

Chapter

1

Introduction

According to Tylor “Culture ... is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society” (1881). Moreover, the Longman Dictionary of Contemporary English defines that “Culture is a state of high development in art and thought existing in a society and represented at various levels in its members.”(1978) So, the complex blend of smaller units of culture like art forms, quintessentially literary adaptations for media, beliefs, laws, customs and habits of society and its progression can possibly define culture. Moreover, they are the cultural units which can provide us with an understanding of the relation between history and culture of a nation during a specific period of time. One of those cultural units, quintessential popular visual art form, adaptations for TV and its viewership, can also contribute giving deeper insights into the history of a nation, if analyzed through theoretical perspectives. Also, India has a long history of adapting numerous literary works adapted into heterogeneous forms for varied purposes.

For decades, Indian filmmakers and TV directors have transcribed great number of literary works into audio-visual art forms. Whether it is for reforms, entertainment, ‘infotainment’ or it is for the sake of filmmaking art, literary works have been great sources of inspiration for the makers. From the Hindu scriptures, to Sanskrit epics, to myths and legends, to history, to classics, to regional languages’ literature, to the contemporary popular literature, all these have been parts of India’s culture, not only in the forms of literature,

tradition and oral history but also as artworks made for popular audio-visual mediums like film and television. Also, India has a complex cultural history witnessing social, cultural and political upheavals, and the adaptations of the art forms such as literature, paintings, sculptures, film, dance, theatre and songs with reference to such contexts have been explored extensively, giving ways to significant research findings. However, adaptations for the popular medium of television in India still remain under explored.

This research project ‘Television Adaptation as Refraction: A Critical Study of *Malgudi Days* (1986), *Bharat Ek Khoj* (1988) and *Mr. Yogi* (1988)’ attempts to examine the late 1980s television adaptations of *Malgudi Days*, *Discovery of India* and *Kimball Ravenswood*, by ascertaining some of the possible constraints for its television reproduction. Moreover, it also tries to discuss that how adaptation can play a major role in publicizing the texts and their authors ultimately building a nation’s identity of its national literature.

So, theoretically, using Andre Lefevere’s systemic approach, the two-dimensional objective of this project will be to discuss how television adaptations can be read as refractions of the source texts, for a specific national target culture; and to discuss why and how these refractions; can be instrumental, to a great degree, in establishing literary fame of the authors and the works; and can create a national TV viewership culture in post-colonial India proving its significant contribution in the cultural-history formation. This framework will give us an opportunity to look into the televisual form of adaptation, its cultural reception and the relevant political history during the time in which the work is adapted.

1.1 Primary Texts

1.1.1 *Malgudi Days*

R. K. Narayan (1906-2001), the author of short stories' collection, *Malgudi Days* (1943) is one of the celebrated Indian English writers, who gained eminence, after Rabindranath Tagore, in the English speaking world. He was the first Indian English writer to receive the Sahitya Akademi Award by the Indian government in the year 1960. He was also nominated for Nobel Prize in the year 1996. His work range novels, novellas, short stories, epics retold, travelogues, columns, causeries and memoirs. He ran his own publication house Indian Thought Publication and published his works. Among many others his best known works are *Bachelor of Arts* (1937), *The Guide* (1958), *The Man-Eater of Malgudi* (1961), *Swami and Friends* (1935) and *Malgudi Days* (1943) more so because *The Guide* was adapted into a film in the year 1965 and *Malgudi Days* and *Swami and Friends* into TV series in the year 1986.

The source texts *Malgudi Days* (1943), *Under the Banyan Tree and Other Stories* (1985), *Swami and Friends* (1935) and *Vendor of Sweets* (1967) published by Indian Thought Publication, are a short stories and novels based in a fictional town of Malgudi and they reflect an imagined construct of 'Indianness.' They are set in a town which can be thought as a seeming compromise between traditional villages and modern cities. Narayan depicts situations of misery, pain, love, surprise, despair, betrayal, desire, grief, fear, hate, panic, dejection, anxiety and other such socio-psychological issues faced by ordinary people but doesn't preach the ways to deal with them.

Narayan in one of the episodes of TV series *Malgudi Days* (1986, episode 7) appears and states that his stories represent “universality of human values.” Every story has its own uniqueness, but has an end which touches many people in the audience. He not only portrays, what is often seen as “the indigenous traditional culture”, but also tries to set its standards that could stand up to the modern conditions of life. He probably perceives the villages as the spaces that preserve culture, like Gandhi who believed that true India lives in village. However, Narayan simultaneously shows the openness to the Nehruvian ideals of modernity. He tries to bridge the gap between the traditional practices and the socio-cultural innovations inspired by the west. However, there are people who strictly support the former or strictly the latter. The ruling class which had the power over TV broadcasts had parallel ideology to that of Narayan. The Penguin Classics publication republished it in the year 1984 and perhaps this could have been a possible reason which drew attention of the makers for TV towards this text.

The target text, Doordarshan TV adaptation of selected pieces from *Malgudi Days* (1943), *Under the Banyan Tree and Other Stories* (1985), *Swami and Friends* (1935) and *Vendor of Sweets* (1967) appeared in the year (1986-87) and was telecast in three seasons making it a thirty nine episode TV show on the name *Malgudi Days* and gathered popularity. Stories from the source texts took forms of episodes. The TV show was directed by Shankar Nag (1954-1990), an eminent actor-director from Mysore, Karnataka. It was produced under the banner of Padam Rag International and T.S. Narasimhan (1927-2013) was the chief producer of it. It had numerous repeat telecasts and it appealed every common man because of its simplicity.

1.1.2 *The Discovery of India*

Jawaharlal Nehru (1889-1964) one of the chief architects of modern India and the first Prime Minister of independent India is best known for his ideals of ‘vasudhaivakutumbakam’ (whole world is a family), democracy, secularism and socialism, and his ambitions for creating modern India free from disease, poverty and ignorance. Nehru is not only known for his political career, but also because of his contribution to literature. He was a writer and thinker whose works *Letters from a Father to his Daughter* (1930), *Glimpses of World History* (1934), *An Autobiography* (1936) and *The Discovery of India* (1946), testify his originality of thought and command over English language. He is considered as a major figure in Indian literature in English. Nehru wrote *Discovery of India* in the Ahmednagar Fort prison during April to September 1944 which was a time when India was abjected of its slavery and concerned for the challenges of future. However, there was also an emergent possibility of freedom that Nehru envisages hence his work also determines his vision of free India.

The source text *The Discovery of India* was first published in the year 1946 by Signet Press, Calcutta. It has been widely regarded as a monumental work that deals with India’s rich and complex history covering philosophy, art, religion, economy, science, society, culture and its movements. It is a realistic and philosophical work that unfolds India’s culture and history. It also analyzes the *Vedas* to the *Upanishads* and the *Ramayana* and the *Mahabharata*. Nehru glorifies personalities like Buddha, Chanakya and Mahatma Gandhi. Even though, *The Discovery of India* is not a complete account of historical events in India, it

tries to create pathways for the idea of 'India' that can connect the past with the (then) present and the present with the future. Through its ten chapters, the book dives into the past, traces the roots of the Indian civilization and examines the evolution of its civilization, comprising of multiple cultures, religions and ethnic identities.

Bharat Ek Khoj, the target adapted text, directed by Shyam Benegal (born 1934), first appeared on Doordarshan in the year 1988. The television adaptation, unlike any other TV series, was sponsored by the Doordarshan. The TV series was made up of fifty three episodes based on various chapters from the source text, which explored the five thousand years of Indian history till its independence. The TV series adopts both documentary and drama techniques to portray the socio-historical, socio-political and socio-cultural scenarios on the plane of television. It is noteworthy that Roshan Seth (born 1942) plays the role of Nehru who anchors the episodes and the rest of narration is done by Om Puri (1950-2017) whereas the historical events are dramatized using various artists and created sets. Even though it did not follow the linearity of the chapters from the book but the episodes are historically created in the chronology of periods and events depicting the Indian history. *Bharat Ek Khoj* was not so popular as other adaptations but it certainly holds a significant place in historical dramas on television.

1.1.3 Kimball Ravenswood

Madhu Rye, an experimental writer, was born in the name of Madhusudan Vallabhdas Thakar in Jamnagar, Gujarat, in the year 1942 and was brought up in the city of Calcutta (Kolkata). He is a well-known literary figure and an important name in the

Diasporic Gujarati literature. He chiefly wrote plays, short stories and novels. The most notable of his work is novel - *Kimball Ravenswood*, which has inspired various artists giving ways to the creation of *Yogesh Patel Nu Vevishal* (2004), a play, *Mr. Yogi* (1988), a television series; and *What's Your Rashee* (2009), a Bollywood film. Rye was instrumental in launching a playwrights' workshop in the year 1967 which preached minimal style and led a movement of Absurdist Gujarati Theatre during that time. Rye moved to the USA in the year 1978 and was awarded with Ranjitram Award for lifetime achievement in the year 2000.

Kimball Ravenswood published in the year 1981 is set in Chicago, Honolulu, New York and Ahmedabad. The novel is about an NRI man, Yogesh Patel who comes back to India in search of a bride. This man discusses matrimony with various girls born under all the sun signs (rashees). He eventually is so confused after seeing a dozen girls that it results into humorous situations. Rye, the author of the text, was inspired by a young Gujarati man, whom he had met at a pub in Chicago.

The plot and narrative of the novel *Kimball-Ravenswood* sets itself apart from the then prevalent idea of getting influenced by the modern western culture. Instead it is about someone who comes back to his origins to find a bride on astrological basis making him a person following the traditional astrological star theory and the effects of his decision on his marriage. Kimball – Ravenswood is a railway line in Chicago and the place Ravenswood has a dense population of immigrated Gujaratis. The NRI setting and the theme of marriage in the novel depict the conflict between tradition and modernity.

Mr. Yogi was a weekly that appeared on Doordarshan during 1988. The TV show followed the source text closely in many aspects but with a slight change in the name of the protagonist from Y.S. Patel it has been named to Y.I. Patel also known as Mr. Yogi, subtly implies the interrogation of Why (am) I (a) Patel? The television series was directed by Ketan Mehta (born 1952) and he won the Indian Telly Best Direction Award for it. This sitcom aptly brings out the identity issues by portraying a story of an NRI settled in America migrating back to its own origins and using traditional ways for selection of a bride. Ironically, the protagonist during the course of his selection processes lands up into funny and confused situations. *Mr. Yogi* was quite a popular series. Mohan Gokhale (1954-1999) played the lead role and the narration was done by Om Puri (1950-2017).

The television shows *Malgudi Days* (1986), *Bharat Ek Khoj*(1988) and *Mr. Yogi* (1988) are three important adapted works because they were the first few to be adapted for Doordarshan during the same time of late 1980s which is thought to be a significant period in the history of television in India. Moreover, these are adapted from canonical Indian writings. These texts in clear ways dealt with the ‘Indian’ social and traditional values and its evolution vis-à-vis modern advancements, as thought by the state. These texts not only entertained the audience by appearing on the newer audio-visual medium of television but also subtly made them aware of their region specific socio-cultural identities.

Malgudi Days (1986-88), even though set in a quintessential south Indian context and from an English source text, was in adapted in Hindi for an audience that was not necessarily south Indian and who knew Hindi. In many ways it tried to bridge the cultural gap between

Hindi speaking northern-India and southern-India where the show seems to be set in. *Bharat Ek Khoj* (1988) originally written in English was made Hindi and narrated a history that could establish possible stereotypes and notions about India. These broadcasts led to an imagination of glorified yet struggled past and challenging future of India. *Mr. Yogi* (1988) attempted to uproot the Diasporic Gujarati identity of Patels. It followed the Indian traditions but also questioned them.

1.2 Research Methodology

This research methodology would be eclectic as it would engage with theoretical concepts from various disciplines of comparative cultural and literary studies, translation studies, media studies and adaptation studies. However, the broader research methodology will be of comparative cultural studies propounded by Steven Totosy de Zepetnek. As the main objective is to analyze the constraints of refraction for TV adaptations, the narrow research methodological foundation rests on Andre Lefevere's systemic model of 'refraction' for analysis. The analysis would be carried out on the corpus of audio-visual texts such as *Malgudi Days*, *Mr. Yogi* and *Bharat Ek Khoj* vis-à-vis its source texts. All the constraints: Patronage, Poetics and Natural Language, of refraction vis-à-vis the texts would be analyzed from a transitional point of view, based on evidences, in order to highlight the transformational behaviors of the adaptations during that time.

