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From *Emma* to *Aisha*: An Art of Adaptation and Appropriation

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Letter of Recommendation

Mr. Padam Prasad Upadhyaya has completed his thesis “From *Emma* to *Aisha*: An Art of Adaptation and Appropriation” under my supervision. He carried out this research from January 2011 to May 2011. I here by recommend this thesis to be submitted for *viva voce*.

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Letter of Approval

This is to certify that the thesis entitled “From *Emma* to *Aisha*: An Art of Adaptation and Appropriation” submitted to the Central Department of English, Tribhuvan University by Padam Prasad Upadhyaya has been approved by the undersigned members of the Research committee.

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Abstract

This dissertation discusses the relation between nineteenth century novel *Emma* by Jane Austen and its film adaptation *Aisha* (2010). The film has revived the Victorian story in the cosmopolitan city of India in order to depict the way of living of wealthy Indian families. Taking reference from the novel, the film highlights the attitude and behaviour of upper class people which is full of artificiality, manipulation and hollowness. The research exposes the close affinity that the film and the novel have in order to address the values of the society. In short, it examines how far the film *Aisha* has been loyal to its source text; which common elements are transferred as accurate as in the novel; and which are adapted so as to make them fit in the film medium. Thus, it comes to the conclusion that *Aisha*, regardless of its spatio-temporal difference with *Emma*, is a faithful adaptation to its source text.

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I. *Aisha*: A Bollywood Adaptation of *Emma*

This research studies the nexus between Jane Austen's novel *Emma* (1815) and its film adaptation set in a different temporal and spatial form. The film version primarily goes in tandem with the characterization and thematic aspects of the Austen's novel. The modern adaptation of *Emma* as *Aisha* (2010) is set in Indian scenario especially in Delhi. *Aisha* refers to the socio-cultural aspects of the people in the typical society of the 21st century the way *Emma* did in England. The present research, therefore, closely examines the commonalities and the resemblances so as to establish an intimate bond between these two art forms despite the shift in time with a departure of almost two centuries.

In short, this study has addressed a number of pertinent questions: how far the film *Aisha* has been faithful to its source text, which common elements are transferred as precise as in the novel, which elements are adapted to make them appropriate in the film medium, and which elements turn out to differ from representing the modern technology of visual art.

When compared with the approximately five hundred year history of printing-press culture, and the thousand year histories of manuscript cultures, the hundred year history of film seems remarkably brief. Despite the relative newness of the technology of the cinema, moving images have quickly become the central conveyors of narrative in our culture. So, to understand film, then, it is necessary to understand the way literary expression in particular has informed, extended, shaped, and limited it. Likewise, nineteenth century literary expression reveals the influence of the cinema in its structures and styles, themes and motifs, and philosophical preoccupations. As Anil Kapoor's home production *Aisha* conveys the underlying reality of the modern societies and its people,

the central credit goes to the source text *Emma*, and definitely the director of the film who has molded the art of film adaptation in her film as to the circumstances.

This present research has analyzed the film critically to show the resemblance between these two art forms which represent the socio-cultural aspects of their respective time and period. The film version *Aisha* covers the socio-cultural and economic phenomenon of the upper class people, especially of Delhi, India. Highlighting the social issues and values observed in urban areas, Sonam Kapoor, the protagonist, tells that contemporary India is the perfect setting for Austen's story: "Victorian society's rules and regulations and the system is still prevalent in our country. It is about the right address, the cars, wearing the right cloths, getting married to the right guy, having enough money...." This report, therefore, reflects the artificiality, hollowness and manipulation of the people presenting their heyday in the motion form. As such issues were at high at Austen's period, the understanding of context and circumstances of both periods has made the director revive the same story in a new generic form.

Side by side, the better understanding of socio-cultural aspect of target and source culture gives fulfillment to the viewers of the target culture and source culture as well. The film adaptation of *Emma* has justifiably addressed the values of upper class people. Illustrating the interest and belief of modern people, Amodini claims: "Although *Emma* has been the subject of many adaptations, this novel situated in Victorian times is particularly suited to the Indian film scene because matchmaking is one of the India's national past time." As such issues are the part of wealthy families; the projection of this film has given a sense of irony to the contemporary society. The editorial of Bollywood

Trade.com claims that *Aisha* is a telling account of the lives of the rich and ravishing sophisticates that inhabits Delhi's upper class.

Being despite the fact that almost all the best-selling novels have been adapted into films, it does not render us to analyze the simple-short procedure of the film adaptation. But, on the contrary, an adaptation derives its impulses as well as a varying number of its elements from one medium to totally different medium, and it needs minute analysis of the circumstances and the subjectivity of the both genres. The task here is not whether the film has shown loyalty to the source text, but how the adaptation process represents the socio-cultural aspect of the contemporary society giving respect to the essence of the novel. As for the film adaptation of *Emma*, Sandeep Sandu claims, "Aisha is well characterized, as the matchmaking, snobbish and interfering young girls that she is; and as Emma is also intelligent and artistic, so too is Aisha." The film version of *Emma* not only addresses to the contemporary Indian society, but also gives tribute to the source text.

As to the representative medium of art, *Aisha* reflects the socio-cultural phenomenon of upper class societies from urban areas where the sense of artificiality and manipulation are practiced eagerly. Quoting one of the examples of such values of life, Peter Young claims, "Aisha is a girl who likes making matches and she believes she does it best" (1). The young girls from wealthy families get involved in making other people's life without concerning their interest. The manipulative attitude of these people has been rightly addressed in this project.

The case film *Aisha* is released in August 2010 under the banner of PRV pictures featuring Sonam Kapoor as the modern representation of Austen's Emma, and Abhoy

Deol as Mr. Knightley as main characters. The screen play of this film is written by Devika Bhagat, and directed by Rajshree Ojha, both the female artists. The Hindi adaptation of *Emma* as *Aisha*, in spite a being different medium of art form, beholds the same issue discussed in the novel. The journey from novel to film has justifiably valued the phenomenon of adaptation and appropriation beholding the peculiarity and uniqueness of the novel, and there is the shift into the film; the shift of creativity. Picturizing the circumstance of the upper class people, the director has given the filmy frame to the heday of the people which is full of liability, artificiality, hypocrisy, and manipulation. Here in the film too, we find the leading character Aisha, having the same interest found in the novel.

In this way, the analysis of these two genres simultaneously examines the bond between these art forms. The resemblance between these two art forms has been seen not only in the plot-line and the thematic structure, but also in the elements and the materials found in these two genres. The film *Aisha* not only exaggerates the behaviour of upper class people, but also gives a series of awareness to the leading character as a moral like Austen's art of writing. The techniques of dramatizing the faults and liability of a society, and projecting a moral character to defend such ill-mechanism of life have been justifiably adapted from the novel.

Aisha, the leading character feels excited getting Shefali as her new project for match making. She tries to adjust other people's life making a series of afford to set affairs without knowing their personal interest. Being excited, Aisha tells Shefali, "Don't worry, I will find a nice boy for you." As such issues of manipulation are well addressed

in Austen's *Emma*, the artificiality of modern people has been well framed in the form of the film.

As Austen's novel slowly and quietly emerges from the inner life and circumstances of a group of intimately-connected characters, the reflection of such tactful ironies are well addressed in the film. The scenes and the images of the movie most often focus the reader on the outward manifestation of some inward embarrassment, misinterpretation, or frustration from boredom. The tactfulness of presenting the series of faults of the female protagonist at first and then projecting an ideal character, the director's art of creativity has also been well discussed in this research.

Working with reinterpretation of established texts in a new generic form may involve offering commentary on the source text or "making a simpler attempt to make text relevant or easily comprehensible to new audiences by the process of proximation and updating" (Sunders 19). As for Sunder's words, while in the process of adaptation, the intension of the adaptor clearly suggests to examine the process, ideology, and methodology of adaptation and appropriation in detail. By means this, film as "presentational medium" discloses the events and scenario in the form of images, and with the help of them judgment and interpretation can be made.

There are many ways in which both the practice and effects of adaptation and appropriation holds its spirit bringing the essence of the source materials; it also widens some "heartening challenges". The issue here to analyze is whether the adaptation beholds creativity, fidelity or both. Focusing on this point, De Will Bodeen, as quoted by McFarlane, has claimed, "Adapting literary work to film is, without a doubt, a creative undertaking, but the task requires a kind of selective interpretation along with the ability

to recreate and sustain an established mood" (349). The adaptor should see himself as owing allegiance to the source. Conforming to Bodeen's words, the selection and presentation procedure of film adaptation has been addressed right from the beginning.

