

## **Chapter**

### **6**

## **Conclusion**

### **6.1 Summary**

Broadcasting has always been widely acknowledged round the globe for its being a powerful tool for cultural and social transformation. Also in the Indian context, content broadcasting has been deeply influenced by public interest and developmental goals. However, the current thesis testifies that certain shows may or may not have a larger intention for social change but has clear intentions to use the popular medium of television for establishing possible stereotypes with regards to adaptations presided over by ideological, poetological and linguistic constraints inclined towards the adherence and compliance with the ruling class.

The thesis focused on achieving the research objectives and on responding to the research questions as proposed before the commencement of this research project. The five chapters afore have attempted to work upon the research goals and questions vis-à-vis the given primary sources using the conceptual notions of patronage, language, poetics and manipulation of fame individually as defined by Lefevere. The thesis has five chapters and incorporated are evidence based analytical discussions of the primary texts keeping in view the theoretical ideals. The research conducted makes it even complicated with the intervention of the questions that emerge from the discipline of media studies in general and the popular medium of television in the Indian context, in particular.

As also discussed in the first chapter, by the late 1980s when the three primary target texts for the current research project were broadcasted, Indian broadcasters had shown unprecedented volume of content to regulate the industry of television and its audience. Therefore, how television as a medium works in society, is the primary focus with respect to adapted literary texts for their significance, roles and functions in the particular Indian period of their appearance on the plane of television. It is tough to debate on the rhetoric for the role of media in setting national socio-cultural patterns; especially when it is shaped by policy makers for a specific public perception. P.P. Ghosh in his essay “Disinformation and Market Forces” (1996) states that the information which was previously considered as sources for knowledge, enlightenment and wisdom, are now thought to be sources of power. He also argues that although information tries to empower, the wrong or incorrect information can make receivers susceptible. Consequently, media as the source of information especially for the national notions can intrigue inquiry of its relations with regards to the use of literature to yield power. Hence, this thesis focuses on the transformational processes of the adaptations done from the literary pieces and the role of media, ideology of makers and the class of people involved in the public domain of broadcasts. Doordarshan, as a channel, though a ‘state apparatus’ however, cannot be forgotten for its pioneering efforts and still remains till this day as the only public and not so a commercial network through which not just television viewership was made possible for Indian countryside but also represented India’s culture and its causes. Therefore, the current thesis focuses on the primary and the core research objectives that understand these complex media and literary content related aspects significantly.

One of the research objectives was to fill the research gap between the fields of translation studies and adaptations done for television in the Indian context. The thesis is a demonstration for an analysis of Indian monopolized state television texts adapted as translations from a theoretical model of 'refraction' by Andre Lefevere which is thought to be a quintessential work of the scholarship in translation studies that was produced during the cultural turn. This thesis apparently bridges these fields of research that enables to engage intellectually on various aspects that are related to adaptations and audio visuals and translations that are often more related to inter-lingual translations. As stated in the review of literature, analysis of adaptations as 'transmedial' translations have been done in the western contexts and the television shows as translations have still not grown its popularity for research in translation studies. This thesis would be a specimen of a study that regards the interdisciplinarity of fields such as adaptation and translation to relate former to latter or vice versa.

The two of the few other objectives of the thesis were to read and analyze the TV adaptations as refractions vis-à-vis its constraints and to develop 'refraction' as a research tool for analyzing TV adaptations in the Indian context. The analysis that has been carried out in the light of the refraction model has become an important source of information for witnessing the reconstruction of primary target texts as the it is quite evident that the primary target text adopted ideological and manipulative patterns to add or to omit content that is regarded on the name of the source texts. The significance of this theory lies in the systematic perspective derived from the factors that may influence or affect the reproduction process during adaptations. Within this framework, extensive work can be done for historical

and political activities, and through such case studies, it is possible to specialize in historical researches. It thus enables to situate understandings about the period, literary movements and political ideologies of the people involved during the period of late 1980s. Interpretations are drawn based on the theory of refraction that has enabled to provide important insights into the nature of the literature, as opposed to the discussion of loss, profit, and equivalence in the adapted texts as it made the research to focus on stressing themes, prominent motifs, the additions and omissions of content for specific political purposes. This is an interesting alternative perspective that allows adaptation to be considered and analyzed in terms of the various constraints that may govern it. Analyzing such constraints for reconstructing texts in different media in the context of social history reflects particular ideology and working styles of a particular society in a particular historical era, and ultimately provides insight into the relationships between literature and history. The thesis will perhaps become a significant work to understand how interpretations can be drawn for transmedial adapted texts situating them in a historical period dominant by certain state and creative players and the intervention of their ideologies in the reproduction of the adapted texts.