The methods employed for further investigations would be historical review, observation, close reading, source text analysis, target text analysis and comparative textual analysis. The source texts would be critically and thematically analyzed for greater

understanding of the reproduced TV text in the context of the history and evolution of Doordarshan, and the media policies made by the government agencies. The analysis within this entire project would also consider culture specific references to the socio-historical/political context of the selected target texts.

1.2.1 Research Questions

In the primary rendition of the adaptations *Malgudi Days*, *Discovery of India* and *Mr. Yogi* that appeared on Doordarshan during 1980s, one comprehends that Doordarshan through these adaptations portrayed a pattern of the society in India or the hegemonic idea of ‘nation’ thought by the then ruling party, Indian National Congress. This pattern represents the Indian social milieu as urban middle class, upper caste Hindi speaking class.

Also, as Doordarshan was working under government supervision directly under the Ministry of Information and Broadcasting they had their own set ideas about the broadcasts, which they claimed they cannot compromise with. A report in the year 1980 stated that: “in a hyper conservative society like India, which has rigid social and religious norms of behaviour, where the political consciousness has still not matured and where harsh economic conditions inhibit individual growth, there are bound to be serious limitations on the freedom of expression” (Ministry of Information and Broadcasting, 1980: 74).

Uma Joshi writes in her book that the Ministry of Information and Broadcasting had set objectives for the channel of Doordarshan and they were: (1) To act as a catalyst for social change, (2) To promote national integration, (3) To stimulate scientific temper in the

mind of the people, (4) To disseminate the message of family planning as a means of population control and family welfare, (5) To provide essential information and knowledge in order to stimulate greater agricultural production, (6) To promote and help preserve environment and ecological balance, (7) To highlight the need for social and welfare measures including welfare of women, children and less privileged, (8) To promote interest of games and sports, and (9) To create value of appraisal of art and cultural heritage (Joshi, 1999).

Unfortunately, when we refer to the adapted shows, we understand that there are discrepancies in the implementation many of Doordarshan's set objectives. Ironically, it portrayed contrasting images on TV from the objectives set for broadcasts on television. It could only bring out shows which were closer to the psyche of the upper class caste Hindi conversant classes of Indians, neglecting the heterogeneity of people in India. Instead of being a catalyst for social change Doordarshan ushered as medium of majoritarian knowledge and practices. Somehow the adaptations during 1980s constructed an image of a timeless society which has not forgotten its traditions and heritage but has also accepted the modernity and the advancements in the world.

Also, the 'metanarrative' of 'Indian nation' as the compromise between traditions and modernity, as thought by the ruling class, and the problematization of urban-rural dichotomy for India's identity can be clearly observed. Considering all this, the research questions that arise are:

- Were there any 'selection' and 'adaptation' policies?

- Is it possible to read a TV adaptation as refraction?
- What are the factors/constraints that shape a text for different medium? And how do they operate during the process of adaptation? How is the final target text shaped because of these constraints?
- Why were particular literary works selected by the patrons for TV adaptation?
- What was the ideological nature of the image of nation and society constructed by these adaptations?
- What could have been the functions of these adaptations?

1.2.2 Research Objectives

- To fill the research gap in the fields of translation studies and adaptations done for television in the Indian context.
- To read and analyze the TV adaptations as refractions vis-à-vis its constraints.
- To develop ‘refraction’ as a research tool for analyzing TV adaptations in the Indian context.
- To analyze the role of these adaptations in constructing and deconstructing the ideological notion of ‘nation.’
- To locate the role of refraction in manipulating author’s literary fame.

1.2.3 Theoretical Framework

An academic discipline that draws a significant attention when dealing with adaptations is that of visual culture. Visual culture is an interdisciplinary notion that constitutes any visual as the foundation for knowledge and understanding. A scholar Leah

Houston states that “visual culture is a way of studying” whatever is seen around and its relations with art history, humanities, sciences, and social sciences. It is intertwined with everything that one sees in their day to day life in advertising, landscape, buildings, photographs, movies, paintings, clothes anything within our culture that communicates through visual means. (2021) Irit Rogoff states that “visual culture opens up an entire world of intertextuality in which images, sounds and spatial delineations are read on to and through one another, lending ever-accruing layers of meanings and of subjective responses to each encounter we might have with film, TV, advertising, art works, buildings or urban environments”. (2021) Thus, visual culture as the target culture of the chosen adaptation becomes an important cross-methodological discipline of inquiry for adaptations.

In the raw sense of the word visual culture in the culture that flows through the given in the courses of everyday social, economic, political and scientific systems the broad culture of the 21st century that is supremely visual and multisensorial. Images in the form of photographs, pictures, illustrations, videos and so on, precipitate beyond the realm of contemporary art and they are active elements that coordinate functions of the internet, journalism, marketing, computer technologies, systems of surveillance, scientific practice, and more. Likewise, the pinnacle of visual presentation happened on the levels of television in order to exist and persist. There is a plethora of images directly outside the imagination of most viewers, comes into contact with range of visual narratives on television through these adaptations.

Nevertheless, the ‘cultural turn’ in translation studies reveals its nature as a cultural activity and broaden its research scope to diverge the static linguistic analysis by comparing

original work and translated works, giving an accurate depiction of the translation activity which took place in their special spatial-temporal context. The study of translation activity from the cultural perspective can comprehensively examine the external factors and function and influence of translation in the target literary system. In fact, the analysis of the cultural factors influencing translation activity must be based on the translated works as cross-cultural communicative activity by taking linguistic and other media transformation.

The research project *Television Adaptation as Refraction: A Critical Study of Malgudi Days* (1986), *Bharat Ek Khoj* (1988) and *Mr. Yogi* (1988) attempts to critically examine and analyze the said television adaptations as audio-visual translations; and there are serious complexities in the study of such texts. To bridge these two academic disciplines which are the sophisticated grounds of the study of this research, the theoretical conception that can be used is the broader framework of Comparative Cultural Studies, the model for the analysis of primary texts would be the theoretical notion of 'refraction' as developed by Andre Lefevere, a well-known scholar in the field of comparative literary studies and translation studies. In his article "From Comparative Literature Today Toward Comparative Cultural Studies" Steven Tötösy de Zepetnek proposes a theoretical approximation of already established and current aspects of the discipline of comparative literature and the field of cultural studies.

The framework of comparative cultural studies is constructed from several fields and disciplines in the humanities and social sciences. It is rooted in comparative literature and cultural studies. Comparative cultural studies approach is one framework among several

others where primary texts are analyzed, tested and applied, and to be used as a tool in order to understand and to produce new knowledge. Zepetnek in his essay "From Comparative Literature Today Towards Comparative Cultural Studies" (2002) contends that comparative cultural studies is a field of study where selected tenets of comparative literature are merged with selected tenets of cultural studies this means that the study of culture and culture products – including communication, media, art, etc. but not only restricted to literature. Ideally, in comparative cultural studies, the framework of and methodologies available in the systemic and empirical study of culture and cultural products are supported. Work in comparative cultural studies is performed in a contextual and relational manner and with a plurality of methods and approaches, in inter-disciplinary mode. In comparative cultural studies the processes of communicative action(s) in a particular culture – and the ways in which these processes work, affect or effect in another culture, constitute the objectives of research and study. However, comparative cultural studies do not exclude traditional textual analysis or other established fields of study.

"Comparative cultural studies" is conceived as an approach with three areas of theoretical content: 1) To study literature (text and/or literary system) with and in the context of culture and the discipline of cultural studies; 2) In cultural studies itself to study literature with borrowed elements (theories and methods) from comparative literature; and 3) To study culture and its composite parts and aspects in the mode of the proposed "comparative cultural studies" approach instead of the currently reigning single-language approach dealing with a topic with regard to its nature and problematics in one culture only. At the same time, comparative cultural studies would implicitly and explicitly disrupt the established hierarchy

of cultural products and production similarly to the disruption cultural studies itself has performed. The suggestion is to pluralize and parallelize the study of culture without the consideration of hierarchy. The article contains brief descriptions of recent volumes in comparative literature across the globe and closes with a ten-point draft proposal of the how of scholarship in comparative cultural studies.

The term ‘refraction’ was coined by Andre Lefevere, a well-known scholar in the field of comparative literary studies and translation studies; in his essay “Translated Literature: Towards an Integrated Theory” published in the year 1981. He views that refractions are “texts that have been processed for a certain audience or adapted to a certain poetics or a certain ideology.” He goes on to elaborate the term by stating that refraction is ‘the adaptation of a work of literature to a different audience, with the intention of influencing the way in which that audience reads that work’ (Lefevere). He argues that translations or adaptations per se are no longer reflections of the originals but they are products processed through ideological, poetological and linguistic constraints functioning in literary and social systems.

Lefevere also claims that the process of adaptation of a text for different audience cannot happen in isolation; in fact these adaptations are definitely influenced, tampered and manipulated by such constraints. These constraints govern the reproduction of any source text without which adaptations cannot seem to work. He contends that refractions are obvious and they are dependent on authoritative political systems and historical changes that shape the adapter’s ideologies and poetics. He says that translators are ‘artisans of

compromise'; they are constrained by different factors and are compelled to reconstruct the texts in such ways so that the works are accepted in the target culture.

The constraints occur from the elements of a literature and the components of the society surrounding it. He states that refraction 'tries to carry a work of literature over from one system into another, represents a compromise between two systems and is, as such, the perfect indicator of the dominant constraints in both systems' (Lefevere). The source text is interpreted and is refracted through the prism of the adapter who is under systemic constraints. They are the literary and social systems, both together, give rise to the constraints which, according to Lefevere, are: patronage, poetics and natural language.

Patronage according to Lefevere is something that has the power over a literary system by the people or organizations outside it. He argues that refractions are not created in vacuum but are generated in the service of power. So patronage can be any kind of force that has the power to influence, encourage, destroy, manipulate or tamper a work of literature. According to him patrons can either be persons or groups. Hence patrons are either influential and powerful individuals; or they can be groups of people from royal courts, political parties, religious organizations, social classes, and publishers; or even the media houses per se. He explains that patronage outside the literary system is usually 'more interested in the ideology of literature than in its poetics' (Lefevere), whereas people within the literary system, such as critics, writers, academicians and translators are more concerned about the poetics. However, some inside the literary system themselves are representatives of patronage so it becomes tough to clearly demarcate a line between the two.

Patronage comprises of three components: ideology, economy and status. Patronage, differentiated, can be defined when all the three components are prominently independent of each other, and patronage, undifferentiated, can be determined when all the three components are “all dispensed by one and the same patron” (Lefevere, 1992). During the latter, patrons primary focus is the attempt to preserve the stability of the social system as a whole. The three components within patronage are ideology, economy and status.

- **Ideology:** ‘literature should not be allowed to get too far out of step with the other systems in a given society.’ Lefevere claims ideology; set of beliefs and ideals of patrons; to be one of the components for patronage. Like Althusser’s idea of ideology to be a hegemonic control, Lefevere contends that, it is a way of manipulating interests relevant to the power structures in social and historical context. Ideology is the key idea in Lefevere’s theory, which refers to the act of adapters willingly accepting and shaping their ideology imposed upon by patrons, this also testifies the theory of Stuart Hall that ideology penetrates as a result of the relation between power and dominance with its relevant practices. The patrons within a social system have their own ideology. If adapter’s ideology is not in conflict with patrons’, then it becomes a parameter for acceptability. Now such works created, keeping in view the ideology of the patron, are easier to be published and accepted in the target culture. The adapter also complies with the favourable sentiments, faiths and beliefs of the patrons. Hence ideology of the adapter and the patron plays a crucial role in the process of refracting an original text for target culture.

- **Economy:** ‘the patron assures the writer’s livelihood.’ This component not only forces the adapter to accept the ideology of the patron but also assures his livelihood by the patron. As the patron has economical concern for the person involved in refraction, he is compelled to have the ideology that of the patron. This financial assistance by the patrons has the power to control the text and also to shape the text according to the patron’s needs.
- **Status:** ‘the writer achieves a certain position in the society’. He contends that once the adapter accepts the patronage, he is integrated into larger support groups and their life styles. The patrons not only delegate authority but also make the adapter acquire a status of reputation. A respectable status is conferred upon the adapter by compromising with the patronages. When the adapter conforms to the patrons’ expectations it the status of prestige or that the adapter achieves.

The three components altogether create a win-win kind of a situation for the people within and outside the literary system. The works that diverge from the authority of patronage would experience difficulty in getting published through channels or might be reduced to low status works. Therefore the adapters would have to fulfill the requirements of patronage to get their works accepted in the target culture. These ideological, economical and status components within patronage are interrelated. They converge and diverge but still have a hand to hand relation. They may nullify the other component/s proving its own dominance, but cannot prove its absence.

