

DISSERTATION
ON
CINEMATIC ADAPTATION OF FOLKTALES: A READING OF
BHASKAR HAZARIKA'S *KOTHANODI*



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Declaration

I honestly declare that this dissertation which is titled as “Cinematic Adaptation of Folktales: A Reading of Bhaskar Hazarika’s *Kothanodi* is the result of my own hard work which is conducted under the supervision of sir Dr. Manab Medhi.

I believe that this work does not contain any kind of plagiarism; because it is well known to me that plagiarism is an academic dishonesty. I declare that it is my original work which I have submitted for the award of post graduate degree of the year 2022-24.

Signature of candidate

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Certificate

I certify that this research work titled “Cinematic Adaptation of Folktales: A Reading of Bhaskar Hazarika’s *Kothanodi* is submitted by Durima Daimari, Roll no -PGENG408A22012, for the award of M.A. degree in English in Bodoland University. She has done this research work under my supervision and guidance.

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Abstract

The dissertation's goal is to demonstrate the process of adapting a folk tale for the big screen, including how it operates and the modifications that results. Bhaskar Hazarika's film *Kothanodi* (*The River of Fable*) has been adopted from four stories from Lakshminath Bezbaroa's folk Tale collection *Burhi Aair Sadhu* (1911) (*Grandmothers Tales*). "Tejimola", "Ou Konwari", "Champawati", and "Tawaikor Sadhu" are the name of the four tales presented in the film. The dissertation paper discusses a fresh perspective on reality to explore how pre-modern culture relation between Man, nature, supernatural and paranormal activities are interconnected. Bhaskar Hazarika's work of audio effect media presents the story in a more complicated and grim manner. The book, folktale, or other literary work has been turned into a movie in order to engage viewers by use of images, sound effect and lighting effect that give the film a more authentic feel and enable viewers to more readily identify with the stories that has been presented. A few structural modifications made by Bhaskar Hazarika distinguish the literary work from the visual depiction. In his film *Kothanodi*, Bhaskar Hazarika skilfully weaves the stories together, whereas Bezbaroa's collection of folktales features distinct settings and narrative structures for each tale. In the process of adapting the book cannot essentially provide the visuals, audio and authentic connection with the audience that a film can. The usage of gothic details and metaphors can be seen in the film. Every character in the film, which primarily focuses on female characters, has their own complications. The theme of fear, love, envy and loathing is explored throughout the film. By incorporating demon into the stories and focusing just on the fundamental theme and major struggle. Bhaskar Hazarika has given them a unique perspective that results in a satisfying conclusion.

Keyword: Folk tale, Adaptation, Gothic, Womanhood, Pre-modern culture, Paranormal.

Chapter: 1

1.1 INTRODUCTION

Bhaskar Hazarika is an Indian writer and director. Bhaskar Hazarika is an artist who has worked in the entertainment sector in Bollywood. His works have been used in movies and web series in the Hindi language. Bhaskar Hazarika is known for *Ravering* (2019), *Kothanodi* (2016), *Aamis* (2019), *Emuthi puthi* (2022). Bhaskar Hazarika won for the film *Kothanodi* Bhaskar Hazarika won the 2016 regional award for best Assamese feature film. Additionally, he was the 2021 Prag cine Award winner for best director. Prepare to delve into a world strapped in mystery and magic, where Bhaskar Hazarika's visionary adaptation of *Kothanodi* brings ancient Assamese folktales to life. This captivating narrative reimagines cherished fables, weaving them into a tapestry of suspense and wonder. *Kothanodi* transcends the boundaries of traditional storytelling, offering fresh perspectives on familiar narratives. The film promises a haunting and thought-provoking experience, inviting viewers to confront the demons that lurk within and around us. It begins a journey through a landscape where folklore meets modern sensibilities. *Kothanodi* is a powerful testament to the enduring legacy of storytelling and its capacity to illuminate the complexities of human experience.

Folktales are living things! They travel through culture and changes over time. This process, called adaptation, ensures the stories stay relevant to new audiences. Folktales are passed down through generations, storytellers might add details reflecting their own culture. Changes the characters' motivations or professions to fit the times. Shorten or lengthen the story for a new medium. This adaptation can be small or big, but they all serve a purpose; to keep the core message or entertainment value of the folktale alive.

Lakshminath Bezbarua was Assamese poet, novelist playwright of modern Assamese literature. He was one of the literary stalwarts of Jonaki era, the age of romanticism in

Assamese literature when through his essay, play, fiction, poetry and satires, he gave a new impetus to the stagnation Assamese literary caravan. He was born on 14 October 1864 and died on March 26, 1938, he has done many works like devotion (1968), play *Joymoti kunwari* (1915) comic play *Nomal*, satire essay *Barbaruar Buloni*, children literature *Junak* (1910) poetry collection *Kodum Koli* (1913) etc.

The movie *Kothanodi* shows the dark desire, which was released on September 16, 2016, produced by Meta Normal Motion Picture. The movie shows a fresh perspective on reality to explore how pre-modern culture relation between man, nature, supernatural and paranormal activities are interconnected. In the movie, it is primarily focused on the female character, who has her own complications. We can see the feeling of envy towards her stepdaughter through the lines in the movie "Mother... why do you hate me?" In the end of "Tejimola" we can see that the stepmother kills Tejimola with 'Dheki'. We get to see how difficult it is for women to integrate into society in the next part, "Ou konwari" via the conversation that follows

"They say she gave birth to the outenga, that's why she was thrown out of her village".

The spouse murdered his children in the following "Tawoikor Sadhu" narrative after hearing from the father's acquaintance that the child will kill him. The anxiety of losing in the story is evident in the statement – "Killed all three of my babies but not this time. I will not let them kill anymore".

We may observe in the narrative "Champawati" that the mother brought a python to marry her daughter. In avarice for gold and claims "The groom is an angel, he is just in a python avatar".

All of this reflects the themes of the film *Kothanodi*, which is based on the folktales of *Burhi Aair Sadhu*. The film explores themes of fear, love, envy and hatred throughout.

The emotional and psychological resonance of folktales, which typically deal with universal subjects, profoundly captivates listeners and promotes reflection. By bringing these timeless stories back to life in modern media, filmmakers ensure that these beloved stories will always

be relevant and appealing, protecting cultural traditions that could otherwise disappear. Lastly, these adaptations give filmmakers a platform for artistic expression and innovation by experimenting with different cinematic methods and styles. Through its unique visual style and narrative structure, *Kothanodi* displays this by merging folklore with modern cinematic elements, allowing audiences to connect with the timeless beauty and wisdom of old tales and creating a link between the past and present. Choose folktales that align with the filmmaker's vision and the target audience is the first step in the adaptation process. From Bezbaroa's collection of stories, Hazarika selected four that were full of dark, intriguing topics and rich in cultural value. These stories contain themes that are essential to Assamese folklore, such as infanticide, witchcraft, and paranormal activity. Hazarika's interpretation of these tales maintains their core while granting artistic license to improve their cinematic appearance. It takes a lot of narrative rewriting to adapt these folktales for the cinema. This entails preserving the integrity of each story while combining several into a single, coherent narrative. *Kothanodi* combines four different storylines to produce a cohesive and complex whole. This reorganization gives the story more complexity and keeps the audience interested. Hazarika's method makes sure that the story of the movie flows naturally, even with the intricate and varied nature of the original stories. For those folktales to come to life on television, their visual portrayal is essential. Hazarika uses a sombre, rustic aesthetic that draws attention to how spooky and unpleasant the stories are. In addition to evoking the mood of pre-colonial Assam, this stylistic decision adds a magical realism that helps to close the gap between traditional folklore and modern filmmaking. Meticulous set design, costumes, and cinematography vividly convey themes like avarice, superstition, and the occult, making the stories relatable and captivating for contemporary viewers. Folktales adaptations for the big screen, like *Kothanodi*, require a delicate balancing act between maintaining the cultural and thematic authenticity of the original stories while modifying them to suit a cinematic format. Filmmakers

