

Tribhuvan University

Page to Screen: A Comparative Study of Patricia McCormick's *Sold* and its
Adaptation in Film

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Letter of Recommendation

Miss. Samikshya Bartaula has completed her thesis entitled “Page to Screen: A Comparative Study of Patricia McCormick’s *Sold* and its Adaptation in Film”, under my supervision. She carried out this research from September 2017 to March 2018. I hereby recommend her thesis approved for submission for viva voce.

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Letter of Approval

This thesis entitled “Page to Screen: A Comparative Study of Patricia McCormick’s *Sold* and its Adaptation in Film”, submitted to the Central Department of English, Tribhuvan University, by Miss. Samikshya Bartaula, has been approved by the undersigned members of the Research Committee.

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Abstract

This research work examines interrelationship between Patricia McCormick's Sold and its cinematic adaptation. While a novel is a written work of art designed for reading, a film is a visual and aural art to watch. However, they share a number of elements like character, narrative, setting, plot, and so forth: this research work investigates why stories are brought from page to screen. It examines how it preserves the peculiar properties of novel and how it is possible to convert a long novel into a short film. The novel Sold and its adaptation stand as unique works of art despite their common narrative structures. The issue of novel is girls trafficking where its cinematic adaptation also carries the same issue that is why main spirit of novel has not been distorted in the film but to make commercial, the director modified some characters, scenes, events etc. Finally, this research shows value of film adaptation, which is easy medium to deliver knowledge in society.

Keywords: Adaptation, Motion picture, Art, Faithfulness, Girls trafficking

I. McCormick's *Sold* as a Film

This research paper examines the value of the film adaptation in our society as well as to find out the reasons why stories are brought from pages to screen. It takes Patricia McCormick's *Sold* and its cinematic adaptation as a reference to show a relationship between page and screen, embodiments of novel and film. This research not only expresses the intimate relationship between novel and film but also shows how adaptation became a business that is directed for the awareness of the people as well. It has economic, entertainment and information values for a large number of people. Consequently, this research digs out the common and distinctive features of

two arts. In short, this study aims at addressing the questions regarding the reason behind adaptation, how it preserves the peculiar properties of novel, and how it is possible to convert long novel into short film. For showing the value of adaptation, to find out the reason behind stories to come from page to screen this research is brought on the strength of the thinkers, such as Walter Benjamin, Dudley Andrew.

Film and novel both are forms of art. A novel is the written art whereas film is the visual art. They have shared some common elements: narrative, setting, characters, plot, etc. However, despite sharing some elements film and novel originate from distinct backgrounds and different traditions. While the novel emerged from the literary tradition, the film has developed from the tradition of mosaic or fresco and photography. Novel is one kind of creative expression whereas film is the outcome of rapid scientific and technological development of the nineteenth century.

The age of restoration period planted the seeds of film, and the very period had gone through massive change in the field of science and technology with the invention of printing machine, photocopy machine, etc that have brought significant change in literary field as well. After the invention of photocopy machine and printing machine the copy of every precious writings were available in market. Then filmmakers started reproducing and adapting every piece of writing and many bestselling novels. Whereby, many people got easy access to precious works of art whether they were illiterate or educated, young or old. The cost effectiveness of films helped them gather enough information along with entertainment. Technology brings lots of change in the area of production. The means of technology pushed the world towards commercialization.

Slowly and gradually, adaptation started using provincial areas and large number of masses residing there, which provided many precious images for their

original content at low cost. In 1935, Walter Benjamin wrote the essay about studies of film and studies of twentieth century aesthetics where he enounces, “among these, the one we are conscious of the artistic functions may subsequently be seen as incidental. This much is certain: today, film is the most serviceable vehicle of this new understanding”(25). Really, film is the means of entertainment as well as information. Since its beginning until this time, film has served as the most serviceable vehicle because film proves itself economical regarding time as well however, novel requires a literate to read it and an educated person to understand it properly whereas film serves itself regardless of any education background. *Soldis* 263 pages and its adaptation portrays the required theme in no more than 1 hour 34 minutes 30 seconds. Both, novel and film explore the same subject matter about girls trafficking, which is today’s breaking issue making it a must for the knowledge of every people but if the work had only been limited to the written piece then only few people would have known about it. Now due to its re-reproduction into film version that has helped everybody to be informed about it and that also in significantly short time than novel which has definitely increased viewership.

Moreover, Benjamin points out, “Technological reproduction can place the copy of the original in situations which the original itself cannot attain”(21). Definitely, we do not worry about the absence of originality because its copied piece fulfilled the place of original.

All the bestselling novels have been adapted into films. Adaptation does not mean simply to change a novel into film. An adaptation is work, which modifies story but normally takes the same theme to address larger audiences’ interests because its purpose is to cover large audience and masses.