Poetics: There are two components for this constraint; according to Lefevere are the inventory component and the functional component. Lefevere claims that, the inventory component includes range of genres, symbols, leitmotifs, prototypical situations and characters and the functional component is the relation of literature to the social system in which it exists. The inventory component has more conservative influence on literary system whereas the functional component tends to exert more innovative influences or propaganda. He states that poetics tends to be determined by ideology. So, the conception of poetics according to Lefevere gives way to two directions: one, inventory component as a reading, rendering and anticipation to literary works based on their ideology, in a given time by different people within the society in a given period, and two: functional component, as a defined by the people based on their ideology, within the society a given period, about how and what literary works should be.

Poetics and Ideology operate in tandem. The constraint of poetics has close connection with the selection of the author, his theme, his form of writings, his category and his character portrayals. The literary devices are considered for refractions and they become constraints because it is only when the original author, his writing, his ideology that are influential to the patrons, are adapted. The functional component about how the target culture accepts the reproduced text considers the constraints for a TV production. These two inventory and functional components became poetological constraints for the shaping of the new text for TV and this can be observed in the examination of the source text.

Natural Language: Lefevere claims that, it is the language ‘in which a work of literature is written, both the formal side of that language and its pragmatic side, the way in

which language reflects culture.’ As different languages reflect cultures, the adapters make a conscious effort to naturalize language of the target culture. The natural language of the target culture is much more influential in shaping the refraction. The foreign writer would only be accepted if the original work is adapted into a language not necessarily of the original but the natural acceptable language of the target culture. This is the constraint that may bring a great variance in the literary work as different languages have their own unique cultural differences. So, apart from patronage and poetics, natural language of the target culture is one of the most important constraints that cannot be neglected to analyze refraction as it is biased to the dominant target culture.

Manipulation of Literary Fame: Adaptations, in Lefevere’s words ‘refractions’ have been happening as the result of changing perceptions and needs of the receptors. In the regard of literary fame, Lefevere categorically claims that, if the work of literature is not refracted, it may lose its existence and might disappear from the society (1992). In fact they are the refractions of literary works which are involved in the process for survival of the original works and these works get a new life. Lefevere argues that refractions not only are instrumental in survival of a literary work but are also extremely influential in establishing a writer’s prestige. The original work gains its solidarity with its refraction.

Refraction in subtle ways draws attention towards the original author and his ways of writing and in the longer run publicizes him. But because of the constraints, refractions may have to manipulate the literature and also his author’s ideology and poetics. It is possible that refractions may end up being controversial works as they can create different values and practices. So, the literary fame here can either be positive or destructive. It can either make or

break an identity of the author by the ways in which the work has been refracted. It has the power either to glorify or to vilify a writer. Spoofs, parodies, satires are quintessential specimens of the latter whereas serious well-adapted works represent the former. Hence theoretically, using Andre Lefevere's systemic framework, one of the multi-dimensional research objectives of this project would also be to discuss why and how refraction manipulates literary fame of the source authors. This framework will give an opportunity to look into the televisual forms of adaptations, its cultural reception and the relevant political history during the time in which the works are adapted.

It can be thought that the adaptations would have considered the constraints presided by the people involved in its production if seen from the conceptual perspective of 'refraction.' Not only it would have been instrumental in spreading the government's idea of 'nation building' but also would have entertained the audiences. It can be inferred that driven by the ideological constraints, equivalence and literary fame were manipulated by the adapters as R.K. Narayan, Jawaharlal Nehru and Madhu Rye were never known to the common people who were out of the literary arenas.

The adaptations of the above works made the TV audience to know about them. These TV shows would have been created with due respect to the ideology, poetics and language of the target audience. Moreover these were a few of the TV shows that had created a culture of TV viewership which seemed to have a possible aim to achieve national identity and promoting modernization. They would have achieved these goals as it portrayed majoritarian common identity groups leading to just a 'unitary' nationalism on the imaginary plane of Television.

1.2.4 Scope and Limitations

Adaptations, in the light of refraction theory can be significant sources to analyze the ideological reconstructions of literary pieces. The significance of this lies in its new polysystemic perspectives which are derivative of the factors affecting/effecting the process of mediation during an adaptation. Interpretations based on refraction theory can give significant insights unlike the discussions on loss, gain and equivalence for the essence of literature. It is an interesting alternative perspective which allows us to think and analyze the adaptations with regards to different constraints governing them. The analysis of such constraints for refraction of a text for a different medium vis-à-vis socio-historical context can reflect a certain ideology and poetics in a given society in a specific period of history ultimately provides with insights of the relations between adaptations and history. Hence, this approach may be useful for researchers to render TV adaptations of other literary works

The research project would substantiate that the medium of television and the adaptations on it can be utilized to provide useful insights about the understanding of the time-specific culture but the mediated spaces of culture and everyday life on TV are highly problematic as they force into a debate of binary category systems, such as ‘virtual’ versus ‘real’, ‘rural’ versus ‘urban’ and ‘entertainment’ versus ‘education’, portrayed as culturally homo/hetero-geneous identities on ideologically determined terrain of media. The approach would be descriptive and Comparative analysis for value judgment of the works would not be emphasized. The arguments made would be strictly limited to these six texts i.e. three source texts and three target texts. The opinions made and the stands taken would be supported only by the theoretical perspectives chosen.

1.2.5 Research Rationale

‘During the decades of state monopoly over broadcasting, radio and television had always been harnessed to the service of the ruling party’ (2008) states Nalin Mehta in his essay “India talking Politics, Democracy and News Television.” An inference can be drawn that as Doordarshan had the power and monopoly on Indian TV broadcasts so the TV shows not only would have tried educate masses but it would also have brought the Indian traditions, culture and history on TV in the ways thought by the state. Most of the TV series were literary adaptations. So, it becomes prudent to analyze the phase in history to answer the questions of why and how literary pieces are transformed into works for television, a newer medium that has significant impact in the history of India for creating a viewership culture.

Mass media has always been so powerful that it could be utilized to enhance or manipulate or add meaning to the existing information. Also the initial period of Doordarshan broadcasts, people thought TV to be a medium closer to facts because it had already broadcasted live sports and matches (the 1982 Asian Games), news telecast and educational programmes (Agriculture TV, *Krishi Darshan* and *Gyan Deep*) in public interest. As a consequence, the viewers could have imagined about the country they lived in, India, as represented on TV. This imagination would have led to a social and cultural acceptance of the identities and influenced the people to adapt and live in such ways.

Perhaps, the ‘hegemonic’ idea of ‘nation’ would have been broadcasted through the channel of Doordarshan for the people who were seeking for the understanding of their own

identity, and it was extremely influential as Doordarshan, being a state-owned channel, had the power to control or manipulate interests. In subtle ways, Doordarshan and its telecasts would have become ‘ideological state apparatuses’ as defined by Louis Althusser (2004).

It can be thought that the adaptations would have considered the constraints presided by the people involved in its production proving it to be a refraction. Not only it would have been instrumental in spreading the government’s idea of ‘nation building’ but also would have entertained the audiences. It can be inferred that driven by the ideological constraints, equivalence and literary fame were manipulated by the adapters as R.K. Narayan, Jawaharlal Nehru and Madhu Rye were never known to the common people who were out of the literary arenas. Because of these adaptations of their works, TV audience could know them. It can be inferred that the shows mentioned above would have been created with due respect to the ideology, poetics and language of the target audience.

Moreover, the chosen adaptations were some of the most popular shows in the mass phenomena of TV shows that had created a culture of TV viewership which seemed to have a possible aim to achieve national identity and promoting modernization. They would have achieved these goals as it portrayed majoritarian common identity groups leading to just a ‘unitary’ nationalism on the imaginary plane of Television. The texts *Malgudi Days*, *Bharat Ek Khoj* and *Mr. Yogi* are particularly selected for a thorough analysis so that a study of the transformational processes at the core of these TV adaptation practices and the adapted products can help us enhance our understanding of the relations between adaptations and history.

Thus, this research project aims to question why particular texts were selected for television adaptation. It also attempts to analyze the connections of the literary works with the context in which they were selected for Doordarshan adaptations. It would inquire how these adaptations were motivated by ideology to construct a time-less image of nation something as majoritarian urban-middle class upper caste, a propagandist ideology of the ruling class. So, the project would deal with the issues related to the: technology, ownership and control by referring to its historical and political context, textuality – its content; and audiences – its target public for the adapted shows. Ultimately, it would lead to an understanding of the politics of television adaptations for Doordarshan channel during late 1980s.

1.3 Doordarshan

Ever since the advent of visual media, literary works were adapted not only for two-hour movies but also for TV series. This research project aims to explore the adaptations on television and to understand adaptations, according to Linda Hutcheon, ‘we need to examine the forces that have changed culture’ (2006). Moreover, a television studies scholar John Hartley states ‘television has been called the ‘private-life’ of the nation-state’ (1992) so the adaptations on television cannot be understood in isolation neglecting its socio-political context.

Hence, it becomes pertinent to consider the seismic shifts happened in India for the mass media communication particularly television. So tripping back to the history of television in India, it was Doordarshan, a free satellite national channel; a major milestone in

the history of Indian television for emergence of TV viewership culture. Also, it cannot be neglected that India's first Prime Minister, Jawaharlal Nehru placed the development of television in India as one of the crucial issues on the national agenda after the independence. Post-independence the advancement of television can be traced on two fronts, one; the technology and two; the broadcasted content.

1.3.1 The Technology

The technological innovations including combination of satellite connections and microwave links made the experimental television possible. So, Television was first introduced in India on September 15, 1959 as an experimental educational service from the inauguration of Delhi Kendra under All India Radio which was working under the Ministry of Information and Broadcasting. Moreover, the channel for the telecasts was named Doordarshan. The setting up of television system was done under a grant of \$ 20,000 and 180 free sets donated by the UNESCO. Twenty one community TV sets were installed in Delhi whereas the rest were installed in the nearby areas of Delhi.

A project with the help of UNESCO was undertaken to assess the effectiveness of telecasts as social education. The equipments were offered by Phillips and the technical and other support was extended from the Federal Republic of Germany. The financial support to run this medium for ten years was done from the Ford Foundation. The television in India was being run by All India Radio and within the range of 25 kilometres. It telecasted programmes twice a week for an hour each.

During the period of 1960s there were refinements in the variety of programmes on television and it moved from an educational medium of limited time to the one that included a range of programmes. While the development, there were concerns and challenges that were parts in the policy making. One of the concerns was the apprehension of commercial television resulting into television as a medium of entertainment rather than the medium of education. Also, there was constant pressure to relieve television from direct government control and autonomy to the broadcast institutions. The unanswered question of autonomy and the state's control was suggestive of television's major role in shaping India.

In 1961, for the children of Delhi schools, an educational TV programme was telecast. In August 1965, the first regular general broadcast service begun from Delhi, by setting up a modern studio. During January 1967, in Delhi a small scale preliminary project was taken to popularize reformative agricultural practices. About 6,200 television sets were running then in the range of 30 kilometers from New Delhi Television Station. Further, John Willings the head of UNESCO Mission, visited India to analyze All India Radio's Development and training needs in television industry. Also, during the mid -1960s, Dr. Vikram Sarabhai the founder of Indian Space Programme, started participating in the policy-making boards and emphasized on the prospects of Satellite television as an effective medium of mass communication. He stressed that the television system across the nation could play a major role in promoting economic and social development. With his initiative, NASCOM, a national satellite communication group was established in 1968. Based on its NASCOM's recommendations, the government approved hybrid television broadcasting system consisting of communication satellite along with ground-based microwave relay

transmitters. The satellite component was a path breaking move in the expediting the development of television. By then, India was the first country in the world to use a satellite for direct telecasting to the remote villages.

The then Indian government used ATS-6 American Satellite for the broadcasts. Also, With the recommendations made by the Asok Chanda Committee in 1966 to expand the reach of broadcasting, gradually by the 1970s, several community television sets were installed in rural and urban areas and also in schools for wider dissemination of information. This move of the government proved to be one of the important landmarks in the history of Indian television. The experimental daily transmissions had begun from the 1965 and by 1970, 22,000 sets were imported in India which were meant for community viewing. By the 1970 the duration of the telecast was increased to three hours, including the two weekly programs of twenty minutes' duration for kids and the additional weekly programs *Krishi Darshan* for farmers had begun. In October 1972 after a period of thirteen years, television went beyond Delhi with the installation of the second television centre in Bombay. By 1975, other major cities such as Calcutta, Chennai, Srinagar, Amritsar and Lucknow had TV stations. In 1975-76 the Satellite Instructional Television Experiment (SITE) made it possible for 2,400 villages in India to install television and broadcast content to the most inaccessible and least developed areas in just one year. In the year 1976 Doordarshan became a separate entity from the All India Radio but still worked under the Ministry of Information and Broadcasting.