The other objective of the thesis was to analyze the role of these adaptations in constructing and deconstructing the ideological notion of ‘nation.’ The thesis here not only tries to locate the understanding of the role of these texts on the national yet popular medium of television but also tries to dig deeper to understand the role of these adaptation in generating the impression of ‘our’ nation. Benedict Anderson in his book *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (1983) puts across a proposition for the idea of nation that “it is an imagined political community and imagined as

both inherently limited and sovereign. It is imagined because the members of even the smallest nation will never know most of their fellow members, meet them or even hear of them, yet in the minds of each lives the image of their communion. Communities are to be distinguished, not by their falsity/genuineness, but by the style in which they are imagined.” In the essay "Introduction: Narrating the Nation" by Homi K. Bhabha in his edited volume *Nation and Narration* (1990) states that “the idea of the nation as a continuous narrative of nation progress, the narcissism of self-generation” cannot be denied. Also he adds that “the cultural temporality of the nation inscribes a much more transitional social reality.” Partha Chatterjee in his book *I Am the People: Reflections On Popular Sovereignty Today* (2020) states that the idea of an ‘integrated nation’ came to emergence merely from the time during the middle of twentieth century and consequently led to a national movement for Independence by the Indian National Congress in the forefront against the British rule.

The thesis with its five previous chapters, tries to affirm and establish, especially with regards to the three target primary texts which are adaptations of well-known literary pieces that the ideas of national television, ‘nation’, national language and the dilemmas of tradition and modernity were points in the agenda of the ruling class for the broadcasts. The television shows are more of the individualist practices that negate the pluralistic patterns which are the very essence of India and thus probably do not achieve the educational and social inclusive goals of the television. However, the initial goals of educational television for development also play a role as all three texts, though ideological influence, try to educate and establish some possible national, social and cultural identity narratives for totally naïve and uninformed audiences. In this regard, it was also observed that the broadcasts with the state

intervention broaden the possibility of expression and television programming for all sections of Indian society, especially for the vulnerable people. Moreover it was one the TV shows that created a culture of TV viewership with an aim to achieve national identity and promoting modernization. It appropriately achieved these goals as it portrayed certain identities with the geographical region of India leading to unitary nationalism on the imaginary plane of Television. These shows tried to provide a rationalization that puts across the class of 'people' as already a part of the concept for nation to further fit the class of 'people' into the European notions of populism.

A close examination of historical and political context of the literary motifs, symbols, narrative devices employed, suggest that the production of these selected target text shows involved conception of nationalism sentiment and Indian culture vis-à-vis modernization processes. Needless to say that political events and historical periods demanded an acceptance of the motives based on ideology, poetics and language. Moreover, this can be claimed through the contextual evidences gathered from these adaptations but also regarded the ideologies not just of the ruling class but also the ideologies of the directors and producers. It is quite evident that the adaptations of the primary sources had considered all the constraints presided by the people involved in its production proving it to be specimens of refraction. These three TV shows represented the post-colonial decolonizing ideology that attempted to uproot colonial façade and brought Indian cultural legacy. It aptly catered to the need to decolonize the Indian mind and establish the glory of Indian culture, language, values, myths, literature and writers. The Doordarshan channel through such adaptation ultimately led to create a national stage for Indian literature and its textuality. And the literary

adaptations dominated the creative arts of filmmaking for TV which could reach every corner of India defying the effects of colonialism. Not only was it instrumental in spreading the government's idea of decolonizing

One of the objectives was also to locate the role of refraction in manipulating literary fame of the people and authors of the source texts. The current study envisioned to explore such strategies adopted in the adaptation processes that could generate entirely new impressions of the creators and the source writers. Of course ideological recreations have the power to manipulate content at the same time they have the power to bring changes in popular existing impressions to an altogether a new impression or value addition also. According to the analyses and study of the primary sources, significant changes are witnessed with the ways in which the fame of creative artists are manipulated within a society which was in phase of shifting value systems and advancing technological changes in their daily lives. Moreover, other individualistic values of the creators are also highlighted to a large number of receivers through popular medium of TV and subsequently the perception of people lives. Of course it cannot be neglected as also discussed in chapter two about the status of the target text creators that they got a new medium to explore. Shankar Nag, Shyam Benegal and Ketan Mehta were established and well-reputed directors from the already existing film industries. Their reputation of film direction got an enhanced impression of not just directing films but also for television, a medium which is supposed to be dealt with very carefully as it involved political bigwigs in the process of making and receivers as the larger masses of not a very old independent country India.