like Bhaskar Hazarika make convinced that these timeless tales capture and resonate with audiences even in the modern era by choosing culturally meaningful stories, rearranging their narratives for coherence and engagement, and using striking visual elements. Through this method, cultural legacy is not only preserved but also revitalized, making it relevant for viewers in the modern era.

Renowned Assamese writer Lakshminath Bezbaroa assembled the well-known collection of Assamese folktales known as *Grandmother's Tales*, or *Burhi Aair Sadhu*. Initially released in 1911, these tales are an essential part of the Assamese cultural legacy, encapsulating the opulent oral customs transmitted over successive generations. The stories in this anthology are remarkable for their realistic portrayals of human nature, supernatural aspects, and moral messages. Stories in *Burhi Aair Sadhu* frequently address universal issues like justice, morality, and the results of deeds. They are home to a wide range of personalities, such as sage elderly ladies, cunning animals, otherworldly creatures, and common peasants. These characters frequently encounter unusual circumstances that put their morality to the test. The book *Burhi Aair Sadhu* is important to Assamese literature and education. Schools frequently use it as part of their curricula to teach students about storytelling, traditional values, and their cultural heritage. The moral lessons conveyed by the stories include the necessity of moral behaviour, the triumph of good over evil, and the value of wisdom and bravery. An important part of Assamese folklore, *Burhi Aair Sadhu* provides insight into the moral and cultural climate of the area. These classic stories become more widely known because to adaptations like *Kothanodi*, which upholds their history and guarantees that they will continue to be relevant for upcoming generations.

The paper also examines the topic of adaptation, asking what kind of challenges or benefits can arise from turning a folktale into a motion picture.

1.2: Literary Review

Folktales, those timeless narratives passed down through generations, hold a special place in our culture assortments. Their enduring appeal lies in their ability to capture universal themes, morals, and social anxieties. However, when these age- old stories transition from campfire tales to the silver screen, they undergo a metamorphosis. Adaptation theory provides a framework to analyze these changes, revealing the complexities involved in transforming folktales into cinematic experiences. This literary review explores the interplay between adaptation theory and folktales focusing on the specific case of the Assamese movie *Kothanodi* (The River of Fables). By examining how *Kothanodi* adopts folktales, to illuminate the various transformations folktales undergo in their cinematic journey.

We get to see adaptation theory and the malleable nature of folktales. Adaptation theory dismantles the notion of a singular, definitive version of story. Linda Hutcheon, in her seminal work *A Theory of adaptation*, argues that adaptation is inherently transformative, existing in a dynamic dialogue with their source material. Robert Stam echoes this sentiment, urging scholars to focus on the act of creative transformation rather than lamenting deviations from the original. This perspective is particularly relevant for folktales, which often exist in multiple versions passed down through oral tradition. Adaptation theory highlight the role of the adapter and the audience. Adaptation are not mere replications; they are shaped by creative vision of the adapter and the culture context in which they are produced. Hutcheon emphasizes the “Pleasures of Consumption,” where audiences relish the interplay between familiarity and surprise (Hutcheon). The concept acknowledges that audiences actively participate in construction meaning from the adaptation, drawing upon their knowledge of the folktales and the conventions of cinema.

Kothanodi, directed by Bhaskar Hazarika, is a unique cinematic experience. It is not a single narrative adaptation but rather an anthology film that weaves together four distinct Assamese folktales. The approach allows for a rich exploration of the state's folktales tradition, showcasing its diversity and thematic richness. Transformation on screen delve deeper into the specific transformations *Kothanodi* enacts upon the folktales it presents. Some key areas to consider are condensation and expansion. folktales are often concise narratives. To fit the demands of a film, some tales in *Kothanodi* might be expanded with additional scenes or characters. This can alter the pacing and emotional impact of the story. Visual interpretation- folktales rely heavily on the power of imagination. *Kothanodi* must translate those narrative into visuals language. This involves creating costumes, sets, and special effects that bring the fantastical elements of the folktales to life. The visuals choice made by the director can significantly influenced how the audience perceives the story's theme and characters. Dialogue and character development- folktales often have minimal dialogue. *Kothanodi* needs to create dialogue for the characters, potentially fleshing out their personalities and motivations in greater details. This can influence the audience's emotional connection to the characters. Cultural context- folktales are embedded within specific cultural contexts. *Kothanodi* might need to make certain elements more accessible to a wider audience, potentially altering details related to customs, belief, or social structures. However, the film can also choose to highlight these cultural aspects, fostering appreciation for Assamese traditions.

To illustrate those transformation, consider a particular folktale featured in *Kothanodi*. For instance, if the film adapts the tale of Luit Maji, which tells the story of a women who outsmarts a demon, *Kothanodi* might: condense the repetitive often found in folktales to maintain cinematic pace. Visually depict the demon's appearance, potentially influencing the audience's perception of its threat level. Expand Luit Maji's character by adding internal monologue or scenes showcasing her resourcefulness. Retain or modify culture details related

to Assamese customs or beliefs surrounding demons. By analysing such specific examples, which gain a deeper understanding to how *Kothanodi* negotiates the transformation of folktales into cinematic narratives. Adaptation theory reminds us that adaptations are not simply mirrors reflecting the source material. *Kothanodi* engages in a creative dialogue with Assamese folktales, reinterpreting them for a contemporary audience. This process serves several purposes

Burhi Aair Sadhu comprises thirty folktales, each carefully selected and presented by Bezbaroa. These stories, deeply rooted in Assamese folklore, offer a glimpse into the regions vibrant culture, traditions and values. Bezbaroa's meticulous preservation of tales ensured their survival and transmission to future generation, safeguarding a vital part of Assamese heritage. Bezbaroa's literary prowess shines through in his masterful narration. He seamlessly blends simple language with vivid imagery, creating stories that are both engaging and thought provoking. His ability to capture the essence of Assamese folklore, infusing it with his own unique style, has earned him the title of "The father of Assamese literature" beyond their entertainment value, the stories in *Burhi Aair sadhu* impart valuable moral lessons that have resonated with reader across generation. Themes of honesty, kindness, courage, and perseverance are woven into the narratives, offering guidance and inspiration to individuals of all ages.