Sold is the third novel of McCormick, adapted by Jeffrey D Brown for

film, entitled with the same name. The film “Sold” despite being a different medium, also deals with the same issue. Joseph Kwong and Jeffrey D Brown wrote the screenplay. Brown is also director of this film and Oscar winning director. McCormic published the novel in 2006. It became widely popular and the film was released in 2014. The film made the novel more popular and widespread. The novel *Sold* is based on the journey of thirteen years old girl named Lakshmi from a rural village of Nepal (Hamjakot) to the brothel (Happiness house) of India and a mission of an American who tries to liberate her. This story about Lakshmi who is sold into sexual slavery in India is written in a series of short, vignette style chapters from the point of view of the main character. Similarly, Brown also takes setting of Nepal Hamjakot to show the story of a thirteen years old girl Lakshmi, who is victim of sexual slavery in India. The director indeed has not distorted the theme of novel *Sold* in the film but due to the limitation of time, he only modified and excluded some characters, scenes, events, etc.

The novel intends to protect the children by presenting this sad story of Lakshmi. In *Sold* the story begins with Lakshmi’s life with her family in a village hills. They were poor and uneducated. Lakshmi was happy in her small hut. She was playing with black and white speckled goat. She was sharing her pleasure with her mother. One night heavy rain destroyed her family’s crops. Then her lazy gambler father sold her to city woman (Bimala) but Lakshmi thought she would be sent for housekeeping. She said to her mother, “Let me go to the city,” . . . “I can work for a rich family like Gita does, and send my wages home to you” (7). She accepted her fate to go to the city for earning money as a house cleaner since the very thought of working in the city and sending money to her mother that could bring all the good fortunes to the family made the girl happy. She thought they would buy new tin but

she did not know she was going for sexual slavery. Lakshmi is only one example but she represents all girls who are sold by their own relatives for money wooed with beautiful dreams in the beginning however, the girls are used as sex labors when they reach brothels where cruel people compel them into selling their own body, like “Mumtaz”.

Sold has received much more positive reviews from various writers after its publication in 2006. It resurfaced the breaking issue of our society. It is heart touching novel, which visualized traumatic situation and suffering of protagonist and other representative characters as well. The novel has been translated in 32 languages. This gives us cue card to imagine its immense readership, popularity and existence. As it already covers large numbers of readers, adaptation brings much more left outs in the stream of awareness almost from all over the world. Film is easy medium to deliver information in the world. The issue of girls trafficking is the breaking issue in our society mainly India and Nepal. The girls who suffer from human trafficking generally, are from uneducated and lower class family for instance ‘Lakshmi’. Films are means of entertainment with the serious information in disguise that is why, every people get attracted on film then they enjoy with information. They actually learn with fun, which is not so regarding learning for everybody who read books.

As mentioned already this story is not only based on Lakshmi but she has represented many other young girls who are victimized in world. This very story narrates about those Lakshmi ‘s’ who are victims of girls trafficking. This is the inspirational book, by reading it many girls could aware themselves from girls trafficking. There is the picture on cover page where a one child covers herself by shawl. The child opens her big eyes. In my opinion, by showing this picture on cover page, the author tries to say that, she is in chain, that she wants to free herself from, and

her open eyes tries to say that by reading this emotional story, lots of people may open their inner eyes. Page this strong how the screen would be?

The title “Sold” is significant in understanding the theme of the novel and its film adaptation. This is the true story that takes our thought to the past of inhumane human act of slavery. In her writing, she expresses painful experience of victim through the pen. She collected lots of information from Maiti Nepal and talked with victimized girls who were rescued by Maiti Nepal. Many girls felt awkward to express their terrible experience. She wrote this novel to aware the remaining people who havenot yet experienced the ill fate from this dangerous trafficking. The novel showed the bitter reality of brothel, which was called “Happiness house” in this novel. The nickname of brothel has been presented ironically because the time girls reach brothel they lose their happiness.

McCormick’s portrayal of the character and the situation of the remote area of Nepal are pictographic. As Lakshmi is the mouth person of the writer, she describes every event that occurred in her life minutely. She takes us in a journey from rural village of Nepal to the center of India. When Lakshmi landed in the brothel house, the price of her body is bargained as if she is a commodity easily available in the market. She is also compared with the porridge and edible product since she is slim as porridge. She is not that much preferred into the profession of flesh trade. However, Lakshmi herself was ignorant about the fact that she has been sold into prostitution. In brothel, girls are simply the medium to fulfill the needs of the elites. McCormick has giving voice to such character of the society and Lakshmi is typical example of it. The same story enters into film nevertheless it only takes important events without having depicted every scene.