So as to establish the source culture's values and mood to the contemporary society, the director and the screen play writer of the movie have projected the rational and irrational character simultaneously. The rational characteristic of Arjun resembles the judgmental attitude of Mr. Knightley but, contrary to this, Aisha's manipulative attitude is guided by sensibility like of Emma. Publishing a review of *Emma* Warner Enterprises highlights, "As Emma's fantastically misguided schemes threatens to surge out of control, the voice of reason is provided by Mr. Knightley, the woodhouse long time friend and neighbor" (2). As *Aisha* is an adaptation of *Emma*, the characteristic of this female protagonist has been highlighted in the film. Aisha plans to fix her new friend Shefali's affair with Randhir as soon as she finds them together. As the narrator of the film, she quotes, "Did you see what I saw? They look perfect together... perfect."

As in the process of adaptation, the issue like fidelity most often raises following problems: Does the film represent the value of the text? Is the text faithful to the text? Some critics like Morris Beja and Anthony Burgess express their cynical view about the practice of fidelity. But, while in film adaptation, the major concerning matter is not whether the film is faithful to the novel, but rather how the choice of specific issue and subject matter beholds the essence of the source material. Supporting such issues, Cailin O' Connor et al. claim, "Changes might be made to a program to better meet the needs of the community where it is being implemented" (2). Examining such issues in the process

of adaptation, this report has taken a shift from other researchers making an analytical resemblance between these genres at first and then giving tribute to the source text.

Focusing on the adaptation and appropriation methodology, this research not only maintains close affinity of *Aisha* with the novel *Emma*, but also illustrates how to preserve the peculiar properties of film medium. Although both of these genres represent their own distinctiveness and differences in their respective fields, their ways to deal the thematic aspects and the essence have remained same. While the *Emma* exposes the underlying reality of the Victorian period through the written words, the film *Aisha* does the same through the visual images, verbal sound, and definitely through music.

The dissertation has been divided into three chapters. The introductory chapter covers how the research has been done highlighting the issues raised in terms of the adaptation of Jane Austen's *Emma* into *Aisha*, a Bollywood film. Likewise, the second chapter is textual analysis which shows the resemblance between the novel and the film deriving the relevant insights from adaptation methodology. And finally, the third chapter is the conclusion of this research which briefly sums up the whole thesis.

II. From *Emma* to *Aisha*: An Art of Adaptation and Appropriation

This project is a comparative study between Jane Austen's novel *Emma* (1815) and its adaptation *Aisha* (2010), a Hindi film by Rajshree Ojha. Though these two forms of art belong to two different locations and timeline, they have a tailor-made portrait of hypocrisy and artificiality. The purpose of this adaptation in the film is to illustrate the social structure and behaviorism of cosmopolitan Delhi. Justifiably, *Aisha* holds *Emma*'s spirit depicting the faults of society first, and trying to restore the values. Supporting such issues found in Delhi, Rajshree Ojha, the director, in an interview, explains:

Emma, like Shakespeare's work, is a human story. As for the satire on society, I've touched upon that. That's the reason I based the story in Delhi, where the caste divide has given way to class divide. In Delhi you can find a young girl dressed in a Calvin Klein or Versace who discusses matchmaking with her neighbor. Like in *Emma*, marriage is about elevating your social status. I've hinted on these things. (3)

As to the director's words, the circumstances of Delhi and its people make her film the story. The young girls of wealthy families from Delhi like matchmaking, and their

primary concern is all about fashion and matchmaking. Inspired by Austen's *Emma*, Ojha wants to give it an Indian look picturizing the heyday of the people.

As marriage is the central theme that rolls the characteristic of people inviting unwanted problems found in both art forms, there is a shift of so called manipulation to self assertion. Examining the title character Aisha, there appears a cyclic journey from childish and mischievous to an adult conforming to social values and norms. The tendency, nature and life style of the artist are artistically illustrated with physical and psychological depth. This very fact is reinforced by Ojha who claims, "The film is romantic comedy. It narrates the protagonist Aisha's journey. Aisha grew up without a mother and is pampered. She wants every thing around her to be perfect – you can see it in the way she dressed- and she wants others to be like her in everyway" (4).

Taking reference from the novel about marriage, Ojha's intension clearly reflects to exaggerate the false notion of life about marriage not only in the case of financial security and stability but also the heyday of upper class people which is full of nuisance, hollowness, and artificiality. Highlighting such issues of upper class people, *Aisha* has dramatically picturized the society, which is full of shame and hypocrisy. Laying emphasis on such issues, Swati Vishnoi, in *The Asian Age*, argues:

It seems that Sonam Kapoor's character in movie *Aisha*, who is always in the process of finding a right partner for her friend Shefali, calling it social work and her new project has inspired youngsters. So now, many are playing cupid and match makers. They think it would be a fun time pass and also helpful. Girls love to be agony aunts and know everything that is happening in the world. (1)

As to the Vishnoi's words, the present young girls like setting love affair of their friends, and they call it as a social work. The film has given a real shape of the behavior and attitude of the youngsters, who pass their valuable time in matchmaking and fun.

Adorned in fashion, the young girls from sophisticated families pretend to help others in finding right partner and matchmaking.

The sense of liability and manipulation has been observed in the behavior of the people since ages, and such subject matters have lured many writers and artists in order to address to the people. As we examine Austen's novel *Emma*, there is a mirror-like picture of Victorian society. The issue of match making was there at high. Highlighting this issue, Arnold Kettle, as quoted by Ian Watt, writes, "*Emma* is about marriage. It begins with one marriage, that of Miss Taylor, ends with three more and considers two by the way. The subject is marriage in the abstract" (112).

It was Jane Austen who valorized the social harmony and stability depicting such issues there forth. Taking *Emma* as a model for the Indian society, especially Delhi, Rajshree Ojha has found the same hypocrisy, artificiality and manipulation in both places beyond time-line and geographical location. The purpose behind choosing *Emma* as an ideal book for Indian society is only to present social issues and their consequences resulting in a positive way. In an interview with Shama Bhagat, Rajshree Ojha claims:

I love the story of *Emma*. I had just returned from the United States and had a broken leg when I was reading the book. I felt that this would be a perfect story for an Indian society. I have just taken the plot line from *Emma*. At the same time, I have given it a complete Indian look. The boy is from Haryana and the girl is from the plush locale of Delhi. (3)

Illustrating Ojha's words, it is obvious that the mind- set of upper class people of Indian society resembles the behavior of upper middle class of Victorian society. So as to address the heyday of modern people, the remake of 19th century novel *Emma* has successfully got a representative position dramatizing hypocrisy and shame in the behavior and attitude of the people.

Aisha has justifiably appropriated the major ideas of the novel including narrative, point of view, images, characters, and so forth. The elements found in the novel in words form are artistically picturized in the motion picture. As the process of adaptation is fully creative undertaking, it needs minute analysis of process and ideology of film adaptation. Highlighting the process of film adaptation, Julie Sanders illustrates:

Adaptation is, however frequently a specific process involving the transition from one genre to another: novel into films; drama into musical; the dramatization of prose narrative and prose fiction; or the inverse movement of making drama into prose narrative. Adaptation studies are, then, not about making polarized values judgments, but about analyzing process, ideology, and methodology. (19-20)

Having the idea of adaptation and appropriation, we have already established the concept that when we discuss adaptation we are often working reinterpretation of established texts in a new generic context or relocation of original setting. Thus, the process of adaptation needs a minute analysis of its ideology and norms for the betterment of the work.

As we give our initial focus to the film, we find the methodology of adaptation and appropriation is so well bonded that the chief ingredients of fiction are well addressed right from the beginning. As the new and modern version of the novel starts,

there is the female protagonist narrating the characteristic of characters and events. As the film begins, we see Aisha narrating, “So romantic. Isn’t my aunt looking hot? Actually, she always was. She was Miss India in 1982. And the best is, she never let us miss mom. Look my Colonel Uncle. He is so handsome, isn’t it? But those mousetaches. He looks the villains from the 1970s.” Here, Aisha, the female protagonist, narrates the quality and characteristic of characters right from the beginning. Being set against the chocolate house, Aisha, in the first scene, appears narrating the characteristic of people around her being groomed in Victorian dress as in the novel.

Likely the source text gives the idea of narrative to the film; it also makes the scene move forward. The craftsmanship of Austen in narration is observed in words-form right from the beginning. Using the narrative technique Austen gives a full description of personal details in words-form: “Emma WoodHouse, handsome, clever, and rich, with a comfortable home and happy disposition, seems to unite some of the best blessing of existence; and had lived nearly twenty- one years in the world with very little to distress or vex her” (1).

Examining the above lines, we come to know that the chief ingredients of fiction: narrative and a character’s reflection are felicitously presented in the novel. The descriptive narration about Emma is full of details, and this potentiality of narrative technique is well addressed in the film as it is in the novel. Devika Bhagat, the screenplay writer of the movie, has valorized the importance of this technique addressing the level of irony and hypocrisy. The use of this technique in both art forms brings the wealth of details.

