

Introduction

The present study is on the topic *Literature into film: An analytical study of Rituparno Ghosh's select works*. This subject is chosen for analyzing Rituparno Ghosh's adaptations in specific. Now, when it is about film adaptation, in many possible ways literature enters into the media of film. In Rituparno Ghosh's case too he has time and again visited the easily accessible stories stored in the books of his book shelf. When as a film maker his job is to deal with scripts which are written to narrate a cinematic text, he has often chosen a book and its tested stories over a new script written by a script writer. His inclination towards literature can be sensed in his films. For this literary baggage in his films, it is interesting to read his cinematic texts. Thus, here it is intended to dig out the reason behind Rituparno Ghosh's fascination towards literature. This study is a venture to analyse how far Rituparno Ghosh has incorporated elements from a literary text in his adaptations. It is also intended to know the reason behind the alterations he has made in the process of adapting a literary text into a film.

For the present study four of Rituparno Ghosh's films have been chosen i.e. *Chokher Bali*, *Nouka Dubi*, *Chitrangada* and *Raincoat*. Three among them *Chokher Bali*, *Nouka Dubi*, and *Chitrangada* are the adaptations of Rabindranath Tagore's literary works and the one left is an adaptation of a short story written by O' Henry. In dealing with all these adaptations, both the version of the same text has to be scrutinized. Understanding and analysis of the literary works of Tagore and O' Henry will be like travelling the half way towards the goal. This is the reason why Rituparno Ghosh's understanding and his perspective on the works of these writers is essential to capture the completion of this journey. So in the present study both the literary text and the cinematic texts are given importance to have a complete understanding on both the side.

This study begins with the introductory chapter. The first half of the chapter is mostly biographical in nature and the second half of the chapter deals with the filmography of Rituparno Ghosh. So in this chapter a detailed analysis is done on the life

of the director Rituparno Ghosh and his works. The first half of the chapter leads to the second half, where brief analyses on most of his works are done. In the first part of the chapter Rituparno Ghosh's gradual evolution from a son, a reader, a student, to an artist is highlighted. This part of the first chapter is crucial in understanding the journey of Rituparno Ghosh from a graduate in Economics to a celebrated filmmaker. This chapter unfolds in layers, how Rituparno reaches out to the position of a filmmaker. It is indeed the truth that the artist within him could not pop up suddenly. Inputs for becoming an artist and ultimately an auteur came in contact with him from the very beginning of his life. These influences came from different sources, but it began from his family and specifically with his father.

An artist is incomplete without art. This is the reason why his journey of becoming an acclaimed director can be traced through his works. So, the second half of the chapter deals with a brief overview of his films. Here most of the films he has directed and others in which he has acted are reviewed briefly. These reviews can provide a general idea on his own particular style of film making. Gathering this knowledge is really helpful in underlining those areas where Rituparno has left his mark.

The next chapter with the title *Adaptation : Negotiating film and originality* is basically about the technicalities of adaptation. As the present study is on the process of adaptation of literature into films, thus a major part of it deals with and discusses on how literature enters in a different medium like film. For this reason a brief note on literature is added to follow a brief note on the technical aspect of film making process. The chapter proceeds with a highlight on the history of cinema. The next agenda taken up in this chapter is that of adaptation with special focus on different theories on adaptation. It covers theories of Andre Bazin, Ballaz to Dudley Andrews. These theories essentially have provided a base on the term adaptation can be understood and on which Rituparno's adaptations can be analysed. These theories are not directly used in the analysis of Rituparno's adaptation, rather these remain as a help in forming a view on adaptation in general and Rituparno's adaptations in specific.

In the next chapter Rituparno Ghosh: Translation of Tagore and O’Henry, Rituparno Ghosh’s select adaptations are dealt with enough care. In this particular chapter Rituparno Ghosh’s adaptation of Tagore and O’Henry’s literary texts are analysed. Here Rituparno Ghosh is positioned as an auteur, who has recreated the literature of writers like Tagore and O’Henry on screen. After a concentrated study on all the selected films it appears that through the hand of this auteur adaptation becomes an art . In the journey from pages to the screen stories are served with new narrative style and with new vision of the filmmaker. It is clearly visible that Rituparno’s passion , his understanding of life, understanding of human relation, and understanding of women’s psyche are central to his films and even to this adaptations. In *Chokher Bali* , he has portrayed the character of a passionate widow called Binodini who can easily show the guts to reject all male control in her life. In *Noukadubi* he has concentrated on the issue of the inconsistency of the meaning of home and marriage for a woman in a patriarchal society. It is needless to say that he has fearlessly dealt with the dilemma faced by the queer in the adaptation *Chitrangada*. In *Raincoat* , Rituparno comes up with the idea of closeted desire of those who are trapped in the shackles of arranged marriage.

It is interesting to notice that in all these adaptations Rituparno Ghosh has not only played with the original story but also played with the technical aspects of film making process like gaze, colour, light, music, motif, costume, camera angle and so on. Thus in this chapter all these aspects are highlighted while analyzing his select adaptations.

The chapter Viewers and Readers, holds the truth that in adaptation both a viewer and a reader takes an important role. In the process of systematically analysing the truth, Walter Benjamin’s essay *The Task of The translator* is used to justify the afterlife of a text , in which the old text reaches out to new readers. The act of viewing and the act of reading are completely different in its experience but in adaptation these two different activities come close to each other. A viewer who has also read the text on which the film is made, may raise questions on the films fidelity to the original text. On the other hand a viewer who has not read the text can never judge the film on fidelity issue, as for

him the film is merely an example of the directors creative talent. On this ground Rituparno Ghosh's selected adaptations are also analysed. It is observed that Rituparno's adaptations are also trapped in the same situation and thus often critiqued on the fidelity issue. It appears that he has utilized the emotion of local audience, attached with Rabindranath Tagore to pass through severe criticism. His hold on his viewers can easily be felt in his success in achieving positive response from his viewers and critics.

In the last chapter it is attempted to conclude this reading . Wrapping up the whole reading in this concluding chapter can be termed as the most difficult part so far. All the crucial findings are systematically added in this chapter. This last chapter is the most crucial one as it has incorporated the outcome of this study. All in all it may be said that the study on *Literature into Film: An analytical study of Rituparno Ghosh's select works* culminates in the concluding chapter.