Both novel and film try to inform about girls trafficking in the world by

presenting their own art. However, film is the better medium to deliver message in everywhere. Novel is just for educated people, and it takes long time to read where as film provides same theme by taking short time for everyone. S/he not only tries to retain the strength of the original but also recognizes it to make it a superior work of art, the perfect word for such a feat will be evolution; the form evolves into film and evolves itself regarding time, money, and even material without ditching the ultimate

Not that all the characters of the novel are presented exactly in the film. Some of the characters are excluded from film due to the limitation of time and their meager or redundant importance to the overall theme. At some points even they are represented thematically. Around eight major characters and thirteen minor characters play role in novel but in film, audience do not see every characters such as baby boy, uncle husband, Geeta, Krishna, tea boy, etc. Bimala (city woman) has played the role of herself and uncle husband as well. Haris has played the role of himself and tea boy also. In film, there is no existence of Geeta, Krishna and baby boy. Screenplay or the script excludes unwanted characters but they did not remove purpose and theme of text.

McCormick is an American journalist and writer of realistic fiction for young adults. She has twice been a finalist for the national book Award. She was born in 1956 in United States. McCormick graduated from Rosemont College in 1974 to 1978. She earned an MS from the Columbia University Graduate school of Journalism in 1985 to 1986. An MFA from the new school in 1999. She has been a frequent contributor to several magazines and newspapers, including the New York Times, Ladies Home Journal, Town & Country, and Reader's Digest. *Sold* is her third novel, her text rely heavily on research and interviews. For the novel *Sold*, she traveled to the brothels of India and the mountain villages of Nepal to interview

survivors of sex trafficking.

Brown, the director, and screenplay writer of the film *Sold*, is best known for directing, producing and writing the short film *Molly's Pilgrim* for which he won an Academy Award in 1986 for Academy Award for live Action short film. He adopts McCormick's novel *Sold* for informing about girls trafficking in world by film.

This research paper considers on *Sold* novel as a film and studies the relationship between text and film. *Sold* maintains the close affinity with the novel to preserve the peculiar properties of its film medium. Both of them carry on almost the same characteristics and same themes but their ways of describing them widely differ. The novel *Sold* exposes the terrible suffering of girls in the brothel through written word. To carry the same theme and condition in the film it is done through visual images, verbal sound, music, setting, expression of characters, etc. Both of them maintain the close affinity with each other as well as, to provide the knowledge and to deliver the information of girls trafficking. Their purpose is to alert the people.

II. From Novel to Film: Art of Film Adaptation

Film and novel is different vehicles to deliver the information with entertainment. They originated from different historical backgrounds. Novel came from literary tradition and the seeds of films were planted in the tradition of plastic art, cave drawing, and photography. Moreover, it is the outcome of the scientific and technological development. However, both are art forms.

Film and novel both are the collection of story; they portray real events of society as a story to alert masses. On the one hand, novel is long work of narrative fiction normally in prose and always published as a book. Generally, novel describes intimate human experiences, everyday life story, it raises social issues as a story for instance, McCormick's novel *Sold* raised the issue of girls trafficking. As novel

originated from the literary tradition, there is no consensus on the question when the novel exactly began. Prose narratives were in vogue around the second century BC, which were written in Greek to be enjoyed by the wealthy as an activity for leisure. Later, Renaissance saw the rise of long prose story encouraged by the growing numbers of literate people and the invention of printing press. Novel is also indebted to “romance” of the late middle Ages for its narrative. Actually, the form “novel” in European language is derived from the medieval form called “romance”. However, the English name for the form is derived from Italian term “novella” which meant a short tale in prose. Nevertheless, these earlier works of narrative lack certain essential qualities. We expect in modern novel credible characters, some of them drawn round; psychologically deep; some attention to the larger fabric of the society in which the events take place; and descriptive details, at least enough to make us feel that we are witnessing the actual.

The modern novel is said to have emerged in England in the early 18th century along with Daniel Defoe’s *Robinson Crusoe* (1719). However, this work is only episodic and lacks the organized plot that is why the credit of being the first modern novel goes to Samuel Richardson’s *Pamela or Virtue Rewarded*. Along with the popularity of Richardson’s *Pamela*, the trend of writing novels increased and reached its apogee in the Victorian period. In addition, it is equally popular and the most practiced literary genre of the twentieth century.