Exploring the importance of narrative technique used in both art forms, James Monaco states how the narrative technique works in a film:

The narrative potential of film is so marked that it has developed its strongest bond with the novel, not with painting, not even with drama. Both films and novels tell long stories with a wealth of detail and they do it from the perspective of a narrator, who often interposes a resonant level of Irony between the story and the observer. Whatever can be told in a novel can be roughly picturized or told in film. (27)

As to Monaco's statements, the bond between the novel and the film seems so sound, and the credit goes to the narrative technique that unites two art forms together. The use of narration either in the novel or in the film often places a sense of irony when we give our focus to the statement or dialogue.

As told by Monaco, Aisha, the central character, often interposes in her dialogues resulting a sense of irony. Shefali, an innocent and new-comer girl to Delhi, gets mixed in Aisha's world. The sassy girl Aisha makes Shefali completely change from head to nail, and as a result, the originality and naivety of Shefali seems disappearing. The sense of interpolation can easily be drawn when we examine the dialogues between Aisha and Arjun:

Arjun: That is once upon a time there was a Shefali.

And now, that is just another copy of you.

Aisha: What's wrong in that?

Arjun: One of you is enough to take on Delhi.

Aisha: Oh...(bangs on Arjun)

Arjun: Stop it. Get a job.

Aisha: What does that mean?

Arjun: Are you satisfied by matchmaking?

Aisha, who belongs to upper class society, is personified as a free-spirited, stylish and spoilt high society girl. She feels she is naturally gifted in finding love matches. She upholds the liability and artificiality of capitalist society. She changes Shefali completely in her own style. The originality of innocent village-girl has got the stylist cover and there is no place for simplicity and naivety. Arjun, a modern man of rational attitude, often criticizes the manipulative attitude of Aisha, and this cancerous phenomenon of society seems an ancient product not a modern one.

The analysis of *Emma* reveals the ill-mechanism of life: the life enrolled in artificiality and hollowness. People used to keep interest in other people's lives, and such issues were bloomed and nurtured in Victorian period. As we approach to Victorian novels, we can read how the effect of artificiality and manipulative has ruined the life of the people. As Austen's *Emma* is a source text for this film, it genuinely presents the underlying reality of the society of Victorian, England: "I do not understand what you mean by "success", said Mr. Knightly. Success supposes endeavour. Your time has been properly and delicately spent. A worthy employment for a young lady's mind! Why do you talk of success? Where is your merit? What are proud of? I pity you" (8). Austen's mouth-piece character, Mr. Knightley, uses his rational judgment and cautions the young lady Emma who often keeps interest in other people's lives.

Similarly, in the film, Arjun often criticizes the manipulative attitude of Aisha. She tries to make others think like her and admire her likeness. As Aisha keeps her

interest in Shefali, Arjun criticizes, “You are just dumping your liability on Shefali.” Examining Arjun’s dialogues, we come to an end that the narrative potentiality of the novel is well addressed in order to present wealth of details and interpolation, and this is an artistic task that Devika Bhagat, the screen play writer of the movie, has written for the film *Aisha*.

As the novel is basically a written form of art, it is only the narrative technique that links novel with film. Hence, it stands as the most pervasive tendency of both verbal and visual language. The idea of narrative technique in the film history has resulted so sound that it has made the history of ages. In this direction, Brian Mc Farlane asserts, “As soon as the cinema began to see itself as a narrative entertainment, the idea of ransacking the novel- that already established repository of narrative fiction-for material got underway, and the process has continued more or less unabated for ninety years” (6-7).

As the technique of narration has been used time immemorial inviting these forms of arts together, there appears a versatile development in the presentation of motion picture. Conforming to the above line, film studies prefer the potentiality of narrative technique so as to create a frame work of a narrator. In this direction, as we examine the dialogues of *Aisha* in a narrative form, there appears a world of her own; the world she believes in and stays happily:

Aaliya, my elder sister. She had the same boy friend from school to collage. And also got married him. So boring. You know what? These days, she only thinks about food, because she is six months pregnant. All thanks to her one and only boy friend, and now my brother- in law, Karan Burman from Mumbai. How will Aaliya ever fit into jeans again? And

that's my papa. He is so cute, isn't he? His small happiness turns into a big party. Add a few tears, drama and butter and anyone can be papa's guest.

Everyone so happy.

Interpreting the above lines, Aisha loves to enjoy her life in her own way and there appears as it is the protagonist's world; a world full of happiness and joy. Adapting the art of internal narrator, Devika Bhagt has made the screenplay of the movie lively and full of details. As the film begins, Aisha appears on the screen introducing new characters in her own interpretation. Giving a short detail, the female protagonist lets the movie move forward.

Furthermore, the interpolation of first person narrative in the film has made the adaptation process worthy and fruitful. By the use of such characters, we can examine the belief and attitude of the people that most often result in humorous way. As we watch the film, the lens of camera adds a significant role to cover the details of the narrator. As Michael Silverman writes, "The camera records the world which the world of a central character interprets and explains on the sound track. If the camera were to become a first person narrator, it would record the world as though the lenses were the eyes of the protagonist" (1471). The above lines reveal that it all depends upon the artistic potentiality of a director, who uses such technique to give a realistic view of the scene. The technique of shooting a film and making it 'a perfect package' all depends upon the hands of the film crew, and more importantly upon the director of the film. Rajshree Ojha chooses narrative technique to give the mind-set of the Aisha-like characters found in urban areas through the voice of Aisha.

There has been a long running discourse on the nature of adaptation and appropriation. For instance, Merris Beja reports that, since the inception of the Academy Award in 1927-8, more than three fourths of the awards for “best picture” have gone to adaptation. As to Beja’s words, it is not perhaps surprising that the film makers have sought to grab a kind of response excited by the novel and have seen a ready made material for the film.

Similarly, the practice of adaptation in the film invites a lot of attention. As this issue encourages a number of debate whether to encourage it or not, it is Stephen Longstreet, as quoted by Cook, claims:

Producers buy popular novels, that have become best sellers or at least have shown some promise of public acceptance. This material is already tasted, and therefore stands a better chance of having a ready- made audience for the motion picture version. A book dealing with simple human problem and their solution usually makes a good motion picture.

(14)

Even though Longstreet’s above lines seem quite realistic, they do not give strength to the creativity and potentiality of a director. While working with reinterpretation of an established text in a new generic form, it widens some heartening challenges and there needs deep analysis for presentation. The shift of the novel into the film is a process of deep analysis of the issues which a film maker is going to give a filmy frame. There is a need of a selection of the issue keeping the specific viewers in the mind. Once the issue is selected for the scene, it should be relevant to the others. So, film making is purely a creative task that has to go smoothly using the technology of film making.

As we examine the film, we see the film is mainly set against the backdrop of Delhi, and it is the place which gives a realistic view of socio-economic pattern of the people as it was then in Victorian period, England. Though there is no any specific resemblance between Victorian period England and the modern Delhi, the culture and tradition of these places are the same in a sense that people have high respect and love for their places. In line with this comparison of Delhi with England, the director claims, “The city is good combination of old world charm and newness, people here have not forgotten their tradition, and the city is very much like *Emma*’s England in that respect. As for the setting of the movie, the belief and socio-economic pattern of Delhi reflect the scenario of Victorian period though it is modern” (11). The belief and socio-economic pattern of the movie reflects certain Victorian norms and values. Picturizing the circumstances of the upper class people, Rajshree Ojha has given the filmy frame to the heyday of people which is full of liability, artificiality, hypocrisy, and manipulation. Such ways of living a life is seen especially in the behavior of young people.

Side by side, the young generation from sophisticated families makes a kind of a circle where they find themselves satisfied and happy. The young girls of Delhi like matchmaking, and they perform it as a project and a social work as it was also a fire issue in Victorian period, England. Here, Aisha, having the same interest exclaims in joy, “You know, I introduced uncle and aunt for the first time... at Gymkhana club. I made them sit at the same bridge table and uncle lost the game but won aunt’s heart.... I planned all this. You know what? When everything goes as planned, it feels so nice.” These lines show a kind of superiority and artificiality of Aisha that invite manipulation in the behavior of the character. Aisha, fond of matchmaking, makes herself busy in this project

though she has no interest in her own marriage. As the movie begins, we see Aisha introducing new characters in a narrative form. She makes many claims about matchmaking and her deeds for others. Without knowing the interest of the people, she imposes her personal feelings and beliefs.