The current assessment of the primary sources indicates the value change in the perception of the writers and directors. The study shows that fame, financial success, plus other individualistic values such as achievement gained significance. The manipulation of fame here can be classified into two categories. One, the fame as a state of being glorified or getting a platform that adds to the artistic value perception; and two, a state of portraying as an artist of totally a different a genre or perception unlike the popular. As the process of media exposure corresponds to the reception culture, there is an increased visibility of the creative folk on national television.

Thus, ideological manipulation in the translation of literary texts in the 1980s period involved rewriting a literary works, which led to the appearances of completely different writings, modified according to ideological requirements. In other cases, undesirable elements, such as religious contexts or other elements in the texts broadcasted on Doordarshan did not correspond to the state ideology, were adapted from the texts and glorified certain texts and authors. According to this thesis, the manipulation strategies used in the translation of these literatures are not limited to those just identified. Further, comparative studies are needed to understand and investigate other possible strategies and the proportion of the phenomenon on local and global scales.

The target primary shows were significant in establishing the literary fame of Narayan and Nehru in particular as they reached to the large section of Indian population who could not read and understand English. Also, these shows were instrumental in creating certain impressions of the directors especially to that of Benegal and Mehta for their new ways of television content generation unlike their style of directing movies. Of course fame



addition was done in the case of Shankar Nag who could create such piece of work names *Malgudi Days* for television. These shows had the power to influence the target society and encourage the national literature. It ultimately helped in preservation of the source works now which are thought to be Indian classics. Moreover, they played a valuable role in bringing the Indian audience in front of TV sets creating some kind of unity through shared emotions within the groups of society. Driven by the ideological constraints of course the content was manipulated by the adapters which in return created manipulate images of the authors and directors.

## 6.2 Research Findings

The research project attempts to deal with questions if there were there any ‘selection’ and ‘adaptation’ policies? or Why were particular literary works selected by the patrons for TV adaptation? To answer these questions, the theoretical approach chosen here is of Patrick Cattrysse. Cattrysse in his essay “Film (Adaptation) as Translation; Some Methodological Proposals” (1992) proposes a systemic model for analyzing adaptations. He concludes that there are policies such as ‘selection’ and ‘adaptation’ for reproduction of literary text. He contends that adaptations have functions within the socio-cultural and cinematic context and these functions have relations with the ‘selection’ and ‘adaptation’ policies.

*Selection Policy:* The ‘selection’ policy depends mainly on the creative artists who would wish to recreate the work literature with respect to the ‘media policy’ governing the public television. This might include the importance given to books or literary prestige of

authors depending on the quantity or quality of their literary work. So the selection is done more so for the cultural emancipation of existing works which were appealing socially, morally and creatively to the makers involved in the reproduction.

Apparently, Doordarshan during the early 1980s invited creative directors and producers for making TV series but the late 1980s literary works selected for adaptations mainly were to publicize and glorify the native authors. Except the stories by Leo Tolstoy and Anton Chekhov for *Katha Sagar*, no literary pieces written by foreign authors were adapted. The selection policy here could have been the publicity and promotion of native literature and ultimately glorifying their authors. This move can be thought to be as a part of the entire decolonization process. The shows had not been broadcasted without any political consent. These authors of the adapted literature such as Jawaharlal Nehru, R.K. Laxman, R.K. Narayan, Bhisham Sahni, Sarat Chandra Chattopadhyaya and Madhu Rye had ideologies more close to that of Gandhi, indirectly the Congress party. Ironically, the Hindu texts like *Ramayana* or *Mahabharata* or even *Vikram Betaal* which had no relation with the media policy, still were broadcasted. It can be claimed that Doordarshan even though, having its media policy set by the government did not achieve its objectivity.