Lakshminath Bezbaroa's *Burhi Aai'r Sadhu* in an invaluable literary treasure that has enriched Assamese culture and literature for over a century. Bezbaroa's masterful storytelling, combined with the rich culture insights and timeless moral lesson embedded within the tales has ensured the book's enduring appeal and relevance. *Burhi Aair Sadhu* remains a cornerstone of Assamese literature, a testament to Bezbaroa's literary genius and his profound contribution to preserving and celebrating Assamese heritage.

1.3 Research Methodology

A comparative and analytical comparison is conducted between the film *Kothanodi* and folktale collection *Burhi Aair Sadhu*, highlighting the history of folktales, the process adaptation theory, and other aspects shared by both works.

Numerous scholars and authors have written about the principle of adaptation in the field of film studies, as well as how it evolved into actual folk stories.

“Sergei Eisenstein (1898-1948) was a soviet film director and film theorist, credited with pioneering the idea of montage.”

“Vladimir Propp, is well known structuralist in the study of folklore”.

There are numerous folktales that have been made into films such: Cinderella, Rapunzel, snow white, sleeping beauty etc. we can also see in Bengali *Thaku Ma Jhul* which is also a collection on folktales. where a lot of fantastical things, like frog turning into princes, are depicted. Every folktale has a moral or lesson to be learned.

The difficulty of adaptation theory is always one of transforming hypo textual material into hypertext taking into account characters, narratives, signs, and themes. These factors give rise to particular challenges in adaptation theory that the theory itself has not acknowledged. Fairy tales were used as an example by adaptation theory to illustrate variants like Cinderella.

1.4: Aims and objectives

This paper attempts to discover and explore how adaptation theory works when it adapts a work of literature folk tales and where folk tales come from. Using the folk tale collection *Burhi Aai'r Sadhu* by Lakshminath Bezbaroa, where we can witness numerous tales like “Champawati”, “Tejimola”, “Khora Hiyalor Biya” etc. All of this are drawn from the compilation of oral tales that Bezbarua has transcribed.

In contrast, Bhaskar Hazarika has also adapted Bezbarua's *Burhi Aair sadhu* four tales. We also examine how the female characters in these stories depict paranormal activities while incorporating gothic aspects

This paper aims for demonstration the distinctions, method of production, and different types of changes that occur throughout the producer of adaption.

The folktales, women, and paranormal events that are featured in both movie *Kothanodi* and folk tale collection will also be discussed in this study.

Preservation of Cultural Heritage to guarantee that Assamese folktales continue to be an essential component of cultural heritage, it is our mission to conserve and present their rich narrative traditions. Modern Relevance: By incorporating contemporary storytelling techniques and filmmaking techniques, traditional Assamese folktales would become relevant to modern audiences

Cultural Education: To foster appreciation and understanding of different cultures by educating audiences about Assamese folklore, its themes, characters, and cultural significance. Creative Expression: To investigate the aesthetic possibilities of folktales in the film medium, incorporating both visual and aural components to augment the narrative experience.

Faithful Adaptation: To produce a movie that honours the fundamental plots, moral lessons, and motifs of the original Assamese folktales. Character depth and psychological insight: To offer a more thorough psychological examination of the characters, giving their goals, anxieties, and aspirations more nuance and relatability.

Visual and Auditory Enhancement: To create an immersive and atmospheric experience using contemporary cinematic techniques including sound design, evocative cinematography, and non-linear narrative. In order to encourage audiences to consider these themes in both traditional and modern contexts, it is important to gently integrate contemporary social issues, such as gender roles and societal conventions, into the story.

Cultural Representation: To authentically and truthfully portray Assamese culture, customs, and environments in a way that appeals to both domestic and international viewers.

Engagement of the Audience: To enthrall and involve spectators, rendering the historical folktales comprehensible and captivating via the use of film.

Advancement of Folklore Studies: To make a scholarly contribution to the field of folklore studies by drawing attention to Assamese folktales and their film adaptations. By accomplishing these goals, *Kothanodi* hopes to become more than just a movie; it wants to build a bridge between the past and the present, conserving cultural heritage and reinterpreting it for younger viewers.

Chapter 2: Folk Tales and Adaption Theory

We will discuss folk tales and adaption theory in this chapter covering the process of adapting a folk tale into a motion picture. We can discuss the literary folk tale which is converted to movies. The author of the folk tales employs words, whereas the filmmaker uses pictures. According to adaption theory, those words are turned into an image. Let's first discuss the background of folktales. It is an oral tradition that has been passed down from generation to generation, told by our forefathers.

It was previously communicated orally, but it is not available in written form. Numerous folktale stories have a lesson to be learned. As we can see, each state in India has its own unique folktale. The definition of a folk tale is a "characteristically, anonymous, timeless, and placeless tale passed orally among different people". Folktales, as we all know, are a reflection of the cultures and traditions that exist around the world. one of the Well-known folktales in Assam is the renowned *Burhi Aair sadhu* by Laxminath Bezbarua. Folktales often features talking animal and birds as the primary characters, as we can witness.

A commonality among numerous folktales from across the globe is their abundance of horrific and inhuman act committed on children by their stepmother. Folktales frequently depict cruelty, which is a type of house hold activities, as well as brutality towards children whose mother die last. Adorable children endure unspeakable suffering; unable to oppose or voice their complaints, they manage to escape the tribulation by transforming into birds, which are in comparison to the claustrophobia existence of humans thought to be free. Well-known Cinderella style tale around the world serves as example of wicked stepmother and their abused stepchildren. Stories passed down through the years that capture the ideals, convictions, and life experiences of diverse cultures are known as folktales and are an important element of cultural history. Rewritten to fit new settings, these tales frequently take on new forms that

keep them relevant for audiences today. The idea of adaptation offers a structure for comprehending these changes and their importance. This paper investigates the relationship between folktales and adaptation theory and looks at the historical changes made to folktales. Comprehending Folktales, Folktales are stories that come from the oral traditions of many different civilizations. They include fairy tales, fables, myths, legends, and other storytelling genres. Folktales provide a number of purposes, including providing a feeling of identity, education, entertainment, and cultural by straightforward, archetypal characters, moral precepts that are obvious, and universal preservation. Folktales are characterized themes like justice, good versus evil, and the hero's journey.

Folktales are narratives written in prose with the primary goals of entertainment the audience, weather or despite the fact that they have a moral. Folktales are considered as a work of fiction since there are prose narratives.

Folktales not to be taken seriously they might or may not have taken place, and aren't considered as history or doctrine. Despite common belief that they are solely recounted for entertainment, moral folk stories have another important purpose. In addition to providing entertainment, folktale have a significant social and cultural purpose by educating the audience, rectifying human errors and failing, and highlighting moral values while condemning unmoral behavior. Therefore, it seems inappropriate in our environment to tell stories only for the purpose of telling them. Folktale are rich source of ethnographic, historic, anthropological in nature, socioeconomic, culture and cognitive information. Studying and analyzing them can yield important social and culturally determined message. They demonstrate the epistemological carving out of people's world view from scientific and philosophical understanding of who they have become and were, as well as how they are acquired preserved, and imported.