Similarly, as we look at the Austen's *Emma* we do find the same sense full of hypocrisy and nuisance manipulated in the behavior of the characters. Here, too, we see Emma expressing the sense of joy and happiness of her success. She is proud of her attempt to set Mr. Weston and Miss Taylor's affair successfully. Illuminating the social reality of her time, Austen focuses on the underlying reality of each character:

And you have forgotten one matter of joy to me', said Emma, and a very considerable one-that I made the match myself. I made the match, you know, four years ago; and to have it take place, would and be proved in the right, when so many people said Mr. Weston would never marry again, may comfort me for anything. (6)

Since *Emma* represents the underlying reality of upper middle class people that believes marriage as a religious and social work, the modern version of *Emma* in film is a story of a girl who thinks match- making as a project and fun.

Comparing these exacts in a deeper sense, this research unlocks the belief and psychology of people who impose their interest over others as a means of pastime and social work. Aisha, a girl of twenty one engages herself organizing wedding parties. Like her, the young girls of high families, keep interest in setting love affair of their friends so as to take their credit. It is a story of every girl who are from high families and love fashion. Focusing on the fire issue of Delhi, Chetan Bhagat claims:

Emma like girls can be found in every path area of Delhi where the land prize is more than Rs 20,000 per sq feet. Born into powerful families, these Emma have youth and beauty on their side, which places them in the high demand' brackets of high class parties. Their vivaciousness is a welcome change to the dull existence of the wealthy families. Nowadays in farmhouse, you don't find cows, but Emmas. (2)

The report not only reflects the exaggerating fashion and style of Indian societies, but also forwards the trends and habits of young generation who belong to wealthy families. As quoted by Bhagat, the present generation of urban area is lost in self made ideology and principle. Such Emma-like characters are found in every corner of the main cities taking about fashion and love affair. The purpose of this adaptation in film seems to give moral theme reflecting the picture of high-class society.

Since the discussion of adaptation has been devilled by the fidelity issue, there arise lots of questions in this attempt: Does it capture the message of the source text? Is it faithful to the writer's intention of writing the text? Can it hold the essence of the text? In this response, the fidelity criticism depends on a notion of the text as having and rendering up to the reader a single, correct meaning which the film maker has either adhered to or in some sense violated with. Adhering to this notion, Mc Farlane highlights the importance of productive determinants for the better film adaptation:

As fidelity stands as the most discussable issue, the insistence on fidelity trends to ignore the idea of convergence among the arts, it fails to take into serious account what may be transferred from novel to film as distinct and it marginalizes those productive determinants which have nothing to do

with the novel but may ne powerfully influential upon the film. Awareness of such issues would be more useful than many accounts of how films reduce great novels. (10)

According to Mc Farlane, the choice of right issue, while in film adaptation, makes a sound influence upon the viewers. So, emphasis should be given to the productive determinants which are worth analyzing. In this connection, while in film adaptation, the choice of the right issue for the viewers can be a good achievement bringing the theme of the novel.

So as to above, talking about adaptation and appropriation, the issue here is not whether the adaptation is faithful to its source, but rather how the choice of a specific source and appropriation serve the film ideology in order to hold the essence. For instance, PRV pictures filmed Jane Austen’s novel *Emma* as *Aisha*, and its images of artificiality and hypocrisy has much to do with high class Delhi society finding visual equivalents for its people and behaviorism.

For instance, Arjun, a modern representation of Mr. Knightley, Aisha’s brother-in-law and treasure friend, watches Aisha’s matchmaking efforts with a critical eye. Being a man of simple set of beliefs, he does not favour her fanciful occupation of match making. When Aisha makes herself busy in match making, he puts questions upon her, “You have started some wedding business, right? Giving a satirical look to Aisha, he asserts, “All I want to say is everyone has their personal taste, and it is not right to interfere in their personal lives”. The self created delusion, irrationality of Aisha is directly addressed by Arjun, and here, the more focus is give to Arjun’s dialogue as productive determinants comparing with Austen’s lines.

Similarly, as for the scene in the novel, Austen's character, "Mr. Knightley, in fact, was one of the few people who could see faults in Emma Woodhouse" (5). In the film adaptation of *Emma*, the use of dialogue brings a lively reaction to other characters and immediate reaction can be viewed easily. The role of Arjun has much to do with the essence of this film through the medium of dialogue. The purpose behind this film adaptation is to highlight the faults in the behaviour of upper-class people. As *Aisha* is also a journey of innocence to adulthood, childish to maturity, irrationality to rationality, Arjun plays a crucial role in her transition. Here, the credit goes to the art of adaptation that has made a choice of right issue for the viewers in a dialogue form.

Naturally, dialogue is a medium of communication found in these genres and it beholds the characteristic and general bearing of characters representing real-life situation as real people do. As characters are artificial figures that represent certain real-life situation, it is shaped by dramatic context in an effort to make them real life like. In this regard, Lol Goclet Yoakem claims, "Dialogue for the screen is an art, and can give the flavor of the book without quoting literature, and characters should be presented as fresh, exciting people, living in their time and place in society or as out casts from society" (15-16). According to Yoakem's lines, for the screen writing, dialogue works as an element of the art meditating the picture of a particular time and place by certain characters. As characters are the representative of the society, there should be the choice of real-life characters speaking the voice of the people.

In this connection, as we analyze Anil Kapoor's film, we do find the real-life like characters speaking the voice of the society. The projection of Arjun-like character is the critique of faults and misguidance in the film. Thus, the choice of the character along

with the dialogue is the project of the film crew. Adhering to this notion, we can again cite Yoakem's lines, "Movie must move; dialogue must be a part of the story; the characters must be human enough for audience to be able in some way to relate them to their own lives... and a screen play is merely a link between the original" (18). The above lines unfold the mechanism of film art quoting the importance of dialogue, characters and screenplay. In this way, the projection of real-like characters in the film helps the viewers to assimilate the story as their own and this is only possible when the film is compact. The procedure of selection and presentation is the best way of filming like *Aisha* where one finds story of own. Along with it, the choice of subject matter counts much making the film ideal representation of the contemporary society.

Side by side, turning to the art of film adaptation, the entire crews of PRV picture have justifiably portrayed the subjectivity of Austen's *Emma* valorizing the productive determinants of a good film. The implementation of irony in the film addressing imposed attitude of the characters is one of the best strikes that Rajshree Ojha has hit. The characters of the film seem to get involved in others' lives, and their understanding of helping ironically turns back to them. The art of presenting such issues by the means of dialogue is well written in the film by Devika Bhagat.

Randhir, a modern character of Mr.Elton, ironically gets victimized by his own gift given to Aisha. Once, Aisha and her other friends plan for night camping, and as for the venue, they choose a river side. On the way to their destination, they unknowingly catch the wrong way. As it was a hard time for them, Aisha asks a stranger the way. Ironically, Randhir takes out something and gives that to Aisha. "Take it, for your protection, pepper spray. My brother got it for every one. It is really good." For Aisha's

protection Randhir gives her a spray of pepper as gift and later, as Randhir proposes to Aisha, we see him being sprayed by the same spray. As we watch the film, we see a riverside scene where Aisha, Randhir, Shefali, Arjun and other friends get together. In that evening, we see Randhir proposing Aisha in a corner, and this very proposing act is also a part of the novel.

On the way back to Hartfield, Emma finds herself alone in Mr. Elton's company. Mr. Elton seizes Emma's hand and expresses his fervent love for her, "I have thought only of you Charming Miss Woodhouse! Allow me to interpret this interesting silence. It confesses that you have long understood me" (105). Mr Elton makes a proposal of marriage to Emma who feels shocked and greatly upset by this proposal. Like this, in the film, Randhir proposes Aisha. By the evening time, Randhir finds Aisha alone near the river bank. So, being excited, he proposes, "Aisha please. Aisha, I know you love me just as much as I love you. Tonight, under these stars and amidst these valleys we should be one, Aisha. Let's just do it". Being confused and worried, she sprays the same pepper spray on his face for her protection. Here, by the means of irony, Rajshree Ojha, wants to exaggerate the superficiality and childish nature of the people who feel extremely happy being a part of modern and sophisticated society. Randhir proposes Aisha thinking she would happily accept his love feeling but contrary to his desire, she sprays the same pepper spray given by him to protect herself. By focusing this scene, Rajshree Ojha wants to give a satiric touch to Randhir-like characters, who often get in trouble by their own silly behavior. Here is the choice of right productive determinants for the film to exaggerate the contemporary society, especially Delhi and its people. By these forms, the

socio-economic and cultural pattern of high class families and societies are well picturized on silver screen.

The transition from novel to film unites fidelity and creativity simultaneously addressing to Austen's novel and adaptation methodology respectively. In this context, *Aisha* has undoubtedly held the essence and subjectivity of *Emma* featuring creativity in its content and somehow in form too. However, the shift of the novel from English context society to Hindi verbal community unfolds numbers of problems including translation. But, while in translation the understanding of socio-cultural context of both languages along with transport words and sentences help one to render a justifiable meaning. In this regard, asserting the role of a translator, Anuradha Dingwaney states:

With respect to translation, for example, Frantz Fanon's remark suggest that, in society to transport word the understanding of socio-s from one language to another, the translator cannot merely search for equivalent words in the 'target' language to render the meaning of the 'source'.