*Adaptation Policy:* The ‘adaptation’ policy seems to serve as constraint for the process of adaptation. This may take conceptualization for modification, addition, substitution, permutations, structuring the narrative and other aspects such as acting, staging, costume, lighting, photography, pictorial representations, music etc. This process may consider the models and conventions of filmmaking for the popular medium of TV. Entire poetics of TV goes into account as the medium changes totally. It has to consider the

limitations of TV as compared to the art of filmmaking. Language of the target audience also becomes a key issue in translating the literary works for TV as the adaptations have to reach the audience in a language they understand. Polemically, Hindi was always regarded as a language which was known to all and this probably was also considered by the Indian National Congress. All the adaptations including *Malgudi Days*, *Ramayana*, *Vikram Betal*, *Mahabharata*, *Mr. Yogi*, *Shrikant*, *Katha Sagar* and others were adapted in Hindi and not in the language of its source. No wonder with the passage of time and the realization of the language barrier of target audiences, Doordarshan has channels in almost every language which is in official languages' list of India. Moreover, now it also has channels in the dialects of different regions of India.

Selected characters from different adaptations had significant roles unlike their original texts. These characters were adapted in ways that they became the representatives of the visual narratives. Music for all the series and illustrations were introduced. The adaptation policies would have been made with regard to the thought that the target culture was already into watching films because film as a popular medium was already established and well received. By 1980s, film was a forty years old medium for Indian audience and by then it had flourished according to the taste of target audiences.

The 'selection' and 'adaptation' policies work in tandem at the level of creative artists or the makers for TV per se but it cannot disregard the 'media policy.' If in case it surpasses the media policy it will have to face consequences depending on the type variance from the media policy of the government. However there were no set norms for TV series but

Doordarshan had the patronage and the censorship of the shows that appeared on it. It had the authority to select or reject the proposals made by the creative artists. The ‘selection’ and ‘adaptation’ of any literary work has to meet the ideological requirements of the channel or the media policy per se. So it can be claimed that ‘media policy’, which is ideologically shaped by the party in power, of a country has a larger influence on the both the ‘selection’ and ‘adaptation’ policies. These policies have their own importance but cannot do away with the media policy of the governing state because the created product for TV goes for scrutiny to the public service agency and depending on the product’s political and ideological viability, it is either broadcasted or referred back or even rejected.

*Media Policy:* Even though Cattrysse does not make any mention of the ‘media policy’ in his article but in the Indian context of public television ‘media policy’ plays a vital role in the broadcasts on TV. To understand the significance of shows on public TV ‘media policy’ made by the government cannot be neglected. As Doordarshan was working under Prasar Bharati, a government agency 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) A report of Ministry of Information and Broadcasting (1995) stated that the objectives set for the medium of Doordarshan 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. The objectives for the broadcasts on Doordarshan can be considered as their media policy.

Unfortunately, when we refer to the literary adapted shows during 1980s we understand that it has failed to implement any of these objectives. Ironically, it portrayed contrasting images on TV from the objectives set for broadcasts on television. It could only bring out shows which were more near to the psyche of the middle class- upper caste Hindu Indians neglecting the heterogeneity of India. One of the research questions of the projects was to check if there was an ideological nature of the image of nation and society constructed by these adaptations. It can be inferred that the ideological nature of these shows can be related to the key theoretical concept that testifies its prominence in the much of the research works including, the current research, which focuses on the aspects of ideology with regards to media is 'hegemony.' Antonio Gramsci a Marxist from Italy chiefly wrote during the 1920s and 1930s (1971). He elucidates that the idea of hegemony is strongly related to the other vital notions such as power, culture and ideology. He emphasized that the ruling class can maintain their power either by force or by consent or even with the combination of both.

The ruling people with the use of force need various the professional institutions like the military or the police so as to keep the society in an environment of threatened coercion for the people to further be obedient. History has witnessed numerous phases during which the use of force was made to create spaces of threats or even more coercive forms as a key strategy for ruling. Gramsci also added that power can be exercised on the levels of culture and ideology and not just with the use of force. In any of liberal democratic societies force can never be considered as the core way or the means through which the rulers can serve. Gramsci's critique also suggests that power can be exercised also at a level of culture which is in the realm of day to day lives where people essentially are in agreement with the existing public arrangements.