On the other hand, film, also called movie, motion picture, theatrical film or photoplay, sequence of images depicting people or objects in motion, preserved on a recording medium and capable of being projected for viewing. Film is the outcome of the rapid scientific and technological development of the 19th century. Such developments in 19th century, David A Cook remarks, “ the successive stages of

technological developments throughout the 19th century whereby simple optical devices used for entertainment grew into the sophisticated machines, which could convincingly represent empirical reality in motion” (1). Development of technology changes the world and by using optical device, it was possible to entertain the people with knowledge. Camera can capture many things in short time, it saves time and also provide the same picture for the people, if there was no camera film would not exist in the world. Walter Benjamin explains,

To photograph a painting is one kind of reproduction, but to photograph an action performed in a film studio is another. In the first case, what is reproduced is a work of art, while the act of producing it is not. The cameraman’s performance with the lens no more creates an artwork than a conductor’s with the baton; at most, it creates an artistic performance. This is unlike the process in a film studio. Here, what is reproduced is not an artwork, and the act of reproducing it is no more such a work than in the first case. The work of art is produced only by means of montage. (29)

According to him, mere technological developments did not make the film the art, the various techniques such as editing, art of montage, and different types of shots etc, helped make the film an art. Although the great scientists of the 19th century, such as Thomas Alva Edison, Eadweard Maybridge, Etienne Jules Marey and others contributed a lot in inventing the motion picture camera, D.W Griffith is one of the first filmmakers who firmly established the film as the liveliest art so far existed.

Arthur Knight opines that,

Between 1908 and 1912 Griffith took the raw elements of movie making as they had evolved up to that time and, single-handed, wrought from them as medium more intimate than theater, more vivid than literature, more affecting

than poetry. He created the art of the film, its language, and its syntax. He refined the elements already present in motion picture, mastered them to serve his purpose. (24)

Of course, Griffith invented close up, cutting the camera angle and the way to use his camera functionally. Moreover, he developed editing from the crude assembly of unrelated shots into conscious artistic device. Thus, the desire of creating moving pictures as in the real world is realized due to the scientific and technological innovation and the contributions of various prolific artists and directors. At present film, art almost shadows other art forms because of its liveliest and dynamic nature.

Film and novel as distinct art forms

Film and novel both are art forms. However, they originated from distinct historical background. A film is primarily a visual art and then only an aural art whereas novel is a verbal art. Film was originally expected to bring the evolution of photography to satisfy the age old desire to picture the things moving. Film and novel are sharing common features but both of them are distinct art forms having their own unique features and strange qualities.

Films differ in terms of their treatment of time and space and their way to communicate soon with the audience. In the novel, author is fully responsible for the characters and events because author creates the novel. Unlike novel, author is partly responsible in film. Meanwhile, producer, director, screenwriter, editor, artist, musician, cameraperson, make up man, spot- boy and light man work together to produce a film. That is why; the film is an output of mutual co-operation and teamwork. The novel is composed of words but motion picture is composed of images, which moves where the contribution of many artistic minds is present.

One of the major crucial differences between novel and film, according to

George Bluestone, is the percept of visual image in cinema and concept of mental image in novel. On Bluestone's pioneering work in the film-literature field, "The Limits of The Novel and The Limits of The Film", Bluestone remarks: "Between the percept of the visual image and concept of mental differences lies the root difference between the two media"(240). In this way, he points to the fundamental difference between the ways images are produced in the two media and how they are received.

Similarly, Andrew also sees the differences between the novel and film in the way the readers and audiences understand them. In the film, the percept of visual images predominates the visual depiction of events that provoke emotion and this provoking of emotion finally leads to an idea or understanding of the subject. In novel, however, readers withdraw temporally into a private of unreal world, participate in the events being read, and see imaginatively through mind which make it only possible for the people who are imaginative to grasp the knowledge and essence of the issue. This is unlike visual art where all irrespective of their diversified intelligence are capable of getting the projected issue in their cognitive understanding in outside-in manner. As Andrew states,

Generally, film is found to work from perception toward signification, from external facts to interior motivations and consequences, from the givenness of a world to meaning of a story cut out of that world. Literary fiction works oppositely. It begins with signs (graphemes and words) building to proposition which attempt to develop perception. As a product of human language, it naturally treats human motivation and values, seeking to throw them out onto the external world, elaborating a world out of a story. (68)

The above lines make clear that film and novel are two distinct art forms in terms of creating of perception and meaning among the audience and reader. To make it clear

one more time in a cut-and-dried manner, film is the art form where perception and understanding moves from outside to inside whereas in novel as we read it on our mind with the emotional language and intelligence within us is inside to outside.

Nexus between film and novel

Despite being different in the medium, the film and novel have close affinity since the time of film's birth as an art form. They share the number of features like plot, characters, point of view, setting, narrative, etc. The narrative is the backbone of them. According to Keith Cohen, "narrative is the most solid median link between novel and cinema, the most pervasive tendency of both verbal and visual language"(qtd.In Dudley 70). Narrative works of art found in both genres. It takes the story systematically. For instance, McCormick novel *Sold* and its film adaptation have close relation. They share a number of same features.

