support of her dedication for the sake of her god, Devdas, Chattopadhyay also depicted Chandramukhi as someone who emerged from a turquoise mess, a prostitution metaphor, as a lotus growing from a turquoise mess. An additional synonym for Chandramukhi, in which chandra refers to the moon and mukhie refers to the face, is represented by the lotus flower metaphor. After sun set, the lotus flowers as the moon rises from the sky and starts to spread its petals, according to the Indian Sanskrit literature. Because the lotus is Deity Lakshmi's seat, Chandramukhi, utilised as a lotus metaphor, turns to and links to Lakshmi's seat and the goddess. Her passionate love for her "soul," Devdas, has brought things to a logical end in a figurative sense.

In the love triangle, Chattopadhyay thus established a conceptual link similar to that between the atma and the paramatma. Puranas and epics such as the Ramayana, Mahabharata, and Bhagavatam are rich with love triads that have played a role in the stories of these ancient Indian stories. Various degrees of binary oppositions and metaphors are explored in films made and directed after 1935, depending on their genre. The settings of Devdas (1953), Bimal Roy (1955), and Bhansali (2002) are all very different (Ahamed et al., 2002), despite the fact that they have a similar theme in store.

The lighting, clothes, furnishings and art of the Devdas flicks vary significantly. DevdasBhansali was created in colour without any evidence of a sighting village. The Raghavaiah and Bimal Roy versions of Telugu / Tamil were filmed in black and white that suited the pathos driven subject of the film and the typical rural environment,

whereas Bhansali's Devda was made in colour without hint of village in sight.

The Telugu/Tamil remakes were more semi-iotic in their frames than originals due to the inherent binary conflict. The Devdas version (1953) in Telugu/Tamil in particular was more semiotic compared to the later Hindi versions. But the Devdas of Bimal Roy (1955) and Bhansali (1957) had less binary oppositions and metaphors compared to the previous versions (2002). In Indian philosophy and aesthetics, the common idea is that the more binary conflict, the more philosophical thinking is profound. A decrease of binary opponents leads to an increase in metaphors and reduces the philosophical substance in the film / book. Metaphors may simultaneously be non-philosophical and romantic. There is an expanding series of metaphors to be found from the Telugu/Tamil Devdas to Bhansali's Devdas (Stam and Robert, 2000).

Dissolves is a method utilized extensively by both Raghavaiah and Bimal Roy for indicating the timescales for recollection, from past to present going down the memory lane, and vice versa. Utilizing the techniques of shooting described above and using fundamental semiological technologies, both Raghavaiah and Bimal Roy were able to bring the image to Devdas' original classic text as nearly as possible, while conveying its intellectual depth to an audience they were familiar with. Raghavaiah and Bimal Roy were able to dismantle the fundamental conceptual structures of the Devdas book as originally intended by Chattopadhyay. Bhansali, on the other hand, had a completely different goal in mind and used both a colour format and expensive sets that included a variety of various royal combinations. In contrast to Raghavaiah and Bimal Roy, he did not use a filmmaking style appropriate for a film like Devdas, which was a mistake. Another flaw in the production was that the extremely urbanised setting of the film did not work well with the horse- drawn carriages. Bhansali's Devdas include grandiose songs and dance sequences totally unconnected to the original topic. The film shows many metaphors and highly sensual dances placing it in an era and locale distinct from the original tale of Devdas. Recent Bollywood research focused on misunderstandings and distortion, which have been proven to be real, of romantic and passionate love (Rangan and Pooja, 2007). According to our study, lack of deep understanding of Indian philosophical systems, literature and performance aesthetics may be an explanation for such distortions which indicate the absence of interdisciplinary approach in the wide range of studies in South-Asia. The studies of Devda's adaptations mainly depended on the textual nature of film-to-film and Western centred theories, rather than on intertextual faithfulness, against the background of current philosophic and spiritual traditions, as was the case in the works criticised here (Rangan and Pooja, 2007). Our study has also shown that over-reliance on the film industry (Bollywood) compounds these errors. We did this study as part of our de-Westernization of film/media studies, and the results revealed a variety of ethical issues connected with the absence of a scientific or significant theoretical basis (Stam and Robert, 2000).

We also put the Devdas film and the original book within the perspective of the contemporary philosophical discussion. The the aftermath of the Upanishad reads, in context of the theoretical text-to-film method. The link between Devdas, Paro, and Chandramukhi is similar in the Gita and the Upanishads with the relationship between atma and paramatma (soul and ultimate soul), as stated in the Gita and the Upanishad karma yoga and bhakti yoga.

This has allowed to strengthen further study by including evidence of philosopher

features prevalent in both cinema and song compositions in the frame compositions (such as binary oppositions and metaphors) (Stam and Robert, 2000) . Devdas of Bhansali has garnered good reviews from reviewers and spectators alike. Bhansali's powerful feminine figures contrast strongly with his Devda's "weak" personality. Bhansali's film is said to have established a link with the young audience of the 21st century who, according to some (Rangan and Pooja, 2007), watched the picture. Many movie lovers who seen earlier versions of the movie believed that the version of Bhansali lacked the emotional depth and sensitivity that Bimal Roy's version possessed.

Conclusion

It is a herculean task to bring the reem to the reel and infact it should be discouraged to think of question of fidelity in totality rather accept the power and features of a film which is a diverse art work. Looking at the Bollywood adaptation of "The Guide" and "Devdas" the overall acceptability of the films was good and is obvious from its box office collection, irrespective of the time period, for instance, the last scene of 'The Guide' in which a sophisticated burial and lengthy grieving was introduced at the last minute to satisfy 11 investors who saw the final edit of the movie and refused to split their money unless a satisfied mourning sequence was included. Here, Vijay Anand builds Raju and Rosie in such a way that the spectator is willing and sympathizing with them. We might claim that they were more than sinned against.

Whereas the mistakes and distortions in studies in Bollywood have shown to be unwarranted and Devdas's movie, like the original book by Chattopadhyay, has been suggested, rather than put and comprehended in a wider context, as in the case of the novel, of an a historical and a philosophic tradition. Those who saw Devdas remarked that Bhansali, rather than portraying the tragedy of love, tried to highlight Devda's weakness as a person who would not be strongly opposed to the social structures of his day and was thus accountable for his own destiny. Bhansali's Devdas include grandiose songs and dance sequences totally

unconnected to the original topic. The film shows many metaphors and highly sensual dances placing it in an era and locale distinct from the original tale of Devdas.

Thus taking into account the parameters of a good adaptation process like story fidelity, plot, setting, characterization, structure, and theme, might enhance us to understand the spectators'/readers' evaluation process. So the finding of this study gives an understanding that adaptations can be reliable but can take the liberty to introduce creative elements as part of the film format.

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