In the year 1978, the Varghese Committee had made recommendations to the Ministry of Information and Broadcasting for the organizational restructuring of broadcasting in India. In 1982 a comprehensible satellite link between Delhi and other transmitters were established from the India Satellite INSAT A1 to facilitate the introduction of the nationwide broadcasting. With this an era of fast expansion of TV services through low power transmitters was also started. From the year 1982, Doordarshan started providing coverage through the national satellite INSAT 1A.



Fig.1 A radio cabin established in the year 1966, which also had a television set in a village near Dabhoi, Vadodara, Gujarat.

The Asian Games of 1982 was indicative of the motivation and setting for the government to launch colour transmission. By then, a regular satellite link between the Delhi

Doordarshan and other Doordarshan centres across the nation was also established. Two years later, a second channel called DD-2 was launched and the services were then extended to Mumbai, Calcutta and Chennai. As these metropolitan cities were linked and channel was named the Metro and it was generally described as an entertainment channel.

1.3.2 The Content

Considering the high requirements for educational schedules, the University Grants Commission invested huge amounts of money for the production and broadcast of educational and tutorial compositions. An amount of one billion rupees was spent for the high quality audiovisual production equipments (Rani, 2006). However, the monopoly of the government in broadcasting resulted in Doordarshan's place as "an insipid propaganda machine" exercised by influential and powerful people (Mitra and Kaul 1982 quoted in Mehta, p. 7).

Numerous experiments began with the consideration for the scope of television in India. Initially, Television in India was restricted to educational broadcasts and these broadcasts were further limited to the surrounding areas of Delhi. As far as the content on television till the early 1980s was considered, it was to educate. There was a conscious effort to supplement class room education, to train farmers in the agricultural areas, to educate about hygiene, to increase awareness of the methods for family planning and to instruct masses with rational programmes.

Television in India then, in its initial phase was primarily thought to be used as an educational device. There were 'entertainment' programmes also to supplement the

broadcasts which were already very limited and these entertainment programmes were primarily Hindi feature films or related to them. However, the focus was always on the role of television to assist in social and intellectual developmental rather than acquiring the role of a well-liked cultural medium for entertainment.

For the mass communication medium of Television in India, it can be recalled that there were a variety of events that made historically noticeable yet qualitative changes in both state's role in the phenomenon of broadcasts and the content on television. Some of those significant events or projects are as follows:

- I. SSTP (Secondary School Television Project)***
- II. DATV (Delhi Agriculture Television)***
- III. SITE (Satellite Instructional Television Experiment)***
- IV. KCP (Kheda Communication Project)***
- V. Advertisements***
- VI. Colour Transmission***
- VII. Asian Games (1982)***
- VIII. Emergence of Soap Operas and Sitcoms***
- IX. Literature on Doordarshan***

- ***SSTP (Secondary School Television Project)***

In the year 1961, the Secondary School Television Project was launched and it was primarily designed to create virtual classrooms for Delhi school kids of Std. IX. This move was initiated to improve the educational standards and to be an aid to the students

who needed repetitive learning or revisioning. SSTP covered various subjects such as Physics, Chemistry, English and Hindi. Also, there was a shortage of laboratories, schools, equipments and qualified teachers in Delhi during that period. SSTP was an effort to cater to the needs of Delhi education and it exploited the medium of television. The broadcasts were syllabus-based lectures and were broadcasted during school hours.

- ***DATV (Delhi Agriculture Television)***

In the year 1966, Delhi Agriculture Television (DATV) Project was started on the 26th of January 26 was limited to a selected few villages in New Delhi. DATV was aimed to educate farmers about the technological as well as agricultural advancements for reaping benefits. Various aspects of agriculture, soil, poultry, seeds, weather and more for abundance, cultivation and upgradation of agricultural practices were communicated. The other name of this project was Krishi Darshan. This programme still continues to be broadcasted nationwide on Doordarshan till date.

- ***SITE (Satellite Instructional Television Experiment)***

Satellite Instructional Television Experiment or SITE was a pilot project which was undertaken during 1975 with an objective to experiment with television via satellite communication and telecast special programmes to rural locations that included a total of 2,400 villages in six Indian states and territories with a massive number of receivers. SITE was launched in India on experimental basis. It was created jointly by NASA (National Aeronautics and Space Administration) and the Indian Space Research Organization (ISRO). The main objective of this experiment was to educate the Indian

masses living in remote rural areas. The SITE also aimed to make the children sensitive to learning, community living and improving their basic concepts and skills in the fields of algebra, language and science. It also aimed to improve rural primary school education, to provide teacher training, to improve agriculture, health, hygiene, and nutritional practices, to contribute to family planning and to promote national integration.

The content of SITE reflected the dominant national set of ideological guidelines of the 1960s and early 1970s. These ideological guidelines were self-reliance, 'socialism', and progress through technological advancements. SITE was supported by various international agencies such as the UNESCO and UNICEF. The project though on experiment basis, was quite successful and played a major role in developing India's own satellite program, INSAT. The project proved that India could use technology to meet the socioeconomic needs of the country.

- ***Kheda Communications Project***

During the period of 1975 to 1990, the Kheda Communications Project (KCP) was a field laboratory in development and local communication which was conducted between 1975 and 1990 in Kheda district in Gujarat. This was started as part of Satellite Instructional Television Experiment (SITE). It demonstrated how participatory, and people orientation can contribute to a local TV system. Indian Space Research Organisation (ISRO) shared these experiences with the operational agency through a series of training programmes. These efforts were followed by the application of one way video two way audio teleconferencing for education and development training. The

Kheda Communications Project or KCP was a field laboratory that targeted at the development of local communication in the Kheda district of Gujarat.

Kheda Communications Project is believed to be a landmark in the times gone by of Indian television. The Development and Education Communication Unit ran this project and produced the developmental and educational programmes that involved the local audience including the audience from the rural areas. This project was assessed for the production of research based participatory development programmes. The ways of operations adopted in the KCP received worldwide recognition and acceptance. It was a pioneering experiment using television for educational purposes. It had some unique attributes that made the project truly exceptional in the understanding of Indian Television. It could transmit either local television shows or national satellite television programmes transmitted from Delhi. Nearly 650 community television sets were made available to 400 villages and also installed in public places like schools and road terminals where village audiences gathered in the evenings to view the broadcasts.

- ***Advertisements***

While SSTP, DATV, SITE and KCP generated a large amount of educational research, the following development was the slow entrance of money-making advertisements on television. Before 1976 the policy makers in the Ministry of Information and Broadcasting had been under pressure with the problem of commercialization. Meanwhile, television in India was trying to stabilize in between the two polarities of education versus entertainment and rural versus urban, with a subtle but

an apparent inclination towards the urban - entertainment dipole. This led to increase in the costs of both transmission and reception.

During the same time the advertisers realized that television could allow them to increase the reach including to the more well off urban audiences. The decision in favour of the commercialization of television was only on the basis of financial considerations. It was also argued that the television in India could generate sufficient funds to support itself and could sponsor its own expansion. Ultimately, on the 1st of January 1976, the government introduced advertisements on plane of television. In the year 1980 Doordarshan called advertisers to sponsor TV programmes and opened up the stream of commercials during the 1982 Asian Games. .

- ***Colour Transmission***

In the year 1980 then newly elected Indira Gandhi government addressed the issue of colour television in India. One of the major areas of expansion was the adoption of the colour transmission television in India. The policy for the introduction of colour transmission was made for three main reasons. First, there was a rapid expansion of colour transfer technology abroad and that reduced the availability of the out dated monochrome transmission technology. Second, there were many developing countries, with per capita income similar to India's, had already started the colour transmission. Third, indigenous advancements and technological proficiency were accessible in India for conversion to colour broadcasts. Post this decision, for the first time the transmission was in colour. It also started providing content from other countries. Slowly, apart from

educational shows about agriculture, news, health and family planning; entertainment, in the forms of dance, music, drama and folk arts, was also included in the telecasts.

- ***Asian Games (1982)***

The 9th Asian Games were held in India during the year 1982. Along with the addition in the number of new buses on the streets of Delhi, widened Delhi roads and new phone lines installation, Doordarshan started broadcasting the live sports coverage of the Asian Games that too in colour. This event marked a significant development of television with co-existing phenomena such as introduction of commercials, launch of INSAT-1B and introduction of colour transmission. This determined some of the fundamental characteristics of the state of television in India, making it a precursor of potential tele-viewership culture for the privatization of television. Television since then had been as accepted as a quasicommercial yet very popular medium, as the advertisers and the ruling class recognized television's potential of reaching the huge number of audiences. People across the country then considered watching television as a part of everyday practices and activities.

Following the 1982 Asian Games, television in India developed as a medium whose earlier instructional purpose and programming was increasingly supplemented by the mounting presence of non-educational programmes. The bunch of programmes expanded from the earlier feature-film based programmes into the emergence of serials, sitcoms and soap operas. The variety of genres in an ascending manner followed each other in time beginning with the early evening children's programmes, then moving on to

programming for youth and women, which was followed by news and finally the serialized programmes that occupied the 'primetime' of Indian television that ran from eight in the evening to ten at night. Eight in the evening with Hindi news indicated the beginning of the prime time. Through these generic expressions, the development of recognizable flow, and the emergence of specific programmes beginning from the soap opera *Hum Log* Doordarshan developed its own set of practices that were culturally specific.

The Chanda Commission setup in the year 1964 had clearly emphasized on educational and instructional television and any other form of communication was not thought for the future of television in India. Of course, there was an identification that television might not remain just a channel for education but may also include entertainment, although it was made clear that entertainment would be the second in the priority for the content. The Commission Report had also stated in their recommendations that the shows other than the educational shows can be called as 'programmes of entertainment'. Consequently, educational television turned out to be the significant research area.

The post 1964 programmes included good number of programmes that could be considered as entertainment. This demonstrated the indecisiveness for purpose of television and the broadcasts. The educational and instructional emphasis on television resulted into the contrast between rural and urban television programming. A tension arose for the telecasts on Indian television about the content of educational and entertainment programmes and their relations with the dichotomy of rural and urban. The contradiction of the policy and the

content and the state's role in the entire phenomena raised numerous questions in the inquiry of the television's purpose of and the content.

During the period between 1970s and 1980s, also thought as an 'identity crisis' era, India witnessed rapid expansion of television. The production of genres for programmes on television and the rapid development in the transmission technologies brought striking changes in the decades. The educational medium with a set of advised programmes were replaced with more programmes based on imaginative use of talent to present in attractive formats.

At the same time, there were advancements in the distribution technology for television. There was a significant increase in the number of broadcasts and local television stations were installed in most of the metropolitan areas. It was also during this period, there was a rapid growth of receivers. This was synchronized by the government in the sixties but with the increase in liberalization of the state's ownership regulations, there was a significant rise in the commercial manufacturing of the television sets and those sets were meant primarily for the urban audience. As a consequence of this expansion of the urban audience in India, television was considered as an excellent medium for advertising. The realization also made the policy makers think that state owned medium needed revenues for its expansion and it led towards the commercialization of television in India. The commercialization of television in India did not mean that television was owned and run by commercial firms but it meant that certain businesses that are willing to pay certain amounts can have access to very limited airwaves.

At the same time there was also the growing concern that television was becoming an urban phenomenon. This was supported by the fact that the primary transmission centres were located in the urban areas while rural viewers were mainly dependent on community television sets. Urban middle class viewers had started watching television on their owned sets in the comfort of their homes. With an increase in the entertainment programmes for urban viewers, the content of television was shaping to be more complex and dappled.

Even the dichotomy between education and entertainment was indistinct. With the variety of texts on television, the potential meanings of the content on shows were also multiplying, altering the ways in which television could be effective in the culture of that period. Also, television had become increasingly accessible, predominantly to the affluent urban groups who could afford private television sets. Watching television was becoming a part of urban culture where as in the rural areas it was basically a community affair. Community TV viewing came into existence during the mid-1970s and around 8,000-community television sets was placed in 2,400 SITE villages across the nation. Moreover, government, then were keen on creating community TV viewing and they proved it by installing television sets in numerous public places.