Rather, the translator must attend to the context from which these words arise which they, necessarily evoke and express. (1)

The above lines make it obvious that the better understanding of socio-cultural context of source culture and target culture ties the essence of a literary work by the means of language. The role of a translator plays a vital part asserting the crux of the source culture to the target culture. In this connection, *Aisha*, the Hindi adaptation of Victorian novel unifies the subjectivity and quality of *Emma* expressing the same sense of satire to the contemporary society.

Asserting to the idea of translation, the Hindi adaptation of *Emma* beholds the context from the target culture and necessarily evokes and expresses the same issue found in the contemporary society. Here, the translation of the English novel into the Hindi context society is worth enough to analyze the behavior of the people. The film version of the novel reflects the same sense and scenario of Austen's novel: Aisha being entangle in matchmaking plans to leave Shefali with Randhir so that they can express their love-feelings and make love. In the course of dialogue, Pinky, her best friend surprisingly exclaims, "Aisha, Aisha, are you mad? These time around, I think you have totally lost it. Your plan is really risky, Aisha." But contrary to her opinion, Aisha makes Randhir and Shefali go for a long drive in search of a restaurant. Planning to leave these couple alone, Aisha asks Randhir, "There is no network; can you please take a look inside?" As Randhir goes inside the guest house, she forces Shefali to go with him: "Shefali, go inside and take a look." Meanwhile, she drives away the car and disappears from there.

Likewise, Aisha's plan to set Shefali and Randhir's affair resembles a kind of likeness with Emma's attempt to fix Harriet and Mr. Elton's life. It is Emma's attempt to make an encounter with Mr. Elton when she is with Harriet:

To fall in with each other on such an errand as this, thought Emma; 'to meet in a charitable scheme; this will bring a great increase of love on each side. I should not wonder if it were to bring on the declaration. It must, if I were not here. I wish I were anywhere else. Anxious to separate herself from them as far as she could, she soon afterwards took possession of a narrow footpath, a little raised on one side of the lane, leaving them together in the main road. (70)

Confirming to above extract, the socio- cultural pattern of *Emma* and the modern style of *Aisha*, both reflect the hollowness and manipulation as these both characters try to fix other people's life without knowing their interest. There is a resemblance between in the behaviour of these characters but we observe a little difference in the presentation on silver screen. The differences noted here are the art of presentation that reflects the modern ways of living and working. As for the film adaptation, the better understanding of socio- economic, cultural and religious aspect of both places and languages has made this film countable, and as a result, we do find Aisha-like characters even at shopping Malls and ensembles in Nepal.

Like narrative comedies, the film is justifiably based on Austen's *Emma* with an affinity of theme, characters and somehow setting. This is what *The Himalayan Times* THT Talkies writes, "The movie is supposedly based on 19th century novelist Jane Austen's *Emma*. The set is big house, rich culture and beautiful gardens; everything is lavish about the movie. Analogous to the Victorian lifestyle, high class society is shown in the movie" (16). In this connection, the reflection of Victorian architecture and scenario can be viewed in the film. The setting of the film moves from Delhi to Mumbai showing big houses, rich Indian culture, beautiful gardens and parks which gives a taste of Victorian society, and inclusion of shopping malls, ensembles, resorts, bar and restaurant, art gallery, animal right centers etc. reflects the scenario of modern society.

This updated version of the novel in a different art form covers the theme from every corner. As we examine the film *Aisha*, the characteristic of each character has been justifiably molded as they are in the novel. Along with this, the updated images of the novel are dramatically well picturised in the film as they are to be fit in the present

context and scenario of upper class people. As we watch the film, we notice the modern version of the novel presented in motion form. Arjun, like Mr. Knightley, the man of rationality and sensibility, criticizes the manipulative behavior of Aisha who turns poor innocent girl Shefali into hot modern girl. Showing the updated personality of Shefali, Aisha asks Arjun, “So, what do you think? How is Shefali looking? Isn’t s he cute?” In the course of discussion, Arjun criticizes Aisha saying:

I think, Aisha, let’s change Shefali’s name. You have changed her completely. When you’ve given her a personality like yours...then she should have a similar name as well. Let’s think. Aisha, Zaisha, Waisha, Mahisha. How about that? ...you are making fun of Shefali... once upon a time there was a Shefali. And now, this is just another copy of you.

As we examine the notion of Arjun’s expression, there is a sense of manipulation in the behavior of Aisha. For Aisha, the relation of friendship does not matter, if it matters, then, as a project work only. She tries to bring her project at the height of success and to do so she uses all her efforts. The projection of rational and ideal character like Arjun finds faults in the behavior and attitude of the actress and criticizes to make her realize her faults. Aisha tries to help Shefali choosing a right partner for her many times but she does as a project and fun.

Likewise, the same sense of hypocrisy was mushrooming in Victorian society, England. As marriage was the matter for financial security in Victorian period, the searching of right life partner was at high. People used to keep interest in others people’s lives and this was taken as a kind of social and religious work. Austen’s *Emma* is a story of a young girl, who helps others finding a right life partner for them. Bringing the socio-

cultural issues on the ground, Austen has portrait the heyday of the people of her time and period. Emma, the central character, tries to change a poor village girl, Harriet so that she can find a right suitor for her. Highlighting such ideology of their life, the narrator of the novel asserts:

But Harriet Smith. I have not half done about Harriet Smith. I think her the very worst sort of companion that Emma could possibly have. She knows nothing herself, and looks upon Emma as knowing everything. She is a flatterer in all her ways; and so much the worse, because undesigned. She will grow just refined enough to be uncomfortable with those among whom birth and circumstances have placed her home. I am much mistaken if Emma's doctrines give strength of mind, or tend at all to make a girl adapt herself rationally to the varieties of her situation in life. They only give a little polish. (28)

According to the above lines, the characteristic of Emma with Herriet is full of artificiality, nuisance and hypocrisy. There is a sense of interference in the behaviour of Emma. She wants to reform the personality and out look of Harriet so that she can be easily attracted by an eligible suitor. Her attitude towards Harriet was quite manipulative, and to get the success, she outwardly shows the manner of artificiality. She wants to set Herriet and Mr. Elton's affair without knowing their interest. And, the same sense is well picturised in *Aisha* where we see Aisha entertaining herself setting others' affair.

As in the process of film adaptation, the major task of a critique is to analyze the vision of the filmmaker and the ways he uses the productive determinants for the contemporary society and its people. The issue here is whether the film holds the essence

of the novel or not, no matter how far, the filmmaker goes in his interpretation. As for the norms of film adaptation, Joy Gould Boyum claims:

In assessing an adaptation, we are never really comparing book with film, but an interpretation with an interpretation. The novel that we ourselves have recreated in our imaginations, out of which we have constructed our own individualized movie; and the novel on which the film makers has worked a parallel transformation, for just as we are readers. So implicitly is the filmmaker, offering us, through his work, his perception, his vision, his particular insight into his source. And adaptation is always, whatever else it may be, an interpretation. (61-62)

According to Boyum, adaptation does not render book with its film, but it is an analysis of interpretation of an interpretation. It is so, when a writer writes a novel thinking about the time of his own, there is his own interpretation about the circumstances he lives in, but when the novel is adapted into a film, it goes in the hand of the filmmaker. So, the filmmaker moulds the content of the novel to make it fit for the society he lives in. The present film not only unifies the essence and spirit of the novel but also presents the social reality of the upper class people.

While in the process of adaptation, the theme and the subject matter of the book is well picturized on silver screen on behalf of time and place. The compact film not only bonds the elements found in the novel but also addresses the subjectivity and thematic aspect along with the number of characters. The modern film presentation of *Emma* in Indian context gives an interpretation of the filmmakers, and this has been observed in the urban areas, India. The value and morality seem disappearing from such

circumstances that we find no place for them in the lives of these wealthy people. To adjust in these circles, one has to be economically sound with the artificiality of fashion. As the movie moves, we see there is no place for honest and hard working people. Gaurabh, a modern representation of Mr. Martin proposes Shefali and wants to get married. Being confused and worried, Shefali tells Aisha, “Yesterday he proposed to me....That’ mama’s boy. Tell me what I should do?Aisha: It’s your life. Do whatever you want to. If you don’t value your life then what can I do?”As the movie starts, we see Aisha making many attempts to fix Shefali and Randhir’s affair. She does not like Shefali meeting with Gaurabh as he is from middle class family and works in a call center. Aisha does not give importance to such people who are from low families. Her everyday life was an example of social reality of urban area, especially of Delhi, where we find young girls busy in matchmaking and fashion work. There is the sense of manipulation in their behaviour.