Generally, novel and film both are sequence of story. They both raise the social issue; our everyday life story and they also present the history of world by using imaginative characters. They both try to expand the knowledge of audiences and readers. Novel provides message for reader through the words and film provides knowledge by moving images. That is why both carry the same purpose to spread the knowledge in the world.

In this way, Susan Sontag in her study highlights the affinity between the film and novel. In terms of their way to manipulate time and control the attention of the reader or viewer in the following excerpts:

Like the novel, the cinema presents us with a view of the action, which is absolutely under the control of director (writer) at every moment. Our attention cannot wander about the screen, as it does about stage when the camera moves, we move, when it remains we are still. In a similar way, novel

presents a selection of the thoughts and descriptions, which are relevant to the writer's conception; and we must follow these serially, as the author leads us; they are not spread out as a background, for us to contemplate in the order we choose, as in painting or the theater. (243-244)

Novel and film lies in the novelistic intention of a writer and the cinematic intention of the director. Therefore, intention of the author is not completely shattered in both forms of art. In this way, film and novel share a number of characteristics like narrative, character, point of view, setting and so forth. Russian filmmaker Sergei Eisenstein mentioned his essay "Dickens, Griffith, and the film Today", "[p]erhaps the secret lies in Dickens's (as well as cinema's) creation of an extraordinary plasticity. The observation in the novels is extraordinary- as is their optical quality. The characters of Dickens are rounded with means as plastic and slightly exaggerated as are the screen heroes of today" (145).Eisentein, finds cinematic qualities in Charles Dickens's novels. Dickens novel is extraordinary and it has visual quality that is why film and novel has common features.

Thus, there are novels which have enough cues to form a definite picture similar as the motion picture allow its audiences. Hence, novel and film have close affinity in this respect as well. In spite of different genre, they share many same features and carry the same goals.

Art of Film Adaptation

Almost all the best- selling novels have been adapted into films.It brings the change in society. Film could attract the middle class people. In the past only, elite, privileged and high class people used to go the theater. The adaptation made the area of theater or film broad. Because of literary adaptation, the film became a respectable art. Mingling the film and literary field, not only changed literary and artistic field but

it also brought the change in society, economy, culture, and technological environment.

Films and novels are different medium. They have their own uniqueness, sometimes adaptations try to be 'literal', it presents the original story, characters and even dialogue as exactly as possible. For example, Krishna Dharabasi's story *Jhola*, Lakshmi Prasad Devakota's *Munamadan*, they are presented to be literal in film. However, some just carry the theme and concept of novel. Dudley Andrew brings the three modes of relation between the film and its source novel where we find the answer of how a long novel is converted into short film. He examines,

Well over half of all commercial films have come from literary originals though by no means all of these originals are revered or respected. If we confine ourselves to those cases where the adaptation process is foregrounded, that is, where the original is held up as a worthy source or goal, there are still several possible modes of relation between the film and the text. These modes can, for convenience, be reduced to three: borrowing, intersection, and fidelity of transformation. (66)

According to Andrew, film adapter makes short film from long novel by borrowing, intersecting, and fidelity of transformation. Sometimes they borrow novel's title and subjects sometimes they preserve intentional meaning of original text in film. They do not exclude everything by using technology, they edit, modify, add, delete for making film according to the demands of audiences.

The most frequent and most tiresome discussion of adaptation concerns with fidelity issue because it is considered necessary in adaptation. Nevertheless, French film critic Andre Bazin argues against "faithfulness to form", he seeks cinematic "equivalences in meaning". He gives the examples of Malraux's *Man's Hope*, Jean

Renoir's *A Day in the country* (1936), John Steinbeck *Grapes of Wrath* (1940). These are the qualified success adapting film. According to him, "it's true that everything in the film isn't a success, but this is certainly not due to what some consider to be the ineffable aspect of the original"(58). Bazin presents adapting film must give same meaning, but it is not always same in form, they could be different in faithfulness to form because they have their own uniqueness, they are different art form. Moreover, he says, "the style of Malraux's film is completely identical to that of his book, even though we are dealing here with two different artistic forms, cinema on the one hand and literature on the other hand. The case of *A day in the country* is subtler: it is faithful to the spirit of Maupassant's short story" (58). Bazin shows the example of adapting film, which is faithful to its source. By showing this example, he tries to say that adapting film catch the subject of story it cannot go outside from its area. Sometimes adapting film presents the different way but it cannot lack its meaning. The conclusion that could be drawn is that adaptations and novels can be identical regarding their core meaning but differ in the presentation and form.