Folktales are grounded, everyday literature for members of society, featuring a wide range of characters- human, non-human, birds, animal, soul, giant, ghostly form, magical subject, foolish son-in-law and so forth. They teach us right from wrong, are a well spring of wisdom and information, and have lot to say about both positive and negative consequences, love and hate, the difference between good and evil, and the folk mentality. through the use of numerous contemporary approaches of criticism, they have evolved into an unstoppable source of enquiry and exploration with a critical perspective. Modern society have evolved particularly as a result of the effects of globalization on culture that are always evolving for instance, we are at risk of being influenced by the globe dominant culture and prevails today (primarily through media and innovation) but despite this folktale continue to find their way into our social and cultural variable networks, to keep up with technology advancement, folktales have evolved towards the radio television shows, comic book, and animated films.

Folktales are generally seen as having no political substance because they are written with young children in mind. Takes especially when presented as an example -parables, on the other hand frequently assist storytellers in arriving at a moral lesson; nonetheless, a great deal of stories appears to have no particular lesson to import and are thus typically regarded as mere stories. Certain Assamese folktales include a rebellious quality as well because the system of caste and class were highly restrictive in the old culture where the folktales start out as oral tradition that spread through the populace, and a result, they depict a variety of social themes in diverse ways. When the stories first began to take shape, the rule of the bishop, the subjugation of the monarchy, and popular superstition were common place faith that everyone knew about as a result, a lot of stories address the topic or offer critique on them. the primary cause of stories being told throughout in the globe is the innate human tendency to tell stories.

The television has emerged as the storyteller's formidable adversary. Childrens are interested in storytelling and epic narratives from antiquity has been rekindled by technology.

These days Indian kids love the antics and exploits of heroes like Hanuman, Ganesh and 'Ghatutkach'. Little children interest in many classic stories has undoubtedly be showcased by animated films. Wherever story telling traditions persist, they rely on the storyteller's commitment to their craft and the power of spoken human interaction.

“When the village elder says that the story owns us and we do not own the story.” (Nath,20)

The sentence above captures the profound regard the people have stories as linguistic construct in addition to language itself. Folklorist typically emphasize that there is certain distinction between terms such as myth, legend and tales.

“Whereas myths present in pictorial form cosmogenic and ontological institutions, legends refer to the more immediate life and setting of the given society...myths and legends may furnish entertainment incidentally, but they are essentially tutorial.

Tales, on the other hand, are frankly past time: fireside tale, winter night tales, nursery tales, coffee house tales, sailor yarns, pilgrimage and caravan tales to pass the endless night and day.” (campbell,749)

Campbell acknowledge at the outset his essay that legacy of European mythology was influenced by ancient tales like 'Panchatantra' and the 'One thousand and one Arabian night' by giving in that

“The patterns of the folktales are much the same throughout the world...by and large, it is now fairly agreed that the general continuity, and an occasional correspondence to the details can be referred to the psychological unit of human species...” (campbell,754)

Folktales paint an image of people's life. folktales hold a distinctive position in the annals of literary and artistic endeavors in all societies on earth. Folktales provides us with insight into people thought, many facts of society customs, and beliefs. Folktales have their roots in oral

customs, while there are significant distinctions between literature and orality. Whereas the written words tend to emphasize fixity and rigor, vocal communication allows for a great deal of fluidity and adaptability.

Adaptation as a means of translating or even transposing textual information to the cinema. The language used in the book or additional content served precisely as a vehicle for a certain content that may have been written for a play, movies or opera. Although people in the modern era are frequently translates, adaptation is all around them. Hollywood produces more than half of its motion picture as adaptations. True and their adaptations make up half of the television programming. The texts, genres, and style that we read literary works and listen to in music are always changing. The present profusion of adaptation is outpacing the understanding of adaptation theory by a long shot. For example, a number of ancient academics propose that the adaptation represents the ‘essence’ for the source material. Adaptation studies can benefit from the use of Bakhtin’s theories on intertextuality. Although he wasn’t the one to create the term ‘intertextuality, Bakhtin’s idea regarding the creation of meaning have shaped its meaning. Adaptation using straight forward experiment or demonstrate to highlight the contrasting characteristic of words along with their value and significance within a literary work, it entails a translating act. The force of a creative text is in its relationship to reality plays a crucial role in the relation -or ‘inter determination’- that art maintains with nature. Stated differently, the strength of an adaptation is the way it interacts with the original texts. Certain previous adaptations, include the most current Sherlock Holmes movies, *A Game of shadows*,

Deliberately break with certain author Conon Doyle novels and possibly additionally with Doyle novel and possibly additionally with Doyle’s portrayal of the Holmes himself. As a result, they forfeit an opportunity to gain influence that may have taken place due to the new movies inter determination with particular older writings. The limits of any piece of writings particularly the way in which texts ‘inter-determine’ at-these points are of interest to adaptation

academics. Text that had common boundaries with particular predecessor text are considered adaptation without a doubt, this research of adaptations in the study of linguistic interdependence. It is possible that the meaning of a particular features in an adaptation simply exists in the way language interact with one another, not in the system itself. Theory of Adaptation The study of adaptation theory looks at how narratives and stories change when they are adapted for a different setting or format. It covers changes in time period (e.g., modernizing a centuries-old tale), cultural context (e.g., adapting a narrative from one cultural setting to another), and medium (e.g., from oral storytelling to written text). Following the original story closely, transforming it to fit a new setting, and considering how new audiences would react to the retold tale are all important ideas in adaptation theory.

Relationship Between Adaptation Theory and Folktales Transmission and Transformation of Cultures: The transmission of folktales across generations and cultures naturally involves adaptation. Variations may be added to the story with each retelling to increase its audience appeal. The theory of adaptation makes it easier to comprehend these changes as essential modifications that maintain the story's core while making it relevant to modern sensibilities and values. Transition The notion of adaptation emphasizes the way folktales move from oral traditions to written texts, stage plays, movies, and digital media. The limitations and opportunities imposed by each media force modifications in the narrative's delivery. In a textual version of the same story, for example, character insights and narrative nuances might be more heavily featured, while in a cinematic adaptation, the emphasis would likely be on dramatic action and visual features. Intertextuality: Folktales frequently cross paths with different cultural narratives and texts, weaving a web of allusions together. The study of adaptation theory looks at how these intersections enhance narrative and open doors to fresh interpretations. Fairy tale adaptations of today might, for instance, address issues like gender equality or environmental conservation, which would increase the story's applicability. Method

of Contextualization for Folktale Adaptation: Adapters set folktales in a new cultural, historical, or geographic setting. This procedure entails modifying stories, settings, and characters to suit the current situation. One may retell an old Greek myth, for instance, in a modern urban environment, using modern archetypes for the characters instead of classical ones. Modernization entails bringing the folktale's language, concepts, and ideals up to date with contemporary sensibilities. A retelling of a popular fairy tale could subvert gender norms by featuring a princess who saves herself instead of waiting for a man. Hybridization Mixing folktales with other storytelling styles and genres frequently results in the creation of hybrid narratives. A science fiction, fantasy, or even horror aspect combined with a classic folktale can create a brand-new genre that appeals to a wide range of readers. Another step in this process is cross-cultural adaptation, which combines components from several cultural traditions to produce a distinctive narrative fusion. Engagement of the Audience: Interactive aspects in contemporary adaptations frequently draw in viewers in novel ways. Through interactive storytelling platforms and digital media, viewers can shape the course of the narrative, making it a participatory experience. Folktales are social stories that are always changing and interacting with one another. In the summary the processes of cultural transmission, medium shifts, intertextuality, contextualization, modernization, hybridization, and audience participation provide an inherent connection between adaptation theory and folktales. It becomes clear from studying folktale adaptations how timeless these old stories are, how they may change and yet have an impact on modern audiences.