Similarly, such artificiality was also seen in Victorian period. As *Aisha* is a story about those people who belong to rich families and are in the modern cities, *Emma* represents the socio-cultural phenomenon of Victorian period, England. Likewise, we see Harriet’s admirable behavior of Mr.Martin. Harriet gets a marriage proposal letter from Mr. Martin:

a letter to herself; and this was from his – from Mr. Martin- and contained direct proposal of marriage.... Emma was half ashamed of her friend for seeming so pleased and so doubtful... well, said the still waiting Harriet; “well- and –and what shall I do?” “But what shall I say? Do advise me....”

I shall not give you any advice, Harriet. I will have nothing to do with it.

This is a point which you must settle your own feelings. (38-39)

As to above lines, Harriet's affection towards Mr. Martin makes Emma confused and ashamed because her effort to match Harriet and Mr. Elton's affair seems narrowing. She indirectly advises her to reject the proposal. This very sense of manipulating is well picturized in the film as quoted above.

What made Emma get involved in others' lives and interest was the social and cultural issue of the people of that period. Especially, people used to organize parties, get involved in matchmaking, make themselves in gossiping etc. and that was the kind of socio-cultural structure of the society that people behaved in such way. As Emma plays a role of matchmaking as social and religious matter, there is a role of her power; the power of manipulating others. That's why she could easily involve in matchmaking. Here, the interpretation of the book reflects on the screen beholding the socio-cultural phenomenon of capitalistic society, Delhi, India. As to the Boyum's lines about adaptation, the essence of *Emma* is well framed on silver screen bringing out the underlying reality of wealthy people.

Technically, the film is well framed holding the norms of adaptation and appropriation. As it is an intellectual kind of task, it requires creativity and craftsmanship in the presentation of any issue. Furthermore, the words on the page are always the same, but the images on the screen changes continually as we redirect our attention. So, the knowledge about the selection of a particular image respects the norms of a film. As further about the mechanism of movie making, Glimcher and Warren cote, "Film is the flow images. Creating that flow and making it compelling and clear is the craft of film

making. Before shooting a single shot, we must have an idea of what will come before and what will follow it. If we do not, chances are slim that a cohesive film will result in the editing room” (97). As reference to above lines, the concept of selection and presentation is an art of film making. That is, as film is the flow of images, it needs right selection of a shot and its role for the movement of the scene. If there is no any cohesion between the ideas and images, there is no chance of getting the admiration of the viewers.

Similarly, the film *Aisha* is well crafted movie picturising the images of societies. The credit goes to director Rajshree Ojha for her direction. Being a female director in Bollywood, she feels double challenges working with other companion. After taking an interview with Rajshree Ojha, Ikyatha Yerasala writes for *The Asian Age*:

Is the rise of independent production houses that are looking for different script helping women get more offers to direct? “They have better content and look for a different voice. They are more focused on stories, which is important. But there are 100 men out there trying to make a voice and then there are five women doing the same thing. Women still comprise only a small percentage of the whole population of film makers. The gender doesn’t matter; directors need to have good stories to tell and should have a voice of their own. They different to say”, says Rajshree. (15)

As to Ojha’s words, the right choice of a subject matter along with creativity and a different voice will definitely address viewers ’attention. The struggle of working in Bollywood as a female director is noticeable, and there needs more passion, dedication and definitely knowledge about film media to be a part of this institution.

Likewise, as we compare Rajshree Ojha with Jane Austen, there appears a clear scenario of struggle and problems they faced in their own fields. The socio-cultural phenomenon of Victorian period was male-dominated and she faced innumerable problems during her career. It was a questionable matter that female writer could write literary piece of writing in Austen's time and period. The female writers of that period had to use slips of paper to write on them. As the time passed away, the condition of female writers got wider its territory and the area of writing. As a result, the writers like her had to make a privacy to keep their work separate from male-domain during their writing.

Similarly, the struggling life of Ojha, especially in film media faces same kind of problems in her professional career as Austen faced in. Though the socio-economical scenario of these places is different even after two hundred years, there is the same problem faced by these ladies. In an interview with Ojha, Ikyatha Yerasala writes for *The Asian Age*:

Are women breaking the glass ceiling in what is considered a predominantly male-domain? "Actually, I did not break any ceilings. They have been broken by directors like Farah Khan. We are just putting our marks on the ceiling! But it is still a narrow ceiling. However, it is good to see so many women making their marks", says Rajshree Ojha, the director of *Aisha*. It is not an easy ride, thanks to the industry and even the country being male-dominated, adds Rajshree. (16)

According to Ojha, the present context of female director in Bollywood is really challenging, and there requires a different vision to cope with society and its people.

Bringing out the social issues to the silver screen, Ojha has justifiably portrayed the heyday of upper-class people exaggerating their artificiality, hypocrisy and manipulation.

The more one considers the phenomenon of adaptation of novel into film, the more one is drawn to consider the central importance of narrative technique to both. As it is undeniably not only the chief factor that novels and films have in common but is the chief transferable element that generally “refers to a functionality of doing.” While analyzing Jane Austen’s novel *Emma*, the narrative technique seems to come alive by describing the mood, situation, habits, and the characteristic of each character, and this technique has been well transferred in the film *Aisha* to describe the characters. Aisha, as a narrator, introduces new characters describing their habits, characteristic in her own interpretation, “What can I say about him? He has been my neighbor since I was a child. At times, my best friend...and at times, my worst enemy. My Brother- in –law Karan’s younger brother...and our new family member. He is so irritating.” Aisha introduces new characters reflecting the characteristic and habits of the artists in narrative way. Arjun, Aisha’s childhood friend, and one of her family members, sees faults in her and makes comments on them. This is the very reason that Aisha does not like him. Nevertheless, Arjun represents as an ideal character who uses sensibility rather than sense like Mr. Knightley.

Although the chemistry between Arjun and Aisha gets bloomed when Aisha realizes her own fault of manipulation and nuisance, there appears a gap between them in the beginning. The opposite vision of these characters comes to meet when Aisha falls in trap of her own habits of keeping interest in other people’ lives. Illustrating such issues, Jennifer Hopfinger, in *The Post View Column* claims:

Aisha and Arjun are supposed to dislike each other, as the story goes, until they realize that they actually love each other. But here, as they are so entrenched in antipathy- for good reason: she is selfish and shallow, he is judgmental and self-important and there is not a redeemable quality between them- that their changes of heart are inexplicable. There is no basis for their attraction other than jealousy of each other's respective love interests. (2)

According to the lines of *The Post View Column*, the love-relation of Aisha and Arjun gets happy-ending when Aisha realizes her own mistaken. Being the youth of different ideologies, there comes a lot of problems in the beginning of the story. But, as the obstacles surround their life, Aisha realizes her faults, and then, she accepts it happily promising never to repeat again.

Similarly, the choice of artists for the Hindi adaptation of *Emma* tries to sum up the peculiarity and distinctiveness of Austen's novel. As these characters represent the youth of urban areas, there appears a reflection of Victorian society too. Supporting these statements, Ayesha writes:

It was Sonam Kapoor signing on to the project that gave the film the green light. Sonam instantly saw that as a first person narrative. Sonam has a lively energy, but also a certain darkness, which makes her a good actor. This dichotomy suits Emma's character since it is heavily layered. As for the dashing Mr, Knightley, Ojha thinks Abhay Doel is the perfect person to take on this role. He is the most secure actor I have met. Abhay perfectly fits the character of the character of the typical British male. He

is a guy who can floor a woman, like Mr. Darcy from *Pride and Prejudice* and, in this case, Mr. Knightley of *Emma*. (4)

As the choice of the artists for certain characters plays a vital role to portrait the essence of the film, Ojha's choice has made *Aisha* stand ahead exaggerating the defaults of societies. Soham Kapoor's attitude and habits as Aisha in the film is the modern version of Austen's Emma Woodhouse. The role of each character has been justifiably given a live-form, and the credit goes to the director Rajshree Ojha and definitely Jane Austen for her novel *Emma*.

However, some people show their doubtfulness about the plot-line of the movie. Monia Gupta, in IC Tech News writes:

Aisha movie seems to be reflecting on exaggerating fashion and style of Delhi societies more instead of treating its plot sincerely. It offers superb visual treat for style lovers as the movie has all the makings of fashion fiesta. The movie has stylized its actresses in an excellent way be it their outfits or the hair accessories. It has brought back colourful hair accessories in vogue. (1)

According to Monia Gupta, the film exaggerates the life style and fashion of the people of wealthy families instead of its plot. Earlier, flowers and head gears were the trends to enhance the splendor of hair style of actresses of olden days like Emma in *Emma*. But, for Aisha, the best hair embellishments are used in the movie. Gupta has assimilated that the passion of fashion is well crafted in the film. But the film is about the social reality of upper class people where primary importance is given to the life style and fashion more

then morality and sensibility. Giving a lively form of the behavior of the people, Ojha has picturized the society as it is in India.