In this way, adaptation is one kind of art and we can say it is one kind of business to deliver message to all the people irrespective of their educational background since the message most of the times are important and even a nonprofessional has the right to possess it. Novel is written for expressing inner ability, it raises the social issues, and by their words, they provide the message to people but only educated people can understand their words and novel takes long time for reading that is why even educated people sometimes has to avoid it. However, if same novel is adapted for film it takes few time and give knowledge as well as entertain. This becomes the cause for lots of people to prefer film to novel.

Sold: From Narrative to Audio-Visual

The film *Sold* is an adaptation of Patricia McCormick's novel *Sold*. The film was released in 2014. Jeffrey D Brown is the director, Brown himself and Joseph Kwong wrote screenplay. The producers are Jane Charles, Co-producers Joseph Kwong, and executive producers are Emma Thompson, Regina Scully, Dave and Ranimann, Roselyno Swig, Ronald Io, Judith Greenstein. This Hollywood film has taken the characters from Nepal, India, and USA. Niyara Saikia plays the role as Lakshmi, Susmita Mukherjee (Mumtaz), Tillotama Shome (Bimala) are from India and Madankrishna Shrestha (stepfather) from Nepal, David Arquette and Gillian Anderson who play the role of humanitarian worker are from USA. The film is about human trafficking and the girl who had been sold by own stepfather, would be rescued by an American. This novel and film highlight how girls are sold by own relative for money, how girls are victim in brothel as sex worker, and in addition, it shows their traumatic life and their desire to get freedom from that earthen hell where girls are objectified as mere sex objects.

Although being different artistic media, the novel *Sold* and its adaptation move around the same subject matter like girls trafficking, sexual slavery and carry the same theme such as 'never give up', 'stay positive and keep hoping', etc. Protagonist Lakshmi goes through many downs and not too many ups, but she always reminds herself of what is left to come in life and she never stops hoping one day she will be back from brothel and finally be free again. No matter what she has to go through, she always has that unwavering hope in her. She always stays positive, doing her work and keeps hoping. Mumtaz tried to make Lakshmi completely give up on her life at home live a miserable life in the Happiness house and forget where she came from. Every time she looked in mirror, she would repeat herself; "my name is Lakshmi, I am from Nepal, I am thirteen years old" (171). She never forgets where she is

from, who she really is, how old she is and that she is a child and does not belong there. Now as we can see, the main spirit of the novel has not been omitted in the film. In order just to make film commercial, the director modified some characters, scenes events etc. For instance, around eight major characters and thirteen minor characters play role in novel but in movie, we do not see every character. I have found lots of narration in novel but in film, meaning comes through the pictures. Modification, distortion, addition, and deletion are acceptable and it is inevitable regarding the commercial aspects of film. Therefore, Brown, as the director of this film, has modified and interpreted the novel with the rhythm of its screenplay. *Sold* on screen differs at certain points from the *Sold* in pages. Brown has omitted and added a few scenes. Film can speak many things in one picture that are present in novel in descriptive form. I have taken some images from film for comparing two genres and to show how the single picture speaks many words.



Figure 1: Stepfather is selling Lakshmi to city woman and they are leaving Hamjakot village (00:09:28)

This is the nine minutes twenty-eight seconds scene of film. Here, Lakshmi's stepfather (Madan Krishna Shrestha) entrusts his stepdaughter (Niyar Saikia) to city woman (Tilotama Shome). He took Rs.800 from the city woman first and sent his

stepdaughter. This scene of film is similar to the event described in the novel. Without any addition or deletion, director presents the events in film exactly as in the novel. This scene is presented as follows in the novel, “[m]y stepfather scowls, but he does not say anything. On any other day, he would not tolerate such defiance, especially from a mere girl. But today, I am no mere girl”(61). The main story begins from this scene. The words of novel and the image of film depicts same event, the girl about to be sold by her own relatives. At this time, his face was gloom but his heart was not. In the lack of education, a lazy gambler drunkard stepdaughter sold her for his enjoyment and she has to endure many problems. Lack of knowledge becomes the reason for the girl to be sold by her ownrelative.



