

**Tribhuvan University**

**Cinematic Adaptation in YadavBhattarai's *Jhola***

**A Thesis Submitted to the Central Department of English, T.U.  
In Partial Fulfillment of the Requirements for the  
Degree of Master of Arts in English**

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**Kirtipur, Kathmandu**

**December 2022**

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### Acknowledgements

First of all, I would like to express my hearty gratitude to my thesis supervisor, Prof. Dr. Dhurba Karki, Professor at the Central Department of English, for providing me with academic suggestion, valuable insights, research materials and regular supervision in the process of writing this thesis. His encouragement has created this work in this shape. I shall forever remain indebted to him for his guidance.

I am thankful to Prof. Dr. Jib Lal Sapkota, Head of the Central Department of English for providing me favorable environment to conduct this research. I would like to extend my vigorous acknowledgement to Prof. Dr. Krishna Chandra Sharma, for his intellectual guidance and I am thankful to Mr. Dinesh Kumar Bhandari, Lecturer of the Central Department of English for providing essential materials and I would like to thank all the teachers of the Central Department of English who facilitated me from various sides.

Finally, I would like to thank my parents, Dila Ram Kandel and Yam Kumari Kandel. Whatever I have become today, it is because of them. My special gratitude goes to my best friend Mr. Om Prakash Subedi for his consistent inspiration, support and encouragement. I am also heartily thankful to my spouse Dronalata Khatri. She has made my journey adventurous. I am tremendously thankful to all the people for helping me complete this thesis.

Bishnu Prasad Kandel

December 2022

## Cinematic Adaptation in Yadav Bhattarai's *Jhola*

### Abstract

*This research paper explores the reason for cinematic adaptation in a cinematographic way in Yadav Bhattarai's adapted movie, Jhola. In the movie, director Bhattarai has depicted the issue of adaptation. Cinematic adaptation is a new method in the study of movies. This theory basically explores the various internal and external influences on the cinematic adoption of literature. In this, it has been investigated what kind of effect subjects such as boring, intersection and translation have when transforming literature into a movie. In this adaptation theory, how literature is digested by movies is explored. In the present work, fidelity studies have been used as a basis for this. Based on the thematic requirements of the movie, the state of condensation and expansion of the main plot has been analyzed. The adaptation theory proposed by Dudley Andrew and Linda Hutcheon has been used as a basis for the analysis of the presented research work.*

**Keywords:** Cinematic Adaptation, Borrowing, Intersection, Translation, Literal Adaptation, Condensation, Expansion, Auer Theory.

Cinematic adaptation film and story *Jhola*

Some of the novels are already iconic before they are transposed into motion pictures. Others become popular after their adaptation into cinemas. The present research work explores processes of adaptation of *Jhola* into a Nepali cinema. *Jhola*, the film directed by Yadav Bhattarai unfolds the visual spectacle of rite of self-immolation (the Sati practice), a ritual of a widow sacrificing of her own body into the burning funeral pyre of her dead husband.

The history of motion pictures explores an unbreakable bond between literature and cinema. Indeed film and literature are interrelated, complementing each

otherand generating powerful effects in audiences. Both are the genres and the modes of storytelling. Main parts of story of film are borrowed by literature. Cinema has always been involved then in what come to be called adaptation; the transformation of printed work to another medium (Joshi Intro. xiv). Great works of novel have been adapted into film in Hollywood, Bollywood and Nepali film industry.

Adapting a literary work into a movie has many effects. Literature is influenced by its form, structure, context, narrative structure, etc. This research work explores the themes adopted in the film from the original source asBhattarai's *Jholais* made from Krishna Dharawasi's*Jhola*. The research also unravels how the adapted film presents its external structure, thematic presentation style and historical context.