The theory of adaptation offers a useful perspective for analyse the changes that folktales go through, emphasizing the inventiveness and cultural vibrancy that are intrinsic to the storytelling process. Folktales persist in their popularity by means of modification, safeguarding cultural legacy while welcoming fresh interpretations.

Adaption is a process where a previously published work that has been turned into a movie. Literary or theater works are frequently the subject of adaption; nevertheless, best-selling fiction and non-fiction, comic books, musical theater, and other works have also frequently been adapted for the big screen. The adaption process often starts with an “*Option Agreement*”. An option agreement deal grants the author`s exclusive, transient rights to attempts to adopt their book for the film to the producer, producing company, screenwriter, agency, or other interested entity. A movie is the conversion of a work or a story, in entire or in components, to a feature film is called adaptation. A text audience experience is probably unique from everyone else`s. the prospect of creating new work is what excites the audience about translation and adaptation, not the loss of authenticity or the potential for harm, obliteration, or distortion of the original. The unavoidable loss of significance. The ability of language to produce unintentional meaning in order to words to imbue any piece of literature with a multitude of meaning- overcompensates for adultery. Consequently, Bakhtin states:

“Translation, and by extrapolation adaptation, as a creative event that generates literature, or more broadly, creates art”. (Cutchins,52)

The choice of vocabulary has a strong connection to worldview, which has implications for literature; hence, any literary adaptation makes sense. Various characters in the play or novel, for example, have distinct worldview because they talk in various language or sound different. It`s easier to see why we might find an adaptation enjoyable or frustrating when the texts it adapts have borders and degree of “Inter-determination” with one another, earlier texts. It is more probably that a text will be recognized as an adaptation the more limits are shared.

Comparing two text expose adaptation research to a problem known as fidelity critique. The only standard by which audience were supposed to evaluate early movies was the film`s faithfulness or degree of interdependence with reality. The more closely the movie resembles

the real-world scenario for example a train pulling into a station, the more spectacular it is. The fidelity method to adaptation simply substitutes adherence to the real text: the more closely the adaptation reflects the audience's experience with the original text, the better it is. Filmmaker's approaches, notions, and ideas change as a result of their interaction with the regional customs. Cultural interchanged makes it possible for traditions to be updated and revitalized in the manner described above. The first step in understanding film as a means of communication is to understand film language. The second is to integrate cinematic communication into a large framework for producing cultural meaning. It is evident the fact that the semiotic is the actual representation of the advertisement, such as a picture, text, or photograph. Referred to represents the mental construction known as the signified. Jointly, they create a symbol. Cinematic narrative had evolved their own systems of meaning. Movies have their very own "codes", which are abbreviations for ways to convey social or narrative values; and they have their own rules and regulations, which are sets of guidelines that viewers accept and which, for instance, help us ignore the unrealism of a typical musical scene.

Although it is regarded as derivative work, academic researchers like Robert Stam have recently conceptualized film adapting as a dialogic process. The author of the folk tales or novel or any written works tells us what they want us to see or hear in his works. Through the author's words, the reader is made aware of diagnosis. However, in a movie, the viewer sees and hears far more than the director or producer would like. Here, the audience has some discretion in selecting one details over another, but the diagnosis is confirmed by the way the camera looks. Everything the story tells is filtered via the author's prejudice, opinions, and point of view. At the signifier level, cinema has amassed a vast lexicon of conventions and codes. When the camera zooms in close, it usually signifies a crisis or intense feelings. One convention for portraying discussion is the shot reversal shot method. Since there is no compelling reason for the symphony to build up to aestheticize in order for them to render their

topic attractive and instill significance, using music to convey emotion is also conventional. Unlike writing, film does not have a single, distinct system of significance. The camerawork, lighting, modifying, set design and soundtrack all contribute to the significance of a film through their individual technologies. The camera is manipulated in an extremely intricate set of procedures in filmmaking. A certain film's purpose is served by the film stock that is used, the camera's perspective angle, the depth of its field of focus, the format of screen size, movement, and framing, all of which demand some explanation and consideration. Among all the techniques and tools used in filmmaking, the camera's location is arguably the most visible. Film can become a performance art by using crane, helicopter, or aerial shots, which provide viewers thrilling new viewpoints. The camera may be considered oriented either directly or indirectly toward its target, and it can be rotated along its horizontal, vertical, or transverse axes. When a camera is positioned to appear as though it is looking down on its subject, it is in a powerful posture. By adopting a stance that matches our perception of the figure in question, the position of the camera may be used to identify the perspective view of a character in a photograph. Film lighting has two basic goals. The first is expressive, meaning it sets the tone and gives the movie a certain "look." can add to story elements like motive or character. According to Simon Frith, a musical representation of reality is distinct from a visual of reality and he states that:

“Music amplifies the mood or atmosphere and also tries to convey the ‘emotional significance’ of a scene: the ‘true’ “real” feelings of the characters involved in it” (Frith,65)

The idea of faithfulness to the original source material in its entirety is one that adaptation theory is unable to address or attempt to overcome. It was impractical for adaptation to be true to the original source and incorporate interpretive points. However, there are instances where the new form, or hypertext, is unable to convey the true form hypertext and demonstrates how adaptation fails to account for allusion, which is a crucial component of the theory of folktale

adaptation. Moreover, the process of adaptation functions as a rounded or round dance in which legends, mysteries, and tales of heroes are repeated throughout the time. Linda Hutcheon theorizes the adaptation process in order to investigate these issues in her 2006 book *A Theory of Adaptation*. According to Hutcheon, there is an underlying similarity between all media in terms of their function in the adaptation process, and every genre reveals details about how adaptation works. She bases her research on this supposition: “[finding] ways to study it in comparison, [identifying] a text-based issue that extends across a variety of media, and then [teasing] out the theoretical consequences from multiple textual examples” (ix). She makes it clear in the preface that the book is a comparative examination of adaptation, looking at a range of genres, including literature, film, theatre, opera, television, video games, and interactive websites, rather than a collection of case studies. Her inclusive style encourages a basic and in-depth discussion of the intricate idea of adaptability. Hutcheon addresses adaptation as both a process and a product. Since adaptation is a product, it cannot be wholly true to the original text without giving rise to concerns about plagiarism. It must depart from the original text just enough to preserve the essential concepts of the source. Hutcheon draws a comparison between adaptation and language, arguing that since translations have been taken detached from their original setting, the original source retains authority and legitimacy. Translations, thus, can never be literal. In the process of trying to give a book a new meaning, adaptation turns becomes an act of appropriating and salvaging. Adaptation is valuable because of novelty.

In the narrative the driving tension in the relationship between the tale and the teller or in broader phases. The director or producer is constantly at odds with the scene he is filming because of the story's element (plot, theme, character, setting etc.), the story's narrative, and the objective quality of the visuals. This is because the observer has great deal of freedom to engage in the conversation due to the objective nature of the visuals.