Figure 2: City woman crossed the border to Lakshmi (00:11:58)

This is the scene from 11 minutes 58 seconds of film. This image shows they are crossing the border. This scene is depictedas follows in novel:

The cart we are traveling in now is called rickshaw. It is pulled by chicken-legged man in rag skirt. Uncle Husband and I sit on a seat in the back, while all around us are carts of every kind, spewing smoke and churning dust. Our rickshaw sits in along line of trucks and cars going nowhere while people on foot pass by. One of those people is Auntie. I place my palms together to greet her, then I remember the city lesson I have learned, and let my hands fall back in my lap as I watch her thread her way through the crowd. Uncle Husband leans close and slips a sweet into my palm. "You like sweets, don't you?" he say. (84)

The words of novel and the image of film are different. In this image when they are crossing the border, there are Bimala and Lakshmi where Bimala hugs her and gives sweet for making her happy because police is there and they have something to lie to the police. By laughing, she says welcome to India and Lakshmi is happy to see the scenario of India. Nevertheless, in novel, there is long description about place, rickshaw, and rickshaw's driver with "Uncle Husband" who crossed her border. Characters are different in film and novel. In film there is no existence of "Uncle Husband". Director excludes him and his role is played by Bimala. She plays the role of herself and uncle husband too. By excluding characters, the director has made the movie shorter than novel. He excluded unnecessary characters.



Figure 3: Lakshmi bites her first customer (00:21:44)

The picture of Lakshmi's first customer, Barun. Her first customer is Habib in the novel. No matter the difference in name, the plot is same. This is the 21 minutes 44 seconds scene. Which scene is written in the novel as follows, "I gasp for air and kick and squirm. He thrusts his tongue in my mouth. And I bite down with all my might. He cries out "Aghh!" I am running." (109-110). This is the first time she realizes why she is there in the brothel by covering sari and putting lipstick on her lips.



Figure 4: Lakshmi's first attempt to run away from brothel and Mumtaz to stop her (00:22:02)

When Lakshmi knows about her work, she decides to flee from the brothel. Mumtaz catches her and Lakshmi says, “I am going to home”. This is the scene of 22 minutes 2 seconds. In novel it is described as follows,

Running down the hall, past the other girls, losing my fancy city shoes along the way, until I am back in the room where I started, pulling my old clothes out of my bundle...then Mumtaz arrives at the door, huffing, her mango face pink with anger.

“What do you think you’re doing?” she says.

“Leaving,” I say. “I’m going home.” (110-111)

This is the same dialogue and same scene in the film and novel. Director shows the same event that is written in the words. This is the painful situation of Lakshmi. She had come there as a Housemaid and was determined to do everything for happiness of her landlady whereas with the turn of truth, for happiness of her landlady, now she must involve herself in sex work. This was something unacceptable. Therefore, she wanted to leave brothel, she wanted to free herself from that nasty place no less than a pandemonium for her. However, she was not successful to run away from Happiness

House.



Figure 5: Lakshmi is begging to help with American woman (00:28:19)



Figure 6: American woman takes the photo of Lakshmi (00:28:27)

This two pictures are of victim and rescuer. Lakshmi is confined in the room and she is crying. She is begging help with American woman saying “Help”, “Help”. These are the scene of 28 minutes 19 seconds and 28 minutes 27 seconds. The first picture shows the pathetic condition of the girl. Her innocent face is crying which clearly shows her inner desire to get freedom from that dirty place. Her days in captivity is described in novel as follows, “[e]ach day, a thousand people pass below

my window. Children on their way to school. Mothers hurrying home from the market. Rickshaw pullers, vegetable sellers, street sweepers and alms-seekers. Not one looks up”(115). In this scene director modified some event. In the novel McCormick does not explain about Lakshmi while she has been begging help and the American women took her pictures. American woman plays the role in film as humanitrarian worker with the name, Sophia(Gillian Anderson). But in novel, there is no name of Sophia and no description about these events. Director adds this scene for depicting Lakshmi’s pathetic condition and to show how the rescuer starts to rescue those girls. Brown modified some events and added some matching scene in the film which made the film shorter but still provided enough information.



Figure 7: Humanitrarian worker meets Lakshmi as a customer (01:06:30)

This is the picture of Lakshmi and humanitrarian worker(David Arquette) who wants to rescue Lakshmi. He came in brothel as customer. This scene is 1 hour 6 minutes 50 seconds in film. However, in novel there are three Americans: first American who asks her name and gives white card of Hope house, second American, who is not a rescuer and third American shows her digital magic.(camera). But in film one American man does all works. In novel, the descriptions about first American goes as follows, “[H]e is too friendly, this pink American man. He grips my hand in greeting .

. . . “what is your name?” he says. His words are slow and clumsy, as if he has a mouth full of roti”(209). This first American goes to Happiness House to meet with Lakshmi and to know about her inner desire. Second American, as it goes, “ he is not as tall as the first one, and his eyes and hair are as dark as a normal man’s . . . I see the red veins in his eyes and smell the Liquor on his breath. He is not a good American. He is just another drunk”(228). He is not rescuer, he is just like the other customers and not like first customer. Third American, who is different and like first customer, “when we get to my room, he grips my hand in greeting, the same uncouth way the first American did . I pulled away. He says hello in my language. I said nothing in reply. “what is your name?” he says.. . .He takes a small silver box from one of his pockets. He touches a button and its eye blinks open with a whir”(251- 52). Thus, three Americans meet Lakshmi as customer in novel but in film Sophia takes her pictures from outside and she describes about her in Hope House and another humanitarian worker visits brothel to show this pictures and tell about the Hope house and try to rescue her. *Sold* novel and its adaptation take same plot and theme but by limiting the time, director excluded characters as well as events and even added some events wherever he finds them necessary.