Cinematic adaptation is a very useful principle of the present time. The works written in it are presented on the screen of the movie. The main purpose of film adaptation is to transform mainstream literary genres, such as novel, story, biography, play, and historical document. The main reason for the popularity of Adaptation is the development of technology. In the past, the only means of entertainment was written literature. With the invention of photography and videography, the popularity of visual art seems to be on the rise. As a result, film has evolved. In the process of making a film, there is a tradition of making a film by visualizing the popular literature. In this connection, various literary genres of famous writers have been adapted as films. This is the origin of Adaptation theory. While adapting a film, it is important to know what subjects to use in the primary text, how to spread the content, and how to minimize unnecessary topics. Depending on the format and structure of the primary text, how many themes or parts of it will be adapted to the movie plays an important role. In the present context, works of various literary genres of English, Hindi and Nepali literature have been adapted and presented in cinemas. In such

films, it is seen that the film is made by taking all the subjects or some subject matter of the original source as per the need. In this way, literary adaptation seems to use literal adaptation, intermediate adaptation and loose adaptation. In Nepali films, there is a tradition of presenting most of the primary text in the film as it is. In particular, the tradition of converting novel stories and dramas into films is found in the Nepali film industry. Krishna Dharavasi's *Jholais* one such cinematic Adaptation but its presentation style is very different and distinct from the traditional Adaptation process.

The strength of expression about the situation with story is both literature and film. No doubt medium of expression is different but medium of expression is quite similar in story and film. This great capacity of storytelling or narration by both these arts story and film has in fact kept them inspirable. Film has always been engaged then in what came to be called adaptation the transformation of printed works of another medium. Timothy Corrigan argues:

It would be impossible to make and describe here all the different sources forms and arguments that anticipate the 20 and 21th century encounters between film and literature since the relationship between the world and the image can be traced back to the beginnings of various civilizations. (7)

Filmmaking of literary works has opened the new way of adaptation and transformation. in recent decades audiences can intersect with creative writers and artists through multiple media such as film and television. In Nepala number of stories have been transposed into motion pictures and the Nepali film history has immensely run with digital media and technology. *Jhola* is adapted from story *Jhola* written by Nepali writer Krishna Dharavasi. Based on historical themes, this story presents the *Sati* practice prevalent at that time. Director Yadav Bhattarai has presented the same story on the screen. The present study is an attempt to study the art

of adaptation to the techniques of condensation and expansion of story into film. This research is to study the cinematic adaptation of *Jhola*, written by Dharavasi.

Pradeep Bhattarai's *Jhola* is typical Nepali historical movie. Making art films is very challenging in the Nepali film industry. Especially cinematic adaptation is the issue of fidelity. When a literature is turned into a movie, many changes take place in it. On this basis, this research paper explores the changes that have taken place in the film *Jhola* by YadavBhattarai.

This research work analyzes the structure and form changes that have appeared in the film *Jhola* by adapting the story of *Jhola* written by Krishna Dharavasi. This film expresses the compassionate pain of women in the society due to the practice of *Sati* in the history of Nepal. Although it looks at the distortions and inconsistencies of the *Sati* from the outside, but if we look closely at its other aspects, it tries to show the story of the migrant Nepali and the life of the middle class Nepali people. At the same time, the frightening mood in the society due to the Maoist conflict is also presented in this paper.

Filmmaking has its own criteria. Making a film based on the work of a famous writer is also a criterion. Since film itself is a major technical achievement of Western literature, it seems to have originated from the Western film world. There are many similarities and differences between written literatures and on-screen literature i.e. film. There is no doubt that both are genres of literature, yet both have their own style of presentation. Not only that, it also has its own type of audience. From this point of view, it is very important how the literary text is brought to the screen without losing its meaning and content. Some people look at the film from a technical point of view rather than from a creative point of view, but that is just a show. Some have used it in an extremist way, emphasizing only the plot of the film but the inner message.

Neither of the above ideas defines the true meaning of the film. The storyline of the film is its essence, its technical side, the special kind of tools to keep the film alive.

The film has been made by adapting the novels, stories, plays and biographies of famous writers in the Nepali film industry. Krishna Dharawasi is a successful narrator who depicts the real life of Nepali society. His story became very popular after its publication as it was based on the realities of historical social life. Considering its popularity, film director Yadav Prasad Bhattarai has adapted it as a movie.

## Theoretical Framework

If the original source of the film is to be traced, its basis can be taken as the plot. Both of the film and fiction Jhola revolve around a genuine social problem of discrimination in the feudal patriarchal Nepali society. In Nepali society, women are taken for secondary and subordinate to men. In such condition women are expected to sacrifice their lives for men.