Chapter 3: Lakshminath Bezbaroa's *Burhi Aair Sadhu* and Bhaskar Hazarika's *Kothanodi (The River of Fables)*

The folktale *Burhi Aair Sadhu* of Lakshminath Bezbaroa served as the inspiration for the film *Kothanodi*. The initially published collection of Assamese folktales is *Burhi Aai'r Sadhu* by Bezbaroa, and it is not hyperbole to say that the stories in this collection are essentially to Assamese culture. Bezbaroa's collection of folktales consists of thirty tales. Bezbaroa's stories still captivate a great deal of children and adults. This collection of tales shows a wide range of traditional Assamese society. The perspective expressed by Lakshminath Bezbaroa are distinctively Assamese due to their maturation inside our milieu and their unique storytelling style. The Assamese storytelling tradition acquired new life through the medium of Bezbaroa. According to Lakshminath Bezbaroa, he tells the traditional stories in his novel in a very own way. The goal of Lakshminath Bezbaroa is to preserve Assamese folktales from the oral culture. It is important to see the release of his writings, especially *Burhi Aair Sadhu* as a component of his lifelong effort to preserve the distinctiveness of Assamese language and culture. Bezbaroa's stories seems as though he has taken on the role of a conduit for the many Assamese storytellers of the past. His style and word choice, which are things that come naturally to him, hold the key to his magic. Bezbaroa made an effort to highlight what makes Assamese stories unique, pointing out the phrase *Sadhukatha*, with its association with moral instruction, both the stories' didactic intent and the ethnic Assamese people's deep regard for them. He made an effort to demonstrate the way the Assamese phrase differs from its equivalent in Bengali or European language. Just like the head of the village in Achebe's *Anthills of Savannah*, Bezbaroa want his people to know that the

'Story is the mark on the face that marks one people apart from their neighbors' (Nath,22).

Bezbaroa stated in the preface of his *Burhi Aair Sadhu* that one should not assume that Assamese stories are derived of Bengali folktales, as some Bengali folktales, especially those about East Bengal, may have originated in Assam due to the fact that many parts of East Bengal were once a part of Kamrupa, or Assam. Certain stories are so old that they date back to the time when Indo-European lived as a single people group, maintaining a culture heritage. However, there are only four storylines in Bhaskar Hazarika's film and they are "Tejimola", "Ou Konwari", "Champawati", "Tawoikor sadhu". Bhaskar Hazarika has simply included the main plot point of the story only the climax instead of entire narrative. He introduced a few new elements to the tale, shows as the demons in "Tejimola's" tale. The way that Bhaskar Hazarika has interwoven each story with the other is remarkable. He is attempting, with the aid of the film, to connect the contemporary culture's relationship with nature, man and supernatural paranormal activities. While the horror element in Bezbarua's stories are lacking, the movie *Kothanodi* employs gothic element to create a terrifying atmosphere through specific audio-visual elements. Bhaskar Hazarika's main focus has been on the female protagonist and the complications in her life. We may also see how the movie uses metaphors. Some of the themes are evident, like hatred, envy, and fear of dying. *Kothanodi* is one of the stories of Bezbaroa's that has been adapted for the big screen and is loved by both children and adults.

As Bhaskar Hazarika in *Kothanodi* shows, turning folktales into motion pictures is an important way to preserve and promote cultural heritage because it opens it up to a worldwide audience and introduces them to distinct cultural landscapes like Assam. By providing insights into the historical, social, and moral fabric of a culture, these modifications have an educational value and enhance scholarly conversations and comprehension. Filmmakers can create rich and captivating narratives by utilizing folktales, which feature moral conflicts and complicated characters. For example, Hazarika weaves four Assamese folktales together in *Kothanodi*, demonstrating his imaginative vision and adding layers of modern significance. Moreover,

these adaptations support inclusivity and diversity in film by providing a stage for marginalized experiences and voices. Folktales' emotional and psychological connection, which frequently tackle universal topics, deeply engages audiences and encourages introspection. Filmmakers also guarantee these classic tales' ongoing relevance and attractiveness by reviving them in contemporary media, preserving cultural traditions that might otherwise be lost. Finally, by experimenting with various cinematic approaches and styles, these adaptations provide filmmakers with a platform for artistic expression and innovation. By fusing folklore with contemporary cinematic features, *Kothanodi* demonstrates this through its distinct visual style and narrative structure, connecting viewers with the everlasting wisdom and beauty of ancient stories and building a bridge between the past and present.

Kothanodi, a film by Bhaskar Hazarika, explores the realm of Assamese folktales in a vibrant cinematic rendition. The video, which debuted in 2015, weaves together four different tales from the folklore of Assam, India, drawing from the rich weave of oral traditions in the area. This paper investigates the relationship between *Kothanodi* and Assamese folktales, looking at how it both preserves the spirit of these stories and modifies them for modern film.

Assamese Folktales: An Overview of Culture A significant link to the natural and supernatural world, moral and ethical precepts, and a reflection of societal norms and values are the hallmarks of Assamese folktales, which are a subset of the larger Indian folktale tradition. Frequently transmitted orally, these tales showcase a blend of corporeal and celestial figures, addressing a gamut of subjects from affection and treachery to righteousness and vengeance. They act as cultural relics, preserving the Assamese communities' social and historical ethos.

Flexibility and Honesty Tejimola: The protagonist of this tale is a little child who suffers from severe abuse at the hands of her stepmother. According to the folktale, Tejimola's transformation into different forms of nature following his death represents resiliency and rebirth. The adaptation by Hazarika perfectly encapsulates this essence, preserving the magical

metamorphosis while giving the characters' motivations and feelings a deeper, more cinematic quality. In the folktale "Ou Kuwori", a woman gives birth to an *outenga*, or elephant apple, which later changes into a girl. The film emphasizes themes of motherhood, identity, and transformation while presenting the story's mystical and surreal aspects. The visual depiction of *Kothanodi* brings the *outenga* to life with vivid visuals, enhancing the supernatural aspect of the story. "Champawati": This story explores themes of fear, sacrifice, and the paranormal as it follows a mother who is desperate to marry her daughter to a python. The movie version of Hazarika sticks closely to the original story and conveys the horror and sadness present in the novel through atmospheric tension and visual storytelling. Changes in the Work *Kothanodi* To make the folktales relevant to modern audiences, *Kothanodi* includes notable changes while remaining faithful to the original material: Cinematic methods: Hazarika enhances the spooky and surreal atmosphere of the folktales with the use of contemporary cinematic methods like non-linear storytelling, evocative cinematography, and sound design. The combination of visual and aural components contributes to the immersive experience's magical Assamese folklore reflection. Characters Depth Compared to the original stories, the movie offers a more in-depth psychological analysis of the characters, delving further into their motives, anxieties, and wants. This gives the story greater depth and helps current viewers identify with the characters more. Hazarika deftly incorporates into the storyline modern social themes like sexism, gender roles, and cultural conventions. The film clarifies these concepts, which are implicitly present in the folktales, and invites viewers to consider them in the context of both traditional and modern culture. Bhaskar Hazarika's *Kothanodi* is a brilliant adaptation that skillfully blends traditional Assamese folktales with modern film. Hazarika is able to preserve the folktales' cultural core while adding contemporary cinematic methods and deeper character insights, all while remaining faithful to the original stories and keeping them relevant and

approachable for today's viewers. The movie is proof of the timeless value of folktales and its capacity to fascinate and uplift audiences of all ages regardless of time or media.