Figure 8: Lakshmi runs away from brothel to Hope House (01:23:05)

This is the almost last image of the film. This is 1 hour 23 minutes 51 seconds' scene. Lakshmi dares to run from brothel during the time of kali puja when all are watching TV. McCormick explains this event as follows,

It is so late at night it is almost morning, and I am awake, ready to begin another day of waiting for the American. There is banging on the door and a voice shouts, "police!". . . something inside me breaks open, and I run down the steps. I see Mumtaz, her fat mango face purple with rage, her arms pinned behind her back by two policemen. She lunges in my direction and spits, but the policemen hold her back. I see my American. There are other men with him, Indian men, and the American Lady from the picture :

"my name is Lakshmi," I say .

"I am from Nepal.

I am fourteen years old."(267- 69)

McCormick's novel *Sold* and its adaptation by Brown describe the rescue action in different ways but the purpose to rescue girls remain same in both. In McCormick's novel, Lakshmi and others girls are rescued by humanitarian workers as they go in brothel with police and bring them out from this place but in film Lakshmi herself runs away from brothel to home and tells about that place that help the police rescue others girls as well.

This portion analyses the comparative study of novel and its adaptation. It explores how 269 pages long novel *Sold* could be converted into 1 hour 34 minutes 30 seconds in its film adaptation. Despite addition, deletion, modification, adapting film keeps its fidelity with the spirit of the novel. Dudley Andrew opines "[A]daptation claiming fidelity bear the original as assigned, whereas those inspired by or derived from an earlier text stand in a relation of referring to the original"(66). According to

him, adaptation is totally faithful with its original text. It can not show every event in the film but it shows the concept of novel. I am borrowing the Benjamin's word "Aura". We cannot find aura in the adaptation but we find what novel wants to spread in the world through the words.

Thus, to make the film appropriate according to the taste of audience deviation, distortions, modifications, additions and deletions of some scenes, characters and events become obvious. The deviation in the film from the original is also possible because of the difference in the creative mind of the writer and the director. Such modifications are inevitable and even essential for the commercialization of the film as well as for the recognition of film as different media or form of expression.

The researcher comes up with the conclusion that the reason behind the stories being brought on screen is for spreading important message all over the world in the shortest time and most efficient manner. It analyzes them thematically and find the film version as same as novel, that is, about the subject of girls trafficking. Researcher tries to explore novel and film which both are art. They both have same purpose but novel is only related with educated person but film is related with educated and uneducated both. That is why, by adapting film everyone can gain the knowledge, which novel try to deliver in society. Adaptation became a business that is directed for the awarness of people. In comparatively low cost people can watch the film, so that lots of people take this facility as a boon. As they want to watch movies for entertainment they are not limited to entertainment and gain important knowledge as well. Film is for everyone's entertainment together with knowledge but novel cannot sufficiently and efficiently fulfill that very purpose in the same effective way. This research shows the value of adaptation.

In this way, this research, on the one hand exposes the close affinity that the film and the novel have. On the other hand, it succinctly observes those properties that make them unique artistic media though both the art forms have in common a number of elements such as, story, characters, setting, plot, imaginative quality and so on. But these elements are presented necessarily in a different mode. Thus, the film and the novel are autonomous works of art though they share many things.

As the film is more dramatic work of art it avoids the descriptive passage of the novel. It presents rather than describes. With the help of visual images it can tell us much more than the novel can. This is how it becomes possible to transform 269 pages novel *Sold* into only 94 minutes film. Since the visual images and the actions instead of description and narration are dominant in the film, the narrative unfolds through images and actions. While in the novel the story is told from a particular point of view and it can be consistent all over the novel whereas a film contains various points of view within a single film or even in a single scene.

Thus, this research observes the distinctive artistic feature of novel and film, at the same time. It examines the common features they share with reference to the novel *Sold* and its film adaptation bearing the same name. The researcher comes up with the conclusion that the film adaptation of the novel *Sold* is truly faithful to the novel in respect to themes, plot, narrative style, setting, etc. Nevertheless, some characters are excluded from film. But it does not destroy the novel's theme. It is very successful in delivering the theme all over the world and alerting the people about girl trafficking.

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