As Victorian period is known as the source of the rich customs and architecture, and thereafter the use of such customs, culture, and architecture are seen in literary work, paper media, and even in print media. The Victorian beauty of architecture and chocolate house has been reprinted on the silver screen. In this case film *Aisha*, the opening scene is about a marriage ceremony where every thing is lavish with rich culture and beautiful gardens. Like the opening scene of *Emma*, the movie begins with a wedding ceremony where every body is enjoying party and dancing. The choice of white colour for the setting of the party venue resembles the architecture and culture of Victorian period, England.



The above scene of wedding ceremony is between Chitra Massi and colonel Singh, and this match is fixed by one and only one Aisha who makes herself busy in making matches. As for the given scene, Aisha introduces her aunt in a narrative form,

“So romantic. Isn’t my aunt looking hot? Actually, she always was. She was Miss India in 1992. And the best is, she never let us miss mom.” Then and there, Aisha claims that she has made the perfect matches between Chitra Massi and Colonel Singh. The primary concern of this film adaptation seems to reflect the social scenario of upper class people as it was then in Victorian period.

Aisha, the leading character is a reflection of young girls, who are from wealthy families, and like to be fashionable. The primary concern of these people seems to get mixed in fashion world, to talk about animal rights, parties etc. The importance of morality and sense seems disappearing from their daily life as they have no any concrete decision about their life.

The above picture is a part of a title song, where the central character is glorified at describing her peculiarities and habits of helping others. Side by side, giving a series of advice it tries to give a sense of awareness. Focusing on Aisha’s attitude, Devika Bhagat, the screen play writer of the movie highlights her behavior in the song, “You’ve set out to

change some one's life, Aisha. Just tell us what this new hobby, this obstinacy is. You try to solve the problem of others, Aisha. Try to solve one of your own problems.” By the means of the song, Ojha presents a sense of irony to the contemporary society and its people who keep their interest in others' personal life. Aisha makes the innocent girl Shefali, right on the picture, look like her. She makes her completely change from head to nail, and there appears no originality of her own. The manipulative attitude of Aisha has changed the poor girl's sense and sensibility.

The resemblance of Victorian period not only comes from the plot-line of the novel but also from the costume of the characters they wear. The colour combination of the costume pulls us back to recall the traditional outfits they used to wear. Here, the title character, Aisha wears Victorian-like dress and a soft net to cover the face. The combination of white and black colour in her dress is a reflection of Austen's time. Even the use of deep red colour as lipstick hints the idea of creativity and presentation that the film crews have adapted.

In the given picture, Aisha is wearing Victorian-like dress. She watches horse-polo where Randhir is playing with his friends. Briefing the dress-code of the horse-polo to Shefali Aisha asks, “Isn’t he looking like the maharaja of Jodhpur?” Even the trouser-like dress worn by Randhir resembles the people of Austen’s time. These loose trousers are worn especially in horse riding so that they feel comfortable. This is the creative art of the director who fuses the Victorian dress with the modern game. The choice of horse-polo game in the film creates the room for the Victorian-like dress, and this is the craftsmanship of the real artist that Rajshree has proved herself.



As the film is the representation of the contemporary society especially of urban areas, the major concern of the people are attending party, marriage ceremony, horse-polo etc. Aisha attends the match with Shefali so that she can make her come close to Randhir. Poor shefali asks lots of questions about the match and the dress-code. Then, Randhir falls from the horse while playing the game. Innocently, she asks Randhir, “ Did you play hockey on the horse for the first time?” The projection of such dialogues shows the innocence of the village girl who does not know the heyday of these people.

Here is the part of the happy ending of the film. The film *Aisha* ends with marriage of Aisha and Arjun, Dhurv and Arti and Shefali and Gaurav like Mr. Knightley and Emma, Frank and Jane, Mr. Martin and Harriet in the novel *Emma*. Wrapping the story of the film, Ojha gives a happy ending with the marriage ceremony.



Although the novel and the film are from different genre representing distinctiveness in their form, it has become clear that the subjectivity and the essence of these art forms are the same. It is obvious that the shift from novel to film brings a lot of changes, but the changes are seen in creativity while selecting and presenting the issues. The art of film adaptation is a medium of prolonging the pleasure of the original presentation by the means of suitable images.

Furthermore, the selection process of film adaptation is worth enough to retale the concern matter in an artistic way, and defiantly there should be a right issue to address, locate, and approach the kernel. The preference of upper class people to depict the emptiness and artificiality is well crafted so as to fit in film medium in *Aisha*. The socio-cultural aspect of Victorian period covers the area like matchmaking, organizing party,

financial security, narrow and prudential morality, interest in art and music etc. and such circumstances are now a part of urban areas. Considering this fact, with the growth of modernism there has been a reverse progress in morality and liability in the behavior and attitude of the people. Focusing on such areas of concern, *Aisha* not only has addressed the cheap belief of life but also has strengthened the point of virtue at the end of the movie.

The remake of Austen's novel represents the cosmo-concern of wealthy families which reflects their attitude, behavior, and habits. The social structure of today's Delhi is somehow similar to Austen's England in a sense that we still find hollowness in the life and behaviour of the people. Although these two art forms belong to two different geographical locations and time-line, there is a bond between them; the bond of subjectivity and essence. Like novel, *Aisha* reflects the norms and values of today's society which is full of artificiality and hollowness as it was then in England. Despite the difference in setting, the ethos of both the literary genres centers on typical social norms and values which is filled with artificiality, nuisance, and manipulation at its best. Keeping the variation of time and place, Miss Ball emphasizes the projection of the same theme found in both forms of art in a film review:

There is no sense that the original novel would be better with a modern-day Indian setting; if anything, it is the other way around. In fact, the changes of scenery and style occurs almost separately from the story, and function as a tribute to the universality of Austen's themes-as the setting changes, the narrative, key themes and the subjectivity remain surprisingly the same. (np)

Here, we come to know that both the novel and the film represent the social structure of their own time and place, but there is a strong bond between them; the bond of narration, theme, plot, and even the character. The film adaptation of the novel is an appropriation of its originality and peculiarity concerning the subjectivity of the text for the Span of time and place.

Although there is a bond between two literary genres, the film adaptation aims at addressing the questions to what extent the film, *Aisha* stands differently representing the modern technology of visual art; and which elements are adapted so as to make them fit in the film medium. While in film adaptation, the changes appears not only in medium but also in the creative minds. Therefore, as a result, some kind of creative shift can be viewed in almost all kinds of adaptation as differences. However, the differences appear on the screen are purely artistic and productive because of modern technology used in the film media and the selection procedure of film adaptation.

First, the differences can be observed in the setting of the film. The modern version of *Emma* as *Aisha* is set in and around Delhi, India. It sums up the heyday of young generation from wealthy families giving more emphasis on the exaggeration of fashion and life style. Contrary to this, Austen's *Emma* is all about a story of upper middle class people of Victorian period, England. Here, the variation can be easily read in terms of setting, but while adapting a novel into a film, the major concern is whether the film has justified the crux of the novel or not. In this film *Aisha*, there is a close affinity of plot, theme, characters and somehow the setting.

Second, the selection and presentation of particular issue in the film is quite different if we compare it with the novel. *Aisha*'s ways of presenting Shefali and

Randhir's affair seems quite modern so as to fit in the contemporary society. Aisha plans to leave Shefali with Randhir in a guest house so that they can express their feelings and make love. Sending Shefali inside the guest house, Aisha says, "Shefali, go inside and take a look." Fond of matchmaking, Aisha tries to set these peoples' love affair but it goes in vain. Here is the shift of creativity and presentation. Rajshree Ojha has focused on the same issue, same story of *Emma*, but there are quite changes as the way these characters perform their role in the film.

Similarly, Emma's effort to make Mr. Elton and Harriet's affair turns futile. Emma mentions the vicar, Mr. Elton, and praises him highly to create in Harriet some sort of feeling for him. Quoting this matter of manipulation, Ramji Lal exemplifies, "It was Emma's earnest desire now to bring about a matrimonial alliance between Harriet and Mr. Elton" (58). In the course of walk, Emma and Harriet happen to meet Mr. Elton, and this meeting makes Emma glad. Portraying this situation, Austen illustrates the curiosity of Emma, "If I were not here. I wish I were anywhere else" (70). It was the road where Mr. Elton and Harriet happen to encounter. Thereafter, Emma wants their love bloomed freely so she plans to leave the place immediately.