In contrast, some tales actually migrated from. They varied in time from one place to the next, and as they assimilated into the local language and culture, they frequently acquired a new, distinctly regional color. Bezbarua also discusses how stories from diverse regions can occasionally seem alike due to the universality regarding human imagination. Assamese folktales come in a variety of forms, including animal fables, supernatural fables, trickster tales, origin stories, and mysteries or tales that resemble riddles. Local sources are the inspiration of a certain Assamese folktales, while foreign sources are the power source origin of other.

As we discuss the distinctions between the folk tales and the movie, let's also discuss the stories that Hazarika has appropriated. Let's start by discussing "Tejimola". Among the most well-known stories from Bezbarua's *Burhi Aair Sadhu* is "Tejimola". Tejimola's stepmother gave her a lovely clothing (mekhela Sador), but hidden a mouse and an ember in separate places of the garment. This was the beginning of the murderous scheme. After returning from Tejimola's friend's wedding ceremony, the stepmother chastised and physically assaulted her for destroying the outfit. After dragging Tejimola to the trashing machine, she asked her to assist her in pounding paddy. She pounded Tejimola's hand, feet and head, killing her. From the tale we can see that wherever Tejimola is buried after her death a new plant of big gourds sprouts and begins to sing if someone tries to plug the plant. After that a pomelo tree grew. In the end, she turned into a lotus plant when her step mother flung her into a river. On the way back to home, Tejimola's father wanted to present some lotus flower to his cherished daughter. While he attempted to plug the lotus, he heard her singing daughter's voice.

"Hatu Nemalibi Phoolu Nisingibi,

Kora Naworiya Toi.

Pakapuror Logot Mahi Aai Khundile,

Tejimola Hain Moi”

He learned of the Tejimola`s death and suffering she endured at the hands of her step mother by hearing that. However, it is only displayed in the film until Tejimola`s death. In the Assamese folk tale stories, the stepmother is frequently the antagonist, as in the tale of Tejimola. The portrayal of Tejimola`s stepmother is one of severe cruelty; she plots and really executes her plan to torture and kill her. Jealousy and I`ll are the only things driving the stepmother.

The second narrative in the film is “Ou Konwari”, is told from an ordinary person`s point of view. People in order for everyone have a sense of connection. However, in the tale wives of a specific king gave birth on the same day. There was an ‘ou’ born to the older Queen. This greatly infuriated the younger queen, who hurled the ou away, but it came back to her. The tale depicts a lovely baby girl who is born and marries a prince, whereas in the movie, the baby emerges from the womb as a white baby boy. This story is ostensibly just a wish-fulfillment story. Next the narrative describes a civilization in which certain individuals with distinctive qualities were shunned by the majority. It almost turns into a crime for the one who is unique. Women that had been gifted and intelligent enough to be considered able to help other with counsel had to live a life of marginalization because society did not accept them as a normal. Interestingly, an ancient Assamese proverb state that

“Everyone praises the skills of a kajee (a women highly skilled in the art of weaving) but no one marries such a woman.” (Sarbananda, Rajkumar,114)

The next story involves “Champawati”, a girl who marries a python. This story that centers on the evil deeds of female villains. Enviously, the wife had initially pushed her husband to wed champawati to the python, hoping the snake would eat her alive. To her dismay, the python

husband had gifted the daughter with numerous pricey trinkets. Champawati's mother-in-law attempts to hurt her as well, but her son ultimately kills her on her behalf. Continuous persecution of champawati and her assassination attempt. It truly is remarkable. Although he appears to be a python, champawati's hubby is actually a god who was born of a demon mother. The movie however, does not depict champawati's story. The narrative starts with champawati's marriage. Jealousy drive one of the two primary antagonistic female characters in the story- the wealthy man's favored wife. Many portray envious women as villains, which may reflect society's bias against women and their belief that the only emotion that may affect them are negative ones like jealousy. On the other hand, these stories hardly ever challenge male behavior. One perspective where there is blatant bias against women's depiction is champawati. The following day, she discovers that her stepmother also intended to marry her daughter to a python in order to obtain gold jewelry, but that didn't work out because her daughter was being eaten by the snake. In the film, only the marriage of stepmothers and daughter is depicted, and the python is symbolic of the stepmother's greed.

In the final one "Tawoikor sadhu", a short story, the young man in this tale loses his father and is only able to avoid calamity thanks to the counsel of his father's friend (Sakha).it appears that the elderly person has access to knowledge that is not available to other people. But the story doesn't explain how he comes to know this kind of things. the protagonist father friend suggested that they should bury their three children. Later on, we find out that these children are actually the devil, who would kill their father within a set amount of time. Hearing guidance from senior citizens regarding for the benefit of the young man. film tells the story from a horror point of view.

The case is possible to interpret how women are portrayed in literature and folklore as a reflection of how society view or treats women. As the original works of a preliterate the community, folktales might act as a window into that formative period of human history. It is

not always possible to interpret how women are portrayed in folktales or work of literature as a straightforward depiction of how women live in society. It helps us understand the workings of the relationship between men and women in community. It explained the ways in which customs support particular attitudes regarding gender issues and behaviors directed towards women. There is proof that the requires, stories, and legends created by various cultures share structural similarities in addition to the fact that tale is universal human experience. Each culture's folktales may have a similar narrative structure to another, indicating that both the structure and the purpose of narrative are universal. The many characters, such as antagonist. The list includes characters or "Spheres of Action" from folktales such as the doner, assistant, princess, dispatchers, victim, hero or false hero. Then this cast of characters takes part in the small number of story point or function that comprise the story.

In contrast to Lakshminath Bezbaroa's *Burhi Aair Sadhu* Bhaskar Hazarika created four stories for a horror movie with sound effects and visuals that provided a completely distinct perspective. It's a haunting and beautifully crafted exploration of Assamese folklore, weaving together multiple narratives to create a rich tapestry of the region's cultural heritage. A fusion of folklore and social commentary has been shown. Hazarika doesn't shy away from deconstruction traditional stories. He reinterprets them with a dark and moody lens, focusing on the plight of women within a patriarchal society. The film explores themes of ostracization, societal expectations, and the resilience of the human spirit, particularly for those deemed different. *Kothanodi* doesn't follow a linear plot. Instead, it presents fragments of interconnection stories, each with its own cast. A kajee (weaver) and her "outenga" child. This central narrative follows a women ostracized for giving birth to an 'outenga' a non- human child. Shunned by her community, she finds solace in the mysterious 'outenga' world, a realm beyond human comprehension. The beggar women and the prince this story interwoven tales draws inspiration from the classic Assamese folktales of a prince cursed to transform into a

snake. Next in “Tejimola” who become a talking tree and missing women this haunting segment involves a woman seemingly trapped within a tree, her voice a constant reminder of a past tragedy. Her, the focus shifts to the beggar women who hold the key to his release. These narratives intertwine, creating a sense an uneasy and blurring the lines between reality and the fantastical.