'Consent' is the underlying notion that can be thought as a key to identify with Gramsci's employment of the idea called 'hegemony' which is wielded by a sort of cultural leadership. Consent is generated and the ruling groups within society that vigorously seek to have their worldviews accepted by the governed as the most acceptable ways of thinking. Public institutions run by the state such as media, educational institutes and even more so religion help the ruling class to exercise their cultural leadership as these institutions create sites which can produce and reproduce perceptions and beliefs about society or also of the 'imagined community.' Hegemony as a term however is not merely about ideological dominance, when the ideas of the ruling class are reinforced on public by force. On the contrary this process of creates acceptance and agreement on a far more subtle level.

Hegemony as a notion operates at the levels of basic common sense in the supposition of social being and on the grounds of things the governed accept ideas as 'usual' or 'normal' or the sense of 'this is only how things are.' Hegemony creates such common sense of course except for those things where critical thing is required for evaluation. Thus, common sense becomes a possible way to describe things which are often considered as those things that everyone knows or those should be known at least, as these things represent cultural patterns and beliefs that are deeply rooted into socio-historic periods.

In effect on the employment of common sense, it can be observed that common sense dismisses unconventional and alternative approaches that go against the very basic of the term common sense as it cannot be sensed by all. Gramsci (1971) also asserts that a vital way of ruling is with the shaping of assumptions based on commonsense. So, what is being portrayed or shown on the level of common sense is taken for granted and it survives in a realm being uncontested which is neither thought to be as need nor as creating room for questioning those assumptions which are neither totally finished nor unalterable.

On a close reading of these primary texts it can be understood that hegemony as a subtle notion was always a part of the entire process of making and telecasting these shows. To efficiently exercise power of consent with the help of these shows on television, ideological works through cultural leadership showed prominence and prudence. With these primary target texts, the plane of television was effectively used to generate common sense not just about the nation and nationalism but also for other ideas like region, religion, language and identity. Moreover, the usual in terms of the ideology and belief system of the

ruling class was continually reinforced and there was always a commonality and universality shown about communities, identities and cultural beliefs because if people have their own educational and lived experiences, they will enable them to question on overriding ideological suppositions.

Communities and public are active representatives and especially the modern society is considered as full of contradictions. Hence, no ideas about nation, community or language which are fed on the levels of hegemony can ever be thought as complete or absolute. There would be room for certain ideas for which some people will never accept common sense or the hegemonic worldview and they may be resisted during the ever shifting historical conditions. This would further make certain features of hegemonic beliefs indefensible. It can be inferred that these shows had a larger intention so as to be of a nature that is purely hegemonic producing common sense and ‘manufacturing consent’ as also explained by Noam Chomsky and Edward Herman in their book *Manufacturing Consent: The Political Economy of the Mass Media* (1988) that “the mass media serve as a system for communicating messages and symbols to the general populace. It is their function to amuse, entertain, inform, and to inculcate individuals with the values, beliefs, and codes of behavior that will integrate them into the institutional structures of the larger society.” Similarly these shows not only tried to have hegemonic content but also wanted to manufacture consent about the values of the social structures.

The other research questions of the research were to check the possibility of reading a TV adaptation as refraction. Also, to understand if there were any factors/constraints that



could possibly shape a text for television medium and how would they operate during the process of adaptation. Also, a question was to investigate if these factors had any impact on the final target texts.

On the rendition of the essay in which the theoretical notion developed by Lefevere it can be understood that the concept of ‘refraction’ focuses more on the target culture and the process involved in translations. This model of analysis which also includes other parameters such as patronage, language and poetics allow researchers to focus on the shifting patterns of culture with regards to texts instead of the conventional discussions on loss, gain and equivalence. More so, it enables to locate certain whys and hows of the target texts on the basis of given and socio-historical contextual referencing. The primary texts chosen for this project can be perceived as ‘intersemiotic’ translations of the source texts and hence, they can be considered as possible refractions. Also, on conducting a vigorous research on this project it can be understood from the very beginning that using Andre Lefevere’s systemic framework, generates ample scope to discuss the reasons for why and how adaptations done for television or the refractions have the role of people within and outside the literary system in creating adaptations, the role of language selection and refractions manipulate literary fame of the source authors and the target directors.