Even though the film is different from the traditional literature, its main theme is carried by its story. In this line of argument, Christian Thompson claims:

As films grew longer, the status of the individual film on a program changed.

Initially, eight or so short films might fill a twenty - minute slot in a vaudeville program of several hours. The overall emphasis was on variety, and the

disparate films formed an act. (130)-

The film derives its source from various literary genres. On this basis, a debate started about who the original author of the film was. The debate has been resolved by French writer and filmmaker Andrew Brezen.

Brezen has solved this problem through Auteur principle. In this regard, he quotes Peter Wallen:

The auteur theory grew up rather haphazardly; it was never elaborated in programmatic terms, in a manifesto or collective statement. As a result, it could be interpreted and applied on rather broad lines; different critics developed somewhat different methods within a loose framework of common attitudes. This looseness and diffuseness of the theory has allowed flagrant misunderstandings to take root, particularly among critics in Britain and the United States. Ignorance has been compounded by a vein of hostility to foreign ideas and a taste for travesty and caricature. However, the fruitfulness

of the auteur approach has been such that it has made headway even on the most unfavorable terrain (186)-

The theory of translation states that the determination of the essence or content of the original source depends on the ability and expectation of the translation.

Language is just a medium of expression. There may be different forms of its interpretation. It is more important how the customer perceives it than how it is expressed. The foundation is influenced by how the director presents the original source rather than what is said in the original format of the film. In this regard, Lawrence Venuti writes:

Translation theory advances thinking about film adaptation by enabling a more rigorous critical methodology. The relation between such second-order creations and their source materials is not communicative but hermeneutic, depending on the translator's or filmmaker's application of an interpretant. The hermeneutic relation can be seen not only as interpretive, fixing the form and meaning of the source materials, but as interrogative, exposing the cultural and social conditions of those materials and of the translation or adaptation that has processed them. The critic in turn applies an interpretant, whether a critical methodology or specific interpretation, to formulate the hermeneutic relation and its interrogative effects. (89)-

Since the language of the film differs from other literary genres in its presentation, its analysis has to be based on grammatical validity. The grammar of cinema and the grammar of literature are not the same. The essence of cinema is audio-visual, and how it is presented in film has its own special kind of grammar. While transforming a genre, special attention should be given to these things and the genre should also be evaluated based on this.

The structure of the film is similar to that of language, with its own basic units playing the role of language. In this regard, Ami Villarejoopines:

The comparison to language beloved of some introductory courses in cinema, however, faces serious limits, demonstrated by film theorists over several decades. First, insofar as films involve screen duration: they cut out and rearrange time as they unfold in time (and as they unfold in time, in whatever format, remember that they are also dying). Films enlist our sensations, perceptions, and responses in and over time, as much as they appeal to our memories, our archives of what we know and have known, of what we experience and have experienced. (25)

Adaptation is the main issue in the film criticism. In this regard, it is important to know how to present the main theme of the film. The main question is how, on what basis, why and by what criteria the original source should be imitated. Fidelity analysis is considered important to analyze these- questions. How can the events described in the literature to be shown on the movie screen? Can the subject mentioned in the story be shown in the movie or not? Such arguments are very important in cinematic adaptation.

Although fidelity criticism has been treated as a heinous crime consistently committed against film adaptations among film adaptation theorists and scholars, I insist on retaining it as a valuable means to analyze film adaptation. Admittedly, when used simply to point out the similarities and differences between the two texts, or what was not included or what was replaced, it can result in a dreadfully dull analysis.

However, the term adaptation coined in different phrase: fidelity/infidelity analysis. Fidelity criticism or as I prefer, fidelity/infidelity analysis, can be applied to

lit - to - film adaptation analysis to explore an understanding of why the film was made the way it was, and why the filmmaker adapted the novel the way they did, and what about the novel was used to formulate the film.