Visuals storytelling and haunted atmosphere are the main difference from the folktale by Bezbaroa. *Kothanodi*'s brilliance lies not just in its story but also in its visual execution. Filmed in the breathtaking landscape of Majuli, the world's largest river island, and the banks of the Dergaon river, the film captures the natural beauty of assam. However, the beauty is laced with a sense of foreboding. The lush greenery and flowing water become characters themselves, reflecting the characters' emotional turmoil. The film utilizes sound design effectively, with the constant hum of insects and the rhythmic flow of the river creating a sense of unease. The sound track, a blend a traditional Assamese instrument and haunting melodies, further emphasizes the film atmosphere.

The performance in *kothanodi* is powerful and understated. Seema Biswas as the ostracized Kajee delivers a heartbreaking portrayal of women battling societal rejection. Adil Hussain, a mainstay of Indian cinema, brings depth and complexity to his role. The supporting cast, including Zerifa Wahid and Urmila Mahanta, contribute to the film's authenticity. *Kothanodi* was released in 16 September 2016. *Kothanodi* received critical acclaim upon its release, winning the Asian cinema fund's post production fund award in 2015 and a screening at the 20th Busan international film festival. the film went to win the prestigious national film award for the best features film in Assamese in 2016. Additionally, *Kothanodi* was the first Assamese film to ever chosen by Netflix for global digital distribution. *Kothanodi* was awarded the best feature film in Assamese in 63rd National film award. Bhaskar Hazarika's maaterpiece transcends the boundaries of regional film. It's powerful exploration of universal themes

presented throughout the unique lens of Assamese folklore. The film serves as a testament to the richness of Assamese culture while sparking critical discussions about societal norms and the treatment of women. *Kothanodi* is a film that stays with a long after the credits roll. It's haunting and thought the provoking exploration of myth, identity, and the human condition.

One of the most significant advantages of adapting folktales is the preservation of cultural heritage. Films like *Kothanodi* assist to keep ancient stories alive by teaching them to new generations and audiences who may be unfamiliar with them. This can encourage a stronger respect for cultural diversity and historical tales. Folktale frequently offer complex, inventive narratives that lend themselves well to artistic adaptation in films. The supernatural and moral themes in these stories can be visually and conceptually fascinating, providing filmmakers with a wide range of artistic expression options. Hazarika's film *Kothanodi* uses magical realism and gloomy, atmospheric imagery to translate folktales into captivating and visually spectacular films.

Folktales frequently explore universal issues like morality, justice, and the human condition. These ideas are timeless and appeal to audiences of many cultural backgrounds. By adapting these stories, filmmakers may emphasize universal truths and connect with their audience on a deeper emotional level. *Kothanodi* delves into commonly recognized and appreciated themes like as avarice, superstition, and human evil. Folktale based films can educate audiences by teaching them about other cultures, traditions, and historical backgrounds. They can also teach moral ideals and ethics, as shown in many traditional folktales.

Educational institutions can use these films to improve learning and cultural understanding. Loss of Original soul: One of the most difficult aspects of adapting folktales is the risk of losing the stories' original soul and nuances. Folktales are frequently rich in cultural

and contextual elements, which can be difficult to depict on film. Adapting these stories demands a delicate balance between preserving their authenticity and making them accessible to modern audiences. Adapting folktales from various cultures necessitates a thorough study and respect for the original material. Misinterpretation or distortion can result in cultural insensitivity, which may offend the originating culture. Filmmakers must manage these sensitivity issues carefully to ensure that their adaptations are courteous and factual. Adapting folktales for film is a challenging but rewarding endeavour. While it provides major benefits in terms of cultural preservation, creative storytelling, and educational value, it also poses obstacles in terms of preserving the original essence, cultural sensitivity, and audience reception. Bhaskar Hazarika's *Kothanodi* is a prime illustration of how these changes can be successfully implemented, balancing the advantages and overcoming the inherent obstacles.

Kothanodi expertly blends the ageless essence of grandmother's tales *Burhi Aair Sadhu* and its folktales with modern storytelling. The film's adaptation not only retains Assam's traditional legacy, but also highlights universal themes such as love, sacrifice and redemption. This adaptation demonstrates storytelling's timeless potential to transcend generation and cultures, engaging with audiences around the world. By delving into the depths of human emotions and social standards, *Kothanodi* confirms folklore's role as a mirror to our collective consciousness, asking us to reflect on our past while navigating the intricacies of the present and anticipating the possibilities of the future.

Chapter 4:

The conclusion

The existence of outdated mindsets characterized by superstition and avarice. As an illustration, consider the folktale in which a snake represents a guy or a prince who fall in love with a common lady and get married, next day he gives her jewelry. However, Bhaskar Hazarika attempts to add realistic spark to the story and erase its fictional elements in the movie. Where he depicted the stepmother using “Dheki” to kill her daughter. The women give birth to an elephant apple, the babies are buried alive to save their father, who is portrayed in the story and movie as a demonic spirit. The folk tale uses metaphors to illustrate these points. By incorporating gothic aspects and tying the folktale plot to a current condition of affairs, the adaptation theory presents the folk tale *Burhi Aair sadhu* from a new angle.

Folktales are made up of fiction. We have observed how the meaning of the literary work is built and positioned in relation to a film adaptation through the analysis of literary work that are specifically part of the literary canon that have been adapted for the big screen. The research goal is to demonstrate the process of adapting a folktale for the big screen including how it operate and the modified. People are now more interested in movies than in books because of the visuals people can interact and feel the emotions with their unique components, visuals, audio effects etc. in particularly, Today’s generation prefer visuals content over auditory or written communication; consider video games, YouTube and other examples. this provide the producer and director with an opportunity to turn the folktales into a film that appeal to the younger generation, who are becoming disengaged from the foundation of culture.

Folktales have traditionally acted as a link between generations, maintaining the values, beliefs, and experiences of diverse communities thanks to their rich storytelling traditions and

profound cultural origins. A framework for comprehending how these tales change when they are told in various situations and media is provided by adaptation theory. This process is best illustrated by the film *Kothanodi* by Bhaskar Hazarika, which shows how Assamese folktales may be both faithfully adapted and changed to appeal to modern audiences.

In *Kothanodi*, Hazarika utilizes contemporary cinematic methods to accentuate the mystical and unsettling aspects of folktales derived from the Assamese anthology *Burhi Aair Sadhu*, while preserving the moral lessons and essence of the original stories. Through a thorough exploration of the characters' inner landscapes and the incorporation of modern societal themes, the film serves to both conserve and revive these age-old narratives. The way *Kothanodi* brings these ageless tales to life and emphasizes their applicability in a variety of historical and cultural contexts demonstrates the relationship between folktales and adaptation theory. The way that tradition and modernity mesh together so well highlight the dynamic quality of folktales and demonstrates their adaptability and durability. Folktales have the enduring ability to inspire and enchant people through versions like *Kothanodi*, demonstrating their capacity to link people across time and location and convey universal truths.

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