The analysis as discussed in the above five chapters had clearly and prominently shown the prominence of these constraints’ role in the shaping of the final target texts. These constraints were not just influencing factors in the transformational activities of adaptation for television but they were also strategies so as to be the works made appeared on the newly

emerged form of popular mass communication medium. As Lefevere 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, it can be found during the analysis of the works. These constraints occur not just from the elements of a literature but also from the components of the society surrounding it.

Hence, if 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 selected texts were vital in locating understanding of systems and cultures. The source texts are interpreted and are refracted through the prism of the adapter who is under systemic constraints. These constraints were not just significant in understanding the content transformation but also educates with the prevalent culture. Hence, it is quite appropriate to adopt this framework that enables researchers to have an opportunity to look into the televisual forms of adaptations, their cultural reception and the relevant political history during the time in which the works are adapted. This model is significant and can be used for many future studies using primary source and target texts.

The current thesis also had a research question on consideration of what could have been the functions of the adaptations chosen for analysis. It can be observed that there were certain functions of adaptations- Functions of Adaptations: Patrick Cattrysse believes that if texts are selected and adapted within policy constraints, they ought to have ‘functions’ within the socio-cultural context for which they are recreated. Significant insights can be drawn only

if one renders adaptation not merely as an adaptation of literary work but studies it with relation to its functions within its context. Doordarshan was the only channel in India which had monopoly during that period. Moreover it was a public service broadcaster mediated by government agencies.

So, probably, they would have broadcasted or commissioned shows that had political or ideological functions. So, the selection and adaptation policies vis-à-vis its functions can be dealt by exploring the political context of Doordarshan. There can be mainly two aspects with regard these policies, (i) the ideology of government that has control over television medium as the broadcasts dealt with specific content and (ii) The function of the television medium for educational yet political purposes.

The 1970s and 1980s were thought to be periods of identity crises. The government had a clear focus on establishing India's identity. The government in power, Indian National Congress had ideals of socialism, secularism and populism guided by Nehru and Gandhi. It is obvious that they would not miss any chance to propagate its ideology but also as it is a public entity it has to ensure the rights and duties according to the constitution. It is answerable to the parliament.

So, the media policy considers the constitutional rights and freedoms but also through the broadcasts does not comply with it. On the other hand, the important ideological and political function would have been to establish India's identity quintessentially hegemonic from the selected primary target texts that represented the traditions and heritage of India at

the same time they also addressed the dichotomy of traditions and modernity. Moreover, these shows dealt with the ideas of nation and its advancements during and after the colonial rule. These texts were not screenplays but were literary texts adapted to serve as ideological, political and cultural purposes.

In the initial period of TV was considered as a medium closer to facts because it had already broadcasted educational programmes in public interest. As a consequence, the viewers imagined about India, the country they lived in, as portrayed on TV. This imagination led to a social cultural acceptance of the identity and influenced the people to adapt in such ways. This 'hegemonic' idea of 'nation' was skillfully brought on the channel of Doordarshan for the people who were seeking for their own identity and it was instrumental to great degree as it had the power to control or manipulate interests. It could reflect the idea of nation as thought by the government in power. In subtle ways Doordarshan and its telecasts become 'ideological state apparatuses' as defined by Louis Althusser (2004).

### **6.3 Suggestions for Further Research**

This research project not just provides analyses of the given texts but also presents critical and crucial information on the conceptual backgrounds in and around the theoretical terms used. The readers would be able to understand the role of these concepts in the generation of just the selected source texts. This thesis will provide the future researchers with crisp information related to television in India and the three chosen texts. However, this conceptual theoretical framework can be vital in raising and dealing with prudent questions

that may arise on the levels of transmedial translations for specific purposes in set socio-cultural contexts.

With numerous juxtapositions of how the adapter's strategies in the process in entirety of the adaptations from the source texts can take the adaptations into a preferred direction and it also explains that to what extent can ideological actions are usually be involved in refractive processes. Also, the conducted research can provide grounds for those who would want to look into the analysis of manipulation strategies in adaptation processes. In addition, the findings of this thesis can be useful for critiques to be done on adaptations and also to those who are taking practical translation criticism courses. The researchers would be able to comprehend the manipulative ideological strategies. Hence, newer insights can be developed for texts based on such strategies. The complexities of the theory and the involvement of strategies would prove to be much of contribution to many national and regional literatures and their adaptations. The critiques based on this conceptual framework can also critique the levels and magnitude of the constraints strategies and their frequencies can be specified on the basis of quantitative analysis. Additionally, the judgments of the present study can also be considered for teaching certain areas in media, adaptation and translation studies. This framework can become a template for analysis of adaptations supported by the customs and regulations for the social context of target texts.