This type of analysis is not to be used to say the film did this as well as the book, or the film did not achieve the adaptation as it should or could have. This analysis is not meant for evaluative or judgment purposes or in any way to encourage the competition studies that seem a staple of this discipline. Instead, fidelity/infidelity analysis can illuminate why certain scenes might have been used in the film, but weren't in the book, or why certain scenes were retained in the film and some almost "as is." When an important scene in the book is dropped, it is valuable to consider, based on an understanding one has come to about both the book and the film, what the reasoning might be behind losing the scene as well as why one might be added, or kept.

Film adaptation is seen by some as merely a reproduction, imitation or adaptation. But adaptation should not be viewed only in such a narrow range. This is a new creation. Adaptation can take many forms from the same source. We have seen many movies made from the same story or novel. In this regard, Bernard F. Dick writes:

Adaptation is not as simple as one might think. It is a given that the film version will differ from the original. Why else would a filmmaker adapt a work for the screen, and why should audiences be expected to see the adaptation if they have read the book or seen the play? The adaptation must be different - but how different? The adaptation may preserve the essence of the original, even though it alters plot details ( perhaps drastically ) , adds or eliminates characters , and changes the conclusion so that it is the opposite of

what it was in the original. (200)

Cinematic adaptation is also a kind of changing of mood. It gives special importance to telling and showing because it intends to show the said or described subject on the screen. There are many differences between telling and showing, because in telling process, formation word and sentence structures and expression skills are important, while in showing process, visual effects, cinematography, light, sound etc. are affected.

In *Theory of Adaptation*, Linda Hutcheon describes moods of engagement as follows:

A doubled definition of adaptation as a product (as extensive, particular transcoding) and as a process (as creative reinterpretation and palimpsestic intertextuality) is one way to address the various dimensions of the broader phenomenon of adaptation. An emphasis on process allows us to expand the traditional focus of adaptation studies on medium - specificity and individual comparative case studies in order to consider as well relations among the major modes of engagement: that is, it allows us to think about how adaptations allow people to tell, show, or interact with stories. We can be told or shown a story, each in a range of different media. (23)

Telling a story and showing film have their own moral ideas and they should be presented in their own specific values and ethics. For this reason, it should not be assumed that the presentation style of a movie should match the style of a story. If a story has been adapted into a film, the basis for viewing it may be different. In the story, its main plot, character, setting, presenting style, etc. are given importance, while in the film, it is appropriate to evaluate based on main plot, characterization, shooting sounding, lightning, camera angle, development of issue, and so on. \_\_\_\_\_

Comment [P1]: Reinstat e this excerpt in a couple of sentences. Interpret and analyze in a couple of sentences. Then, summarize these sentences in a single sentences.

Comment [P2]: Now, you develop a concluding paragraph for the whole of the second chapter.

## Interpretation, Discussion, and Analysis

This chapter compares the story of *Jhola* written by Dharabasi and the movie *Jhola*. In the first step, this analysis is compared with the movie based on the dimensions of the story. The story of the page number of the story has also been explored in the film. The second step of the study analyzes the beginning and end of both genres. The technique used in both is looked at. Under this, a study has been done on how the main theme of the story has been separated or how it has been extended. In the fourth step of the study, the basis and reason for expanding and condensing the content by the filmmaker is explored, while in the fifth step, its usefulness, effectiveness and box office success are also explored.

### *Jhola* The Comparison of the Movie and the Story

*Jhola* is his popular collection of short stories which also includes *Jhola*. First published in 2001, this story not only presents the reality of *Sati* in Nepali society before the time of Chandra Shamsheer the prime minister of Nepal, but also expresses a small voice of protest or rebellion. Reprinted from the Pairabi Publication in 2018, this story is divided into three parts. This story is expanded into a total of 31 pages. The story is presented by the narrator in the third person and first person perspective.

*Jhola* wants to bring the existing socio-cultural issues in Nepali society to the screen of his film. The movie *Jhola* based on the story by Dharabasi. It has gained a lot of popularity at that time and his directing ability has also been praised in this movie. Along with the theme of the film, the subtle psychology of the characters in Bhattarai's film, which gives special importance to its presentation style, is presented on the screen. Bhattarai, who is able to present the interrelationship between the characters and the environment in a beautiful way, has succeeded in presenting this story to the general Nepali audience in a beautiful way.