Contrary to this, Aisha chooses guest house to make their affair happen. As soon as Aisha sends Shefali inside the guest house, she flees away in her car. Being confused and worried, Shefali calls Randhir, "Randhir, Randhir. Aisha is not outside. I wonder where she went." The intension of Aisha to fix Randhir and Shefali's affair gives a resemblance of Mr. Elton and Harriet's story. Although the setting of the film differs, but there is a strong bond of theme, issue, and even the subject. Thus, the remake of *Emma*

consists of the norms of adaptation giving emphasis to the productive determinants for the span of time and period.

Although the novel and the film are from different background having their own peculiarities, there appears a clear portrait of a society where the reflection of artificiality, manipulation, nuisance, and hollowness are viewed in both genres. Thus, the film adaptation of *Emma* is truly faithful to the novel in respect to theme, plot, narrative style, characters, and even to dialogues. As to Arnold Kettle's words, it would be very close to the truth to say that *Emma* is about marriage. Whether the emphasis is upon marriage-greed, or upon marriage-snobbery, the fact remains that marriage constitutes a leading theme in the novel and the film as well. In other words, we may affirm that the education of Aisha is depicted in the film in relation mainly to the most important relationship in human life, the marriage relationship of Emma. As Emma is against of getting married, "she always declares she will never marry" (30). The resemblance of Emma's affirmation about staying single can be traced when we examine Aisha saying, "I don't want to get married."

Similarly, *Emma* is a complex study of self-importance and egotism. As these are observed from a society whose morality and values are derived from the economics of class, *Aisha* also highlights the same issue found in the cities of India. While discussing with Aisha, Arjun being annoyed about the manipulation attitude of her questions her, "Who are you to interfere in Shefali's personal life?" Aisha's suggestion to reject Saurabh's marriage proposal makes him dissatisfied. The judgmental attitude and rationality of Arjun resembles the penetrating judgmental of Mr. Knightley who guides Emma in her follies. Criticizing the liability of Emma, Mr. knightly comments, "Emma,

this is your doing. You persuaded her to refuse him (47). Emma's interference in Harriet's personal life ruins the mutual relationship, and this issue is also traced in the film.

Side by side, the selection of the characters and dialogues in the film shows loyalty to the novel. The projection of rational character Arjun, the village girl Shefali, and the female leading actress Aisha are the modern representation of Mr. Knightley, Harriet and Emma respectively. Even the dialogues of these two art forms bear the same senses. This is Emma inwardly takes a decision to see Harriet married to Mr. Elton. To make her plan success, Emma claims, "Mr. Elton is good honored, cheerful, obliging, and gentle" (25). As to the given line, she praises Mr. Elton to Harriet so that she can fill affection for him. Similarly, in the film, Aisha introduces Shefali with her friend Randhir so that she can manage to set their affair: "That's Randhir. Every mother in Delhi wants her daughter to marry him." By examining above mentioned dialogues, we come to an end that both the protagonists have manipulative attitude so as to show their superiority.

The film and the novel are correlated with interwoven features of plot, theme, characters, dialogues and customs. This is evident from the story line of the marriage at the outset of the film rotating around the marriage of female protagonist in its summer season. The film starts with a marriage ceremony of Aisha's aunt with Colonial Singh where Aisha claims for her deeds: "You know I introduced uncle and aunt." Likewise, we see the marriage between Miss Taylor and Mr. Weston in the beginning of the novel. "Miss Taylor married.... The wedding over and the bride people gone, her father and herself were left to dine together" (1). As the novel and the film share the same story-line

about marriage, they generally cover the attitude and belief of the people of their respective time and period.

Similarly, the young generation from wealthy families is seen giving more importance to party, fashion, night club and matchmaking. The moral values and simplicity of these people are faded away. Especially the young girls from high class societies get engaged in matchmaking as fun and project. As a result, the sense of rationality and morality seem disappearing from their life. Being inspired by Austen's *Emma*, Rajshree Ojha has given the filmy frame to the social reality of high class people. When we examine the dialogues of Aisha, we observe the manipulative attitude with the touch of artificiality. "Yes, I believe in social work. What could be better than making someone's life better?" Aisha thinks that other people need her help. So, every time, she interferes in others' lives. The purpose behind filming the socio-cultural background of these people is to give moral lesson and awareness.

Aisha represents the modern young generation of wealthy families who often fall in their own trap of artificiality and manipulative. At the end of this research, the researcher has come up with some findings. The projection of some characters like Aarti and Dhruv has less role in the film if we compare with the novel. Like this, Aisha's sister Aliya, the modern representation of Isabella, is presented as a pregnant women where as in the novel Isabella has five children. Similarly, the projection of a new character Pinky, Aisha's best friend, is a rational character like Arjun. She often criticizes Aisha for her manipulative attitude like Mr. Knightley in *Emma*. Beside this, modern people's interest in Animal Right Center is filmed in *Aisha*. By presenting this issue, Ojha wants to give a filmy look to the heyday of the modern people. The textual evidences of both art forms

with the principle of film adaptation signify this study as an autonomous work of art giving tribute to the source text *Emma*.

III. From *Emma* to *Aisha*: A Faithful Adaptation

This research studies the co-relationship between the novel and its film adaptation with special reference to Jane Austen's novel *Emma* and its adaptation *Aisha* directed by Rajshree Ojha. However different may be the spatio-temporal frame of references, the novel set in Victorian period still has a lot to share with the film made in 2010. The socio-cultural aspects of these places reflect the same touch of liability, artificiality, hypocrisy, and manipulation in the behavior and attitude of the upper class people. The

researcher comes to the conclusion that the film is an appropriation of the novel in the field of depicting the underlying reality of upper class people as it was then in England.

The novel and the film have a lot of elements such as narrative, point of view, images and characters in common. The difference between these two forms of arts is largely in the ways of manipulating these elements in a concrete form. In the last decade of the 19th century, the Victorian narrative tradition exerted a great influence in the development of film art even in present context. The early creative artists of film like D.W. Griffith adopted a number of techniques from the 19th century novels, and some other techniques so as to make them fit in the film medium.

This research, on the one hand, exposes the close affinity that the film and the novel have in order to address the values of the society. On the other hand, it sincerely observes the elements, which are adapted so as to make them fit in the film medium. Primarily, the novel is justifiably adapted into the film showing fidelity to its plot, theme, characters, dialogues and images. Side by side, while in the process of adaptation, the technology and creativity used in the film address the selection and presentation determinants for the viewers. Similarly, this research observes the elements that are transferred and those which are adapted so as to make them fit for the film medium. It finds that in the adaptation of the novel *Emma* the elements like narration, plot, characters and dialogues are transferred as they are in the novel. The narrative potentiality of the novel is well crafted from the beginning. Austen's notion of presenting detailed description about the characters before the placement is well addressed in the film. Before introducing Miss Taylor in the novel, she has presented some information about her role. Like this, Aisha also introduces her Aunt in the beginning of the film. *Aisha*

covers the same plot, dialogues, narrative techniques and characters. The characters like Aisha, Arjun, Shefali, Randhir, Saurabha, Dhruv and Aarti are the modern representatives of Emma, Mr. Knightley, Miss Harriet, Mr. Elton, Mr. Martin, Frank Churchill and Jane Fairfax respectively. In this way, the film shows an affinity to the novel. But, since the novel and film are inherently different works of art, they are transferred from words forms to visual form.

Aisha, a modern version of *Emma* in the Indian context, covers the socio-cultural and economic aspects of upper class Indian people, who value wealth more than morality. Focusing on the cheap values of living a life, the film not only exaggerates the behaviour and attitude of upper class people, but also gives a moral theme regarding their principles of life. While introducing Shefali with her friends, Aisha shows her interest in the polo match. Meanwhile, Randhir also invites Shefali and instructs her to wear western dress code. Poor Shefali cannot say anything else. As such issues of artificiality were on discussion in Austen's time, the modern remake of *Emma* in Hindi context covers the subject matters and values of urban societies in India. Thus, the understanding of socio-economical context and circumstances of both periods has made the director revive the story in a new generic form.

This shift from novel to film is an output of creativity that has exercised the process and methodology of adaptation and appropriation. While in the process of film adaptation, the choice of right issue and its presentation on the screen has counted much to address the viewers and critics. The selection and presentation process of film adaptation has given a filmy frame to *Emma* as *Aisha* so as to fit in the Indian context.

Thus, this research observes the common features the novel *Emma* and its film adaptation bearing the name *Aisha* share with each other. At the same time, it examines the differences resulted by the differences between the two forms of art in terms or the process of creation: verbal and verbal cum audio-visual. The researcher comes up with the conclusion that the film adaptation of the novel is truly faithful to the novel in respect to story line, theme, and characters and even to dialogues.

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