In 1979, Doordarshan had a blend of programmes that included news educational programmes for children, women and farmers. Entertainment programmes included certain feature films, film-based musical programmes and imported soap operas were broadcasted on the weekends. The imported shows were closer to the cultural literacy for the culture of educated urban India than the rural masses. The imported shows were meant for privileged

urban audience. Imported content included shows from BBC, Russian Television, United States Information Services and Canadian Broadcasting Corporation. All the shows were in English. This also raised questions on language and tension emerged for the content vis-à-vis language. This also intended that television would become all the time more an entertainment medium, designed to cater to more well off urban sectors of India. Academicians have regarded the state's strategy of going commercial with television as moving away from its development goals. However, it could be a strategy that made it possible for the state to enter the drawing rooms of the urban audiences, redefining a new relationship of both 'public' and 'private' spheres.

Post 1982 Asian Games and by the early 1980s political parties and leaders had realized the potential for the workings of television and the technological ability to exploit the medium to to meet their political needs. This was prominently testified during the presidency of Ronald Reagan, the 40th President of the US during the early 1980s. Reagan himself formerly was the of a television show (General Electric Theater, 1954-62). Reagan's advisors were skillful in the art of arranging flags and releasing balloons to situate him in the most attractive surroundings. These advisors also knew how to create and release content to maximize positive coverage on television. Moreover, in India the 1985 elections were awaited.

By the early 1980s, television had become a household object and had begun to play a role in defining domestic spaces. Given that television was an Indian household phenomenon, the weekly transmission took over the evening's daily transmissions and

consequently emerged the concept of 'prime-time', the much sought after platform for the producers and the advertisers.

Family viewing of television started happening by the early decade of 1980 and was becoming increasingly popular. The implication of these changes was quite visible in the creation and accessibility of telecasts across most parts of the country. These developments along with the growing existence of entertainment programmes and the expansion in both broadcast and technology brought striking changes to the state of television post 1982.

- ***Emergence of Soap Operas and Sitcoms***

The period of late 1980s showed a greater visibility of TV shows production on Doordarshan. In 1983 the government of India sanctioned a huge expansion of setting up the transmission throughout the country. Consequently from the year 1984 came an era of many TV series on Doordarshan such as *Humlog* (1984-85), *Ye Jo Hai Zindagi* (1984), *Rajani*(1985), *Karamchand* (1985),*Buniyaad* (1986), *Malgudi Days* (1986) *Nukkad* (1986). *Katha Sagar* (1986), *Feluda* (1986), *Tamas* (1987), *Shrikant*(1987), *Ramayana* (1987), *Mahabharata* (1988) *Bharat Ek Khoj* (1988), *WaglekiDuniya*(1988), *Mr. Yogi* (1988), *Mirza Ghalib* (1988), *Vikram Betal* (1988) and others. Most of the popular TV series on Doordarshan were adaptations.

- ***Literature on Doordarshan***

The Doordarshan TV series during the period (1984-89) of time addressed some or the other aspect related to nation or nation building. They were the literary adaptations in those days that were immensely popular and well received. Moreover, these were not just

adaptations of literary pieces but, in subtle ways, were quintessential metanarratives of 'nation' constructed by the then class in power. The Doordarshan channel through such adaptation ultimately led to create a national stage for Indian literature and its textuality. The adaptations dominated the creative arts of serials that reached corners of India which seemed to defy the effects of colonialism.

Humlog dealt with issues of a middle class Indian family. *Ye Jo Hai Zindagi* was about the humorous lives of middle class people. *Rajani* was about a woman's fight against unjust corrupt government officials. *Karamchand* was the first detective series on Doordarshan, highlighted the ways people need to be vigilant against crime and criminals. *Buniyaad* addressed the trauma and aftermath of partition in India. *Nukkad* talked about the lives of lower income people. *Malgudi Days* was an adaptation of the text (1943) in the same name by R.K. Narayan that dealt with the idea of Indian life trying to compromise between the forces of traditions and modernity.

Katha Sagar was a series adapted from the short stories by Rabindranath Tagore, Anton Chekov, Leo Tolstoy and others. *Feluda* was adapted from the collection of Bengal based detective short stories (1965) written by Satyajit Ray. *Tamas*, an adaptation of Bhisham Sahni's novel (1975), interweaved the lives of young innocent people caught during and after the partition of India. *Shrikant* adapted from Sarat Chandra Chattopadhyaya's novel *Shrikanta* (1917), was about a man's journey from Calcutta to Burma.

Other known works such as *Ramayana* was broadly based on the *Ramacharitmanas* (16th Century) by Poet Tulsidas told the story of Rama, an incarnation of Lord Vishnu. *Mahabharata* was an adaptation of *Mahabharata* (9th Century B.C.), a Sanskrit epic by Ved Vyasa. *Bharat Ek Khoj* was also an adaptation of Jawaharlal Nehru's *The Discovery of India*(1946), which talked about the history of India and its independence. *Wagle Ki Duniya* based on R.K Laxman's cartoons, addressed the issues faced by a common man his struggles with advancements in the world. *Mr. Yogi*, adapted from Madhu Rye's Gujarati novel *Kimball Ravenswood* (1981), was about a US settled Indian who came back to India in search of a perfect bride on astrological basis. Consequently the search led to tragic-comic situations. *Mirza Ghalib* was based on the life and works of Ghalib Mirza Asuddullah Baig Khan, an eminent Urdu-Persian poet. *Vikram Betal*, an adaptation of *Betal Pachisi* (11th Century) by Sivadasa, dealt with questions of morality and justice.

By the late 1980s, the broadcasts had a greater-wider reach across the nation and the response to it was significant. Doordarshan, the national public television network of India had become a mass phenomenon in all parts of India but they were the adapted literary works which were dominating the Indian television during that time.

The pioneering idea of TV programs on Doordarshan built an unprecedented TV viewership culture in India. All activities in the country slowed down during their transmissions. These shows went directly to lives of Indians which could probably have shaped their collective thought and imagination.

1.4 Review of Literature

In the essay “Interartistic Comparison” by César Domínguez, Haun Saussy, Darío Villanueva in their book *Introducing Comparative Literature: New Trends and Applications* (2014). They argued that the origin of any art is based on Aristotelian concept of mimesis and the human nature is basically imitative. All the arts by humans are derivative and the object of imitation is always the similar: human and natural reality. Nonetheless, they claim that each art imitates itself in diverse ways, and this divergence in artistic generation gives ways to inter-artistic studies and they essentially are parts of comparative literature. Consideration of manner in which an imitation happens can enable the understanding why comparative literature is not only limited to the comparison of literatures written in different languages, but also considers the comparison of literature and their imitative adaptation in other media.

Also, Mona Baker a known scholar, in her book with Gabriela Saldanha titled *Routledge Encyclopedia of Translation Studies* (1998) terms adaptation as something that can be understood as a set of translative interventions that results into a text that is not generally accepted as a translation but can nevertheless be recognized as representing a source text. She states that adaptation is also associated with audiovisual translation. She emphasizes that as in translation adaptation also focuses on taking inspiration from the character and function of the source text and it also preserves the even the semantic meaning, especially where acoustic and/or visual factors have to be taken into account.

In a book *Audiovisual Translation: Theories, Methods and Issues* (2014) by Luis Perez Gonzalez, offers overviews of the term "audiovisual translation", the history of

audiovisual translation, a range of models that describe and analyse translation of audiovisual forms and a range of relevant research methods. He explains the use of audiovisual translation as an "interventionist practice". Some of this interventionist practice is political in intent. Crucial here is the shift away from focusing on translation solely as a professional practice to discussing how it is being used in multiple domains for communication, community building and self-creation. He goes on to discuss how the concept of multimodality is relevant to the translation of film, TV and video-games. The complex interactions between language, image, sound and other modes have often been difficult to describe and analyze. These notions as pointed out by the various scholars allow the consideration of the audio-visual texts as the texts to analyze as a translation which further enable the contribution to the cultural studies.

This research project attempts to investigate the area which reflects on and converges at various theoretical conceptions that contribute to creating intellectual grounds of inquiry. The samples chosen are transmedial texts. In the current project several contributors are referred to in order to arrive to a research gap. Hence, the arguments and the research questions within this research project can be raised with reference to the literature related to this project; and its review can be classified into five specific academic disciplines, of which the review is done and they are:

- (i) Adaptation Studies
- (ii) Media Studies,
- (iii) Television Studies
- (iv) Politics of Television in India and
- (v) Literature and Nation.

1.4.1 Adaptation Studies

Adaptation Studies has always been in a position that participates in numerous disciplines, periods, cultures, and media. Each sub-area subjects it to its own philosophies and methodologies, which are contested not only within one discipline but contested across disciplines. Traditionally, the understanding of adaptation studies focuses on fiction transferred to films or literature on screen. This can be reflected in various books some of the significant works are as follows:

Well-known Canadian literary scholar Linda Hutcheon in *The Theory of Adaptation* (2006) explores the hypervisibility of adaptations in all the media with numerous recreations and challenges their constant critical condemnation. Hutcheon argues that adaption has always been a mode of the story-telling imagination and ought to be studied in its range of creation and reception. Also, the products are to be understood as the result as its own processes. Hutcheon in her books tries to define and respond to the basic yet significant questions raised in the rendition of adaptations. The book is a brave critique of how adaptation works across media and genres, and tries to put an end to the conventional question of whether the book was better than the recreated work.

Adaptation and Appropriation (2016) by Julie Sanders explores various definitions and practices of adaptation and the cultural appropriation and aesthetic politics behind the aspiration to adapt. She asserts that ways in which literature and film are adapted, revised and reimagined has a deep impact on adaptation and appropriation of movements. These movements may include theories of structuralism, post-colonialism, post-

modernism, feminism and gender. The appropriation manifests across time and across cultures of explicit canonical texts. Having a range across genres and concepts from diverse disciplines, this book tries to bring insights to the complex discussions around film and cultural adaptations.

Patrick Catrysse in his book *Descriptive Adaptation Studies: Epistemological and Methodological Issues* (2014) tries to step beyond the normative fidelity discourse and examines adaptations from an intertextual lens. He employs the multiple source model and rejects the idea of single source model further avoiding the value judgements on the source and target. Catrysse developed the model being inspired from the polysystem approach in translation studies. In the early 1990s, Catrysse proposed a 'polysystem' (PS) approach to the study of adaptations. The book raises the question on how a polysystem approach can evolve into a descriptive adaptation studies (DAS) approach. He claims that DAS goes beyond an Auteurism and looks at an explanation beyond the level of subjectivity.

Catrysse comes up with an alternative to the case studies and suggests corpus-based to understand the roles and functions of adaptations. He argues on how descriptive adaptation studies can be an academic discipline and also explains the ways of conducting research studies on adaptations. The book deals with the frameworks on epistemological reflections as well as practice-oriented adaptations.

Deborah Cartmell and Imelda Whelehan's notable contribution *Adaptation: From Text to Screen, Screen to Text Adaptations* (1999) looks upon the difficulties in the practical

translation of a text into film and the reverse process of novelization from films. With case studies Cartmell and Whelehan study the complex alterations that the texts experience for different media and the debates surrounding adaptations such as costumes, irony and fidelity. The book is one of the first few explorations for case studies on understanding the relationships between texts and films. It is kind of text book for researchers of English Literature and Film.

Also, Cartmell and Whelehan's book *Screen Adaptation: Impure Cinema* (2010) deals with the varieties of frameworks and debates within the field of adaptation studies. They attempt to focus on emerging methods and methodologies such as genre studies, intertextuality and cultural materialism. The book studies the film adaptations of canonical as well as contemporary popular including William Shakespeare, Jane Austen and J.K. Rowling.

The book *Adaptation Studies at a Crossroads* by Thomas Leitch is a volume that raises basic questions on adaptations about the literary source, interpretation, cultural context, fidelity and variety. He addresses the question on how the models of adaptation can demonstrate and draw on multiple sources than their just acknowledged sourcetexts. He tries to assert that the films themselves raise questions about their own status as adaptations. He also questions on how and what could be characteristics of, and the implications on the regenerated products when the boundaries of culture and nation are crossed. He claims that the models of adaptation vary to accommodate texts that formally and economically

appropriate the position of movies. This book brings out the perceptions for the products with reference to the processes.

Brian MacFarlane's *Novel to Film: An Introduction to the Theory of Adaptation* (1996) is an answer to many a film adaptations and to their many film reviews. This book offers a methodological systematic explanation of the procedure to assess how the works of literature are altered into the good or bad or ugly for films. MacFarlane provides an analysis with the theory and practice of metamorphosis. The case studies in the book are *The Scarlet Letter*, *Random Harvest*, *Great Expectations*, *Daisy Miller*, and *Cape Fear*. This book tries to define and introduce the academic discipline and addresses the issues and challenges in the processes of adaptation from films.