In anticipation, it is optimistically hoped that the thesis with such analytical content will find a place in the academic interdisciplinary fields of media studies, translation studies and adaptation studies and bring about discussions pertaining to the questions involved in

adaptations. However, if such an approach is used in productive ways, it can plausibly create the foundations across disciplines for further development. In terms of the academic implications, the framework can be adopted for specific questions of adaptation discourses such as politics, narration, media, language and poetics.

In terms of research, ‘refraction’ as a method as also used for this thesis can be useful to investigate other works. It would not merely provide the opportunity for a better rendition of the works but would also further engage in the discourses for related miscellaneous questions and issues. This thesis would greatly be justified and be enhanced in terms of contribution by generating more such case studies as they would reveal lot more to the understandings for phenomena beyond obvious. Follows are some of the possible and suggestive research ideas that could be dealt with or need to be investigated more on the theoretical lines of this project:

- Exploring multi-layered refractions or re-rewritings such as *Bharat Ek Khoj* (1988).
- Exploring adaptations in distinct socio-political contexts and their effects.
- Exploring the translation strategies for the genre of docudrama for adaptations.
- Exploring the manipulative strategies for content in drama adaptations.
- Exploring adaptations on history, historical events, biographies, religious scriptures and lived trauma.
- Studying the ideological strategies in dubbings and subtitling for adaptations.
- Studying adaptations as PR tools from image building and tarnishing.
- Studying the role of patronage for adaptation done for OTT platforms.

- Studying extensively the idea of ‘power turn’ as a movement in literature and studying the role of the powerful people outside the literary systems on adaptations.

#### **6.4 Final Annotation**

By the 1980s academicians round the globe, were into an effort of deconstructing the cultural imperialism model on numerous fronts. The large-scale determinants of socio-cultural change were stressed upon due to their tendency to create ambiguities in the ideas of economic power vis-à-vis social and cultural impacts. They also had a strong affirmation of passive and helpless populations and their endangered cultures. A new wave of ‘cultural turn’ and other media studies busied themselves for understanding the micro level politics of reception that highlighted thought provoking ways in which socio-cultural roles of content, regional-political needs and inclinations for the so called hegemonic discourses of national media content.

Unfortunately, literature on monopolized Indian public television was not explored enough to understand the complexities that may involve in the transformation of a writer’s medium text to a director’s medium tele-series. The current research project sought to explore such translations done for the medium of television in India specially during when it was public and highly monopolized. At first, the original sources are compared with their corresponding adaptations in parallel to identify the prominent controls in the process of adaptations. These claims are determined based on the framework selected. As the data demonstrated, strategies like addition, omission and substitution were the most frequently used in the process of creating the final versions of tv adaptations.

In line with the findings, the claims and conclusions can be seen as information about dealing with cultural texts for the larger understandings of the linguistic and cultural differences between the source and target and specific purposes in the process of adaptations as well as being possible basis for future studies. Based on the findings it can be claimed that adaptations may have deep connections with the source languages and cultures on one hand and the target cultures and languages on the other hand.

To conclude, on the whole, it can be observed that creative works or adaptation or refractions per se are never adapted in vacuum and every adapter has to adhere to the governing norms of the target language and culture. The same applies to the selected primary texts for this study. *Malgudi Days* due to the ideological stands of the producer and director underwent significant changes towards the idea of children's content. Also, *Bharat Ek Khoj*, due to its socio-cultural significance at the same time, its public appeal in the target culture, has made the adapters adopt certain manipulative strategies based on ideology and poetics. Also, in the case of *Mr. Yogi* because of the demands of the medium and intent to create ironical yet humorous content resulted into totally dissimilar kind of a target product. The adapters may or may not consciously or subconsciously use manipulative strategies but on reading of the texts it can be found out that there could have been such impositions to generate certain conscious social, cultural, ideological and linguistic implications. They are the adapters who possibly reproduce the target texts by transforming source content partially or totally in the target language of reception. In accordance with the findings, the adapters were more inclined towards substituting, adding, omitting content as per the ideological and media need.