Adaptation Studies: New Challenges, New Directions (2013) edited by Jørgen Bruhn, Anne Gjelsvik and Eirik Frisvold Hanssen, talk about movies based on novels. The book aims to broaden the discourse in the academic field. In one of the articles on *Invictus*, the author analyses the transformation of biographical and photographic matter into a film. The book tries to argue that approaches are required in order to understand how narratives that lack the suspense in a literary plot are made to compare with the cinematic product with the thrill and suspense. One of the most noteworthy aspects in adaptation studies that of novel to drama for radio has been discussed in the book in an essay by Jonas Ingvarsson, "Investigating the famous Orson Welles' radio adaptation of H. G. Wells' novel *The War of the Worlds*." This book too offers deeper insights and alternative perspectives to the study of adaptations.

1.4.2 Media Studies

Marshall McLuhan is considered to be one of the leading authorities in the academic discourses on media politics. In his book with the co-author, Quentin Foire *The Medium is the Massage* (1967) demonstrates that the behaviors of the mainstream media are the results of human sensibilities. *The Medium is the Massage* is a graphical and resourceful representation of his "medium is the message" theory which is also explored in the book *Understanding Media* (1964). By the term "massage," McLuhan proposes that modern viewers take mainstream media as soothing, enjoyable, and relaxing entities. However, the pleasure found in that media is misleading. He argues that, as the society and technology are dissimilar and the advancements perpetuate an 'Age of Anxiety.' McLuhan claims that these behaviours root humans in the physicality but expand their aptitude to recognize the world to be impossible without the means of communication. The book illustrates the growth of technology reshaping the society, lives and sensory perceptions. As a result, the humankind is effectively transformed by the media we use to communicate. McLuhan's theories illustrate surprising 'inventory of effects' of media that force us to question how modes of communication have really changed society.

The above understandings of such extensions contribute to the term *global village* developed by McLuhan. In the introduction to the 1994 Harper re-edition of *Understanding Media* (1964) by McLuhan, Lewis Lapham examines the work in the light of both the technological and the socio-political changes that have existed in the last century. The book tries to argue that the changing technologies from clothing, the wheel, book and other media are the messages in themselves, rather than the content of the communication. As a result the

entire world is interconnected because of the propagation of media technologies. The phrases such as “*global village*” and “*medium is the message*” are now a common part of media academic discourses. McLuhan's contribution continues to challenge human sensibilities and assumptions about the ways to communicate. McLuhan is one such name that is cited in numerous media research writings.

Denis Macquail's *Media Performance: Mass Communication and the Public Interest* (1992) is a major work in Mass Communication theory. The book offers a comprehensive examination of the emergent field of media analysis and the assessment of the mass communication media performances. McQuail draws the unstable means of media performance assessment that have been attempted so far. He also addresses the central questions of what the 'public interest' means in a given context and which parameters are relevant for the assessment of media performances. He goes on questioning on how values are established and how they can converge with the economic and social aspects. The book is one of the significant contributions in the field of mass media studies, offering perspectives on the diverse forms of mass communication in contemporary societies such as television, radio, newspapers, film, music, the Internet and other forms of new media. Ultimately, the book draws broader understanding for the relations of society and culture.

Antonio Gramsci, an Italian Marxist who chiefly wrote during the 1920s and 1930s, in his *Prison Notebooks* (1937) came up with the notion of hegemony which was originally used by Valdimir Lenin. Gramsci connects the term 'hegemony' with the problems of culture, power and ideology. He argues that ruling classes can sustain their power through

force or consent, or a combination of the both. He defines that hegemony is the subtle consent given by the masses of any population to the general course imposed on social life by the rulers. He further claims that in hegemony the power is mainly exercised via consent and the imposition of ideology.

For Gramsci, the concept of hegemony is about the capitalist society that is dominant classes control the working class and sub-ordinates through dominant values and ideology. Gramsci had developed these ideas in the context of early nineteenth century Italian culture, but these ideas are quite relevant in media studies. The conflict of cultural hegemony through media desires to be understood in order to grapple how the domination through propagation of values via media can be achieved.

Hegemony or Survival (1993) by renowned intellectual Noam Chomsky is one of the most thought provoking books that demonstrate how the United States has been adopting a grand imperial strategy with an aim to dominate the globe. Chomsky investigates about how the world is in a dangerous shape and why the ruling classes are willing to endanger the future of humankind. With his tact, Chomsky tracks the U.S. government's violent quest of full spectrum dominance and he brilliantly discusses about the manifestations of the politics for global control. He asserts that unilateralism, dismantling of international agreements and state terrorism come together to create hegemony which ultimately threatens existence or survival. *Hegemony or Survival* is a book that questions the ideas of hegemony and survival on moral grounds. These ideas can be considered with reference to media studies as Media has the power to generate dominant values.

In the path breaking work *Manufacturing Consent* (2008) by Edward Herman and Noam Chomsky questions decades' old criticism and research proposing a model that is propagandist in nature. They elaborate upon cases to explain further the behavior and performances of media. Their introduction revises the Propaganda Model and the earlier case studies, and the book discusses several other applications of this model. These cases include the patterns in which the media covered the transfer of the North American Free Trade Agreement and its result of Mexican financial downfall of 1994-1995. They focus on how media controlled and handled the insurgency against the World Trade Organization, World Bank, and International Monetary Fund during 1999 and 2000, along with the media's conduct of the chemical industry and their regulations. This book comes out as a powerful assessment of propagandistic model the U.S. mass media adopts and their systematic failure in living up to their impression as providers of the information that people need to know to have a sense of the world. This book enlightens the readers with the discussions on how they can understand the media functions in a radical new ways.

In the year 1982, Stuart Hall wrote an influential essay titled "The Rediscovery of Ideology: Return of The Repressed in Media Studies." With this essay he brings out a theoretical framework for a resurgent critical paradigm that question a long-standing tradition of media studies in terms of its influence on audiences. This paper deals with the historical and theoretical research foundations by drawing upon the outline of a new pluralistic discourse that gained dominance in media studies in the 1990s and early 2000s. He discusses the fall of the Berlin Wall, the spread of digital technological advancements and the fall down of social admiration toward elites. He suggests the renewal of pluralistic liberal ideas

and prompts ways to think and study media on ideological basis. The paper reflects upon what could be the means for the possibilities of resistance to narratives generated through mainstream media discourse.

“Ideology and Ideological State Apparatuses: Notes towards An Investigation” by Louis Althusser is one of the essays that appears in leading criticism anthologies. The essay offers an understanding of ideology from the materialistic point of view. Althusser claims that ideology not only exists in spiritual world of individuals but also exists in pluralistic institutions and it is necessarily situated in practical activities. Althusser argues that ideology has an insightful relationship with subjective experiences. He claims that the state as an institution operates on ideology and it uses certain apparatuses. These apparatuses, he defines as ‘ideological state apparatuses.’ He contends that the state has two components, first ‘repressive state apparatuses’ that include the army, the police and judiciary where the reinforcement of ideology is direct whereas second, the ‘ideological state apparatuses’ comprises of units with a class society such as churches, schools, colleges, offices and modes of communication. He asserts that the family life spheres can also be included in the realm of state as it operates to preserve and broaden an ideology that has an adherence to in the partaking in a class society. Althusser’s theory was developed for the French context but his ideas have fetched attention of research scholars of various disciplines including the media studies.

Jurgen Habermas has a great significance in the field of media studies for his contribution of major work titled *Structural Transformation of the Public Sphere*(1962).

Habermas deals with the ideas of the growth and decline of the public sphere by examining political, social, cultural and philosophical developments in France, England, Germany and the United States through a multi-disciplinary approach. He contends that the public sphere is shaped by the state and the private life of the elites. He historically traces the public and private in language and philosophy and tries to develop an understanding for both. He asserts that public and private realms are not separate. He argues that the interpretation of the public sphere shaped with the concept of "public opinion", which he considers with reference to the works of Kant, Marx, Hegel, Mill and Tocqueville. He claims the phenomenon of public sphere eroded because of the structural and economical changes that blurred the boundaries between the state and society which Habermas calls as the refeudalization of society. State and society actively involved in each other's spheres and the private sphere collapsed into itself.

Habermas asserts that the mass media is inexpensive as well as very influential. He states that media attempts to manipulate and create a public and to manufacture consensus. This is quite evident in politics in modern times as they exploit advertising and public relations. Public opinion can be highly manipulative and still can be critical. This book introduces to such complex relations of the private and public, highlighting dominant power dynamics.

The Media and Modernity: A Social Theory of the Media (1995) by John Thompson reveals the roles that communication media have played in the development of modern societies. He explains the understanding about the social impact of new forms on mass

communication and information dispersion. He traces the history of media since the advent of printing in fifteenth-century to the growth of worldwide communication networks. In this book Thompson addresses these questions by explaining a typical social theory of mass communication media and their impacts. He argues that the advancements in communication media have altered the spatial and temporal aspects of social life by creating new norms of action and interaction. The cost of this transformation is extensive and it is imposed on many aspects of social lives. By merging the sensitivities and vision to detail, the book tries to situatemedia studies to examine aspects related to the emergence, development and future of modern societies with reference to media.

1.4.3 Television Studies

Although called as an ‘idiot box’ by many, television is considered as one of the marvels developed by the humans. Today, viewing television and to talk about its various shows have become a social habit which significant population of the world practices. Television has become the part of popular culture across the world and has a significant inclusion in the academic discourses. Television has become a cultural instrument for promoting certain world views. Products as well as global or universal socio-cultural conceptions are easily and efficiently conveyed through television. It is considered as one of the major sources of entertainment and education for many. The television shows such as commercials, news, documentaries, sitcoms and cartoons affect people of all ages in different ways. It has had a significant impact on society. It has changed the life styles of the people and has become a major influence.

Unlike the print medium, which took centuries to influence the culture, the impact of television was immediate. It brought a radical change in the way people received information and understood the world by changing them from direct firsthand experience of life to the second hand or manufactured experiences on television that made people feel as if they themselves were experiencing the broadcasted content. May it be violence; emotional turmoil, 'identity' or 'civility', all could be sensed and sensitized from the broadcasted content on television. However, a serious retrospection and analysis of the content can reveal that this medium has not just had deep socio-cultural but also political impact on the populace of receivers in general.

It can be recalled that globally, television as a medium for mass communication was not so popular till the decades of 1940s and 1950s but the foundation of television started building in the 1920s. Moreover, like any other inventions, television was claimed for its propitious and optimistic purposes in the betterment of humankind. A Scottish inventor John Logie Baird demonstrated publically a television set in London in the year 1926. It was called as a televisor. Mechanical rotating disks were used to scan moving images into electronic impulses. These impulses were then transmitted by cable to the television screen where it displayed as low-resolution images using light and shade. It was in the year 1929 that the Baird model of mechanical television system was introduced to the public. The mechanical TV sets projected unclear images on a screen about the size of an inch or two.

Although started by John Logie Baird, the patent for television system was first issued on the 26th of August 1930. The patent for a television system was #1,773,980 on the

name of Philo Taylor Farnsworth. Farnsworth from Beaver, Utah, USA, produced the first television image at the age twenty. Farnsworth used cathode ray tubes to display the images. (2001) Even though, the mechanical television system, which scanned images using a rotating disk with holes arranged in a spiral pattern, had been demonstrated by John Logie Baird in England in 1920s, Farnsworth's model, scanning images with a beam of electrons, is considered to be the direct precursor of modern television. The first image transmitted through Farnsworth model was a simple line but with the gradual advancement in the quality of transmission, by 1936, over 2,000 television sets were in use across the world.

It is also noteworthy that the patent for television also included terms for the processes of scanning, focusing, synchronizing, contrast, control and power within the entire system of sending images via television. The terms focusing, scanning, synchronizing and contrast were related to the technology involved whereas the terms control and power were of cultural significance for the people and the content involved in using this medium of mass communication, whether they be the senders or the receivers. This was similar to that of Foucault's idea of 'power' relations which include two elements, the one who exercises the power and the one over whom the power is exercised. The two ends of which one end acts and the other reacts. Such a complex history has drawn significant research attention and in continuation would be some of the key works that scholars have produced in the academia of television studies.

The book *Understanding Television* (2016) by Andrew Goodwin and Gary Whannel offers is an introduction to some of the key issues of telecasting and its forms of broadcasts.

The authors examine a number of categories of the broadcasts like the news, drama-documentary, series, soap opera, sport and quizzes, and they discuss the features of the history of formalization of television, audiences and its future. The book brings out some key conceptual debates on hegemony in the contemporary phenomena of television broadcasting.

Complex TV: The Poetics of Contemporary Television Storytelling (2015) by Jason Mittell discusses the two decades in terms of new technologies, evolving viewership practices and the increase in genres and channels during the transformation of American television. Mittell offers a systematic study of the poetics for television narratives by focusing on the transformation of storytelling in recent years and how viewers read these improvements. With the investigation of key programs such as *The Wire*, *Lost*, *Breaking Bad*, *The Sopranos*, *Veronica Mars*, *Curb Your Enthusiasm*, and *Mad Men* the book traces the coming out of new narrative mode, emphasizing on issues like cultural assessment, viewers' comprehension, storytelling, authorship and characters. The author develops narrative theories which are specific to content and forms for television. The book justifies that television has become one of the most vital and important storytelling media in the twenty first century.

In their book *History on Television* (2013) Ann Gray and Erin Bell, deal with British history programming in the beginning of twenty first century and analyse the relationship between the academics and media practitioners. The authors claim that the history programmes that are nonfiction have flourished on television. The book is an interdisciplinary study of history programming in UK that recognizes and studies various

genres employed by producers and attempts to address the questions related to the production processes like their commissioning, marketing and distribution. They claim that history on Television has to consider the advancements in the media landscape and that has affected to a large extent to what history in general and whose history in particular is projected on television screen. With numerous case studies the authors outline the logic of historical outputs on television with reference to the role of historiography and media professionals like editors, producers, distributors and directors as the mediators of historical material. With the references to other European countries and North America the authors question if history on television, which are products of the interpretation of media practitioners, has the potential to replace academic historiography. Considering the representation or absence of diversity in the British cultural identity, the authors significantly enlarge the possibility of current scholarship on history programs on television. The book is an essential reading the researchers involved in the studies for representation of history on television.

Ben Calvert, Neil Casey, Bernadette Casey, Liam French and Justin Lewis brought out a book *Television Studies: The Key Concepts* in the year 2008. This book is a reference guide to television studies that has gathered huge academic interest in recent times. The authors cover the theoretical aspects such as marxism, feminism, semiology and others that has the potentials to shape the narrative and representation through television genres such as soap opera, news and science fiction. The book create pathways for understanding television, its content analysis, audience research, relevant social, economic and political phenomena like the ownership and social broadcasting policies.

Television Policy and Culture (1990) by Richard Collins, is a book that combines research with stimulating analysis and arguments on the content on television with reference to its culture. Collins stresses on the impact of television technologies and national television policies in the North America and Europe. He claims that the consequences of globalization, television news, documentaries, history and advancement in the content can be potential avenues in media studies. The book offers the conceptions of culture that are shaped through television which are in even further controlled and manipulated by policies.

Teleology (1992) one of the significant contribution of John Hartley in the field of television studies. The book deals with critical theory with reference to cultural studies for developing a critique of television broadcasting in the UK, USA and Australia. Hartley explores the cultural politics with the cases such as *Neighbours*, *Hancock's Half Hour*, *Dallas*, *Monty Python*, *Miami Vice*, *Beverly Hillbillies* and *Bonanza*. He considers the portrayal of truth and propaganda on television with the news, myths, drama and other genres. This book is an important source for researchers conducting case studies content on television.

Pierre Bourdieu has written an influential book called *On Television* (1996), translated from original French by Priscilla Parkhurst Ferguson. Bourdieu argues that there are invisible mechanisms of manipulation and censorship that determine the content on television. Bourdieu asserts how the ratings have transformed journalism and so is true with politics. Bourdieu demonstrates his concerns about the role of television in cultural positions and political impressions. At the core, he argues that TV journalism affect media culture with

their power to entice audiences. He contends that journalists will have to become moral and things like ratings, revenue and political pressures should not affect the processes of journalism. The book offers a strong critique on television journalism and the role of television in generating values.

Television Studies: The Basics (2010) by Toby Miller covers various research questions of television studies such as the broadcasting history, technology, institutions and ownership, content, genres and audiences. Miller offers an interesting introduction to the study of such influential medium called television. He examines significant theories and debates of production and reception of the content on television. He explores the history of the advancement in television over the years and tries to examine the role as well as the future of television. The book is becomes a beginners help to the researchers of TV studies.

Television, Globalization and Cultural Identities (1999) by Chris Barker is a very useful and engaging source for those interested in studying television. The book covers case studies on socio-cultural identities in the context of globalization and representation on media platforms. The volume is extensive exploration of keyissues in contemporary cultural studies that includes media, language, gender, identity, politics and globalization. Barker argues that television is one such platform that can be significant in the proliferation and the construction of cultural identities to that of language. Barker offers original case studies while providing vocabulary for media and cultural studies. The book is an essential reading for beginners to familiarize basic concepts of the interdisciplinary fields of media and culture.

1.4.4 Politics of Television in India

There have been numerous scholars who have dealt with the ideas related to the politics of broadcasts on Doordarshan. Some of the significant and notable works referred to, for this research project, are as follows:

Uma Joshi in her book *Textbook of Mass Communication and Media* (1999) has written about the medium of Television and the emergence of the channel Doordarshan. She has elaborated various aspects of the television medium and the policies associated with the broadcasts on Doordarshan.

Arvind Rajagopal is considered to be one of the most acclaimed critics in the field of media politics in India. Rajagopal with his books such as *Politics After Television: Hindu Nationalism and the Reshaping of the Public in India* (2001), *Indian Public Sphere: Readings In Media History* (2009) and *Media and Utopia: History, Imagination and Technology* (Co-ed. Anupama Rao, 2016) have dealt with serious questions on media and history along with their linkages with consumerism and power politics. These works make him a major figure to be referred to, for research in the Indian media studies.

Politics After Television (2001) dealt with the questions of religious proliferations with reference to the religious content on television. The book claims that it was television which had a pivotal role in the religious movements representing the newer possibilities of power politics at the same time it was more inclusive and authoritarian. Concurrently, the

book offers a study that analyses how the historical context of religion made an impact on the fabric of Hindu nationalism.

Indian Public Sphere (2009) inspects the manifestation of the Indian public sphere and its relationship with politics, society and culture. Rajagopal reviews a wide variety of communication media causative to the development in the mass communication aspects of oral, print, radio, television, cinema and internet. The book offers a demonstration about the mediations of the media in the formation of social processes and they can be understood with historical dynamics. The book explores a wide range of historical and political mediations that structure such imaginary spheres called public/private spheres.

Media and Utopia (2016) reacts to the social crisis by examining their linkages between media and political imagination. The book questions those spaces that are historically represented via media and attempts to analyze the state of affairs that made them potential utopian spaces. The book offers non-western histories of techno-politics and enlightens about the perceptions on the interaction between social forms, everyday life and utopian possibilities.

The book *Satellites over South Asia Broadcasting, Culture and the Public Interest* (2001) by William Page and David Crawley offers a historical overview to the region's development in the infrastructure for television and also offers information on aspects of news broadcasting. Page and Crawley focus on the liberalization period that affected Indian marketplace and the import of communication technology to the Indian subcontinent. The

book analyzes Satellite over South Asia, and more specifically on India's and culture cross border. They provide with key historical moves that changed the face of south Asian media in the eyes of the world. They assert that there were three significant developments that reoriented south Asian media; first, the end of communism, second, the increase in the number of mergers in global market and third, advancements in communication technology.

Screening Culture, Viewing Politics: An Ethnography of Television, Womanhood, and Nation in Postcolonial India (1999) by Purnima Mankekar is an ethnographic and textual work that sketched the state's purpose in using the medium of television to create a modern nation and impose notions of family and womanhood. The book also tries to establish television's close interaction with newly formed middle class in Indian. The book becomes an important reading in the academic field of media studies in the context of Indian television.

Nilanjana Gupta investigated and with western theoretical perspectives on television studies in India in her book *Switching Channels: Ideologies of Television in India*(1998). In the book, she addresses some of the fundamental yet significant questions on the role of television in the social formation of family, home and individual. She also deals with the question on how television can shape communities and their life patterns with the content on it. These are some of the social issues that Gupta dealt with in the very initial period of the academic field of Indian television studies. Examining the history of television in India, the book analyzes post-independent India's interaction with modernity.

SITE to INSAT: Challenges of Production and Research for Women and Children (1986) by Binod C. Agrawal and Arbind K. Sinha assessed the roles of The Satellite Instructional Television Experiment (SITE) which is also considered as perhaps the most important experiment carried out on human communications. An important result of the SITE was the Indian National Satellite transmission system (INSAT) could be established. It was thought that the research based on it be documented and in return it would help to make better decisions in the direction of broadcasting technology and content. The book focuses on the planning aspects of SITE and their moves for a programme matrix meant for women and children, which are two essential components in the audiences in the INSAT domain. This book is a collection of the research papers, presented at a Seminar in October 1984 at Ahmedabad. The content of the book opened avenues for collaborative work between ISRO-UNICEF, Individuals, non-government organizations and voluntary firms. The book directs about certain significant guiding principles for the production of children's TV in India. The papers in this volume are classified into three broader categories such as research, production and management and utilization.

Also, the book *Television in Kheda: A Social Evaluation of SITE* (1981) by Binod C. Agrawal and M.R. Malek assisted by Madhu Patel analyzed the leaps that India took in development of mass media, especially television at national and regional levels. One of such efforts for development was at regional level called as Kheda Communications Project (KCP) that meant for education and development. This book provides an analysis of the outcome of television on the rural viewers of Kheda region in Gujarat. The book demonstrates observations that claim the programmes of KCP raised awareness in farmers

and workers associated with on agriculture, animal husbandry and poultry. The book also contends that the KCP created certain desires in farmers to adopt newer practices and raise consciousness about the accessibility of infrastructure for development. The key role of TV is highlighted through essays that stress on raising the awareness of viewers for higher expectations from the possible amenities and initiating empathy and a sense of efficacy among the viewers. The book is a kind of report of the processes and outcomes of KCP.

Television in India: A Sociological Study of Policies and Perspectives (1987) by Rabi Narayan Acharya is book on television and its impact on Indian society. This book explores the emergence of television in India and assesses television as a powerful mass medium during the sixties and seventies. Acharya claims that the entire idea of communication for development approach had a major impact on the new technological developments for communications in developing countries. He states that this led to blanket import of communication technologies from developed countries. He claims that there was an uncritical adoption of unfamiliar hardware and software with sheer disregard of regional needs. This created problems of dependence on Western countries. The book offers a vivid report on the recommendations and guidelines made by various committees that were appointed to create frameworks for interlinking communication and nation.

One of the most informative books on the processes of the development of television in India from an insider's perspective is *Doordarshan Days* (2005) by Bhaskar Ghose. Ghose was employed under the Indian Administrative Services since 1960 and retired after thirty-six years of service. He held various posts under the Indian civil services including being the

Director General of Doordarshan under the Ministry of Information and Broadcasting. The book narrates Ghose's beguiling honesty and distinguishing humour in his struggle to revolutionize the public television in India. The book is a record of the history and culture of television in India. Ghose shares his experiences with Doordarshan and his position of the Director General of Doordarshan. He recounts how Indian state took initiatives for technological enhancements and production of programmes on diverse Indian culture for telecasts.

Entertainment-Education: A Communication Strategy for Social Change (1999) by Arvind Singhal and Everett M. Rogers focused on the history and growth of edutainment in India. The book takes over from the education-entertainment dichotomy for television in India. The edutainment approach focuses on communication as a well designed process implementing a message to both entertain and educate increasing audiences' knowledge. The book offers an analysis of various entertainment formats such as soap operas, feature films, chat shows, animations, comics and theatre exploiting mass communication mediums in various countries to endorse messages about educational problems. This book demonstrates an impartial state of the entertainment-education strategies classifying ethical and other problems that are created in the efforts to bring social changes.

Robin Jeffrey in his essay "The Mahatma Gandhi didn't like the movies and why it matters: Indian broadcasting policy, 1920's-1990" deals with the ideological and structural fundamentals of Indian broadcasting policy since the 1930s to 1990s. Jeffrey argues that the collapse of Indian state to exploit radio and television for economic and social development

routed from three ways. One, the restraining policies inherited from the British, two, the Gandhian national movements, and three, the 1947 partition fear. Jefferey claims that the policies and institutions found in the 1940s and 1950s shaped Indian broadcasting in the next forty years and have been significantly subverted only after the 1992 liberalization. He argues that the state ideology had a deep impact on the broadcasts. The essay is an extract from the book *Television in India: Satellites, Politics and Cultural Change* by Jefferey's student Nalin Mehta.

Television in India: Satellites, Politics and Cultural Change (2008) covers various issues on the post Satellite television communication period. Mehta in this volume touches upon various issues raised for the medium of television in India. He argues that the appearance of television news networks have greatly widened and strengthened the conscious Indian democracy. He claims that the national television network created a national market and gave access to consumer middle class crossing the regional, cultural and economic boundaries and diversities. This book offers an understanding on how India placed itself in the global market and how music channels played a role in transforming Indian audiences into global audiences. The author mainly talks about the Indian music television and how it made India global. He claims that a better understanding of audience can be achieved if the study approaches the content from its social and historical context. He also focuses on the processes of globalization and the role of media in it. The book enlightens the readers with social, historical and political relevance to the media operations.

Also, the book *India on Television* (2008) by Nalin Mehta traces the development of satellite television in India and its role in bringing major changes in political culture, the state policies and the communicating the ideas of nationhood. Tracing the relevance of the west in the development of television in India, Mehta focuses on the emergence of news channels on satellite cable television. Mehta demonstrates how live television used the advanced technology to enter the nodes of communication that led to the formation of rural and urban impressions which altered politics and variety of identity formations in major ways. Nalin Mehta's books become significant contributions in the field of media studies particularly in the Indian context.

Gandhi Meets Primetime: Globalization and Nationalism in Indian Television by Shanti Kumar assesses the cultural imagination of national identity that have been transformed with the rapid growth of satellite and cable television in India. The book offers a wide range of criticism on media forms such as legal documents, historical archives, television programming, policy statements, academic writings and journalism. Kumar asserts that India's national identity is apparent in the discourses based on empirical sources. He fragments the impressions of Mahatma Gandhi as the Father of the Nation on state-sponsored Doordarshan network. Kumar analyzes print advertisements to figure out the reforming status of the television as a cultural unit in India and evaluates publicity and promotional materials to sketch the role of media in the discussion of electronic capitalism. The empirical evidences and theoretical analysis within the book enlightens about the approaches like media studies, cultural studies, post structuralism and postcolonial criticism. The book becomes an important reading for the researchers of Indian television.

Mediamaking: Mass Media in a Popular Culture (2006) by Lawrence Grossberg, Ellen A. Wartella, D. Charles Whitney is a pilot study of mass media and its position in popular culture, assessing various media such as newspapers, books, magazines, radio, television, film and their interactions with culture and society. The authors assert that every medium has a significant connection with the other and mass communication cannot be considered distant from the other institutions in society and social lives. The book explores a range of ways in which the media are involved in shaping and social identities and consciousness including the economic, cultural, social, institutional and historical aspects. The book is a guide to the beginners of research in mass media with the cultural studies approach.

National Media Policy (1996) by V.S. Gupta and Rajeshwar Dyal is an anthology of research papers presented at a seminar organized by Asian Mass Communication Research and Information Center (AMIC) in collaboration with FES, during the last three years. It is hoped that this endeavour would be useful for all those interested in the areas of media policy, freedom of airwaves and development issues.. The essays discuss various significant moves taken and policies made by the Indian governments during different phases of time in history which had a role in moulding culture. Also, the books by Gupta *Media Policy and Nation Building: Select Issues and Themes* (1996) and *Communication Technology, Media Policy and National Development* (1999) discuss the growth in media especially the satellite communication in India. The book touches upon issues that question the proliferation of media technologies that brought significant changes in social and cultural spheres of human lives and activities.

Media Policy and Nation Building expresses deep concerns on rapid commercialization of the media and negligence towards the well-thought opportunities that could have been utilized for nation building. The book makes passionate requests to the policy makers, academics and media practitioners to ponder upon the ways to adequately exploit media for public action and generating rational mindsets in social domains like gender, empowerment, education, literacy and environment. Gupta tries to enlighten the readers with the extensive study on the media policies devised by the governments and their proliferations. The book also includes incorporates the judgement of the honorable Supreme court of India for the Freedom of Airwaves, journalism and the consequences of the new information culture in the country. This book offers a thorough understanding for the scholars working on the areas of mass media communication and journalism.

Communication Technology, Media Policy and National Development offers serious discussion on the information revolution and its social implications which a was the result of ushering technological media advancements. The book claims that the commodification of information has led to serious emerging issues that need to be addressed. Gupta has divided the book in three sections that discuss on communication Technology, National Media Policy and Nation building respectively. The book offers academic discussions on various issues associated with information revolution and its social implications in India, media policy, Prasar Bharati, broadcasting bill, press council of India, foreign press, rural development, media practice with reference to National Unity, literacy, education, environment and women empowerment. The book has a unique way of looking at the media practices with an emphasis on nation building and shifting paradigms of development. The book is an

insightful reading to confront the media and update on contemporary viewpoints on various emerging issues.

Deepa Dhanraj, a well known activist and filmmaker wrote an essay titled “Critical Focus on Doordarshan Soap Operas”, which appeared in the book *Whose News? The Media And Women's Issues* (1994) by J. Ammu and K. Sharma. Dhanraj, analyzes the teleseries that appeared on the state owned media Doordarshan during the mid-eighties particularly those series that were women centric. All these series were produced and planned by the Doordarshan national channels, particularly at some point in the period when sponsors and advertisements came into Doordarshan. The critique begins with women's social and personal lives in Indian societies. The book she explores the content with reference to the national program of women's job quota. Dhanraj points out that, power relations are deeply rooted in the realm of institutions. She argues that the media's focus is always on the middle class, upper-caste and educated women. Also, she states that the goal of Doordarshan, indirectly that of the state, is to transmit an ideology "based on middle class assumptions.” She focused her analysis on Doordarshan tele-series such as. *Air Hostess, Adhikaar, Aur Bhi Hain Raahein, Kashmakash,,Udaan, Stri* and *Swayamsiddha*. The said series deal with women's issues and their fights to progress their social and professional lives as employees, divorcees and activists. The book is an important reading for scholars doing research on television content with reference to the historical context.

A scholar Twinkle Dasari from EFLU Hyderabad has worked on the adaptation of *Malgudi Days* with the Roman Jakobson's idea of intersemiotic translation for her M.Phil

thesis “Examining the Discourse of Inter-semiotic Translation: A Comparative Narratology of Selected Episodes of *Malgudi Days* with their source Texts” (2010.) This work also lacks the clarity of insights for the processes and the historical period that could have shaped the adapted work.

1.4.5 Literature and Nation

Imagined Communities: Reflections on the Origin and Spread of Nationalism (2006) is a thought provoking volume by Benedict Anderson. In the acclaimed work Anderson studies the spread of nationalism over the globe and the creation of imagined communities. He explores the processes that create communities through the territorialization on the basis of religious faiths. He also asserts how the decline of dated kingship, the interface between capitalism and print, the progression of vernacular languages and the changing conceptions of time result into imaginary boundaries. He demonstrates how the concept of nationalism, which initially was an ordinary phenomenon in the US, was adopted by the imperialists and the anti-imperialist in Asia, Africa and Europe. He asserts the complex role of colonialist mindset develops nationalism and also analyses the processes through which the nations claim and imagine themselves to be better civilized and older than the others. The book is a significant source for researchers engaging with the questions of nation and nationalism.

Partha Chatterjee in his book *The Nation & Its Fragments: Colonial & Postcolonial Histories* (2007) looks at the inventive and influential results of the nationalist imagination in the continents of Asia and Africa. He claims that Asia and Africa are not positioning themselves on the basis of their own identities but only on the basis of their differences with

the nationalism as thought by the West. Chatterjee asserts that the nationalists divided their cultures into material and spiritual realms. He contends that these nationalists risked by making early claims to the spiritual spheres represented by their religion, caste, women and peasants. Chatterjee demonstrates how middle-class elites initially imagined the nation into being in the spiritual dimension and then used it for political contest, at the same time trying to normalize the aspirations of the marginal groups that define the spiritual sphere. Using the Bengali source and drawing examples specific to India, Chatterjee contributes a book that is theoretical in nature that discusses nationalism and modern post-colonial nation state.

Another significant contribution by Partha Chatterjee is the volume *Empire and Nation: Selected Essays* (2010). In this anthology, Chatterjee expresses his wide-ranging thought on nation and the surrounding politics. He examines the occurrence of postcolonial democracy and tries to establish the constraints for research in politics. The volume has collected essay that deal with the modern dilemmas in political scenarios. The critique has the potentials to influence contemporary political thought on nation, empire and nationalism.

Meenakshi Mukherjee, a well-known critic through her works *Elusive Terrain*, (2008) and *The Perishable Empire* (2010) have dealt with the questions of ‘nation’ and ‘nation hood.’ She has extensively worked on the role of fiction in the narration and imagination of a nation. She has written a number of articles like “Divided by a Common Language”, “Locality of Culture”, “Anxiety of Indianness”, “Narrating a Nation” and others that have dealt with the questions of ‘nation’ with reference to the novels in Indian writing in English. *Elusive Terrain* brings such questions together in thirteen essays addressing varied issues

related to literature and culture in modern India. The concerns expressed in the book are too complex to be labelled smartly. Mukherjee attempts to explore how cultural memory is selectively reclaimed and considers conception like postcolonial and postmodern to locate how ideas travel across language and region. In her book *The Perishable Empire*, she provides fresh insights in the literary domain of Indian writing in English. She traces the roots of such writing from the 19th century to its irregular development to the 20th century till its worldwide perceptibility.

Notable scholars, Akash Singh Rathore and Ashish Nandy edited a book *Vision for a Nation: Paths and Perspectives* (2019). The book deals with the key questions on nation and nation building in the context of Indian sub-continent. Nandy and Rathore bring together India's foremost intellectuals, academics, activists, technocrats, professionals and policymakers to present a deep exploration of these issues. The book backs a plural, inclusive, fair, equitable and flourishing India that is dedicated to individual self-esteem as the foundation of the harmony and vibrancy of the nation. The book provides an alternative narrative to bring forth the centralities of a progressive, deeply plural, optimistic and inclusive India. The book can be useful to the researchers interested in contemporary Indian politics, media and journalism, modern Indian history, law and sociology.

A notable scholar Makrand Paranjpe in his book *Making India: Colonialism, National Culture, and the Afterlife of Indian English Authority* (2012) traces the significant historical period during 1800 to 1950 that has a great role in the making of modern India and its valuable contribution to India's intellectual and cultural history. Paranjpe claims that writing

in English reformulated Indian society. Through investigating the lives and works of key figures that had roles in the making of contemporary India, the book assesses the interaction between British colonialism and Indian traditions. It also analyzes how the use of the English language aided to mould Indian modernity as result giving rise to a distinctively Indian side of liberalism. The author demonstrates the struggle for India not only with British colonialism and imperialism but also with itself in the past. He recalls the social and religious reforms that place the foundation for the formation of modern Indian state with advocacy and inclusion of English native voices. Integrating the idea of language, culture, politics, and literature, the book adds more to the understanding of a nation in the contemporary times.

Another important idea related to nation that is ‘nation as brand’, has been dealt with and discussed in a book called *Nation branding: Concepts, Issues, Practice* (2008) by Keith Dinnie. The book offers a novice discussion on how and why nations are embracing the phenomenon of brand management. Dinnie attempts to explain how the notions and methods of branding are and can be adapted to the context of nations in comparison to the usual context of products, services, or organizations. Many concepts that lay their foundations in brand management like the brand identity, brand image, brand positioning, and brand equity, are reordered in the domain of nation branding and their practices. Nation branding is the way through which the nations compete on a larger global scale. Current practice in nation branding is examined and future horizons traced. The book provides an original conceptual framework and models for nation branding with a rich range of international examples of nations such as Japan, Egypt, Brazil, Switzerland, Iceland, and Russia. Coherently structured and first of its kind the book is an essential introduction to image and brand management of

nations for both students and researchers interested in questions related to nation and its image via various platforms.

From the review of literature, it can be figured that there is a research gap between the studies done for the medium of television and the studies that focus on the literary adaptations for television. This study and the related research would benefit to various perceptions for research on Doordarshan programs or adaptations done for television. Ultimately, it would lead to the learning about the media culture and its surrounding communities. These types of projects will allow, utilizing the television adaptations, to analyze socio-historical and socio-political conditions. Moreover, the content generated from this project can benefit the planning or doing new research in the field of Media Studies, Comparative Cultural Studies and Adaptation Studies in the Indian context. There have been number of research articles and blogs on the critical appreciation of the texts *Malgudi Days*, *the Discovery of India* and *Kimball Ravenswood* but there is hardly any corpus on the analysis of their adaptations especially with the theoretical framework of comparative cultural studies and with the research model ‘refraction.’ Prior studies have theorized the practice of adaptation but it is confined to the western context. These contributors have defined the practice, the process and the products of adaptations but adaptations in the Indian context are yet to be fully theorized. The well-known theories of adaptation are either in the western context or are mere generalizations for adapted works. So far the theorization of adaptations, whether in the western or Indian context, has focused mainly on films and theatres while the theorization of television adaptation has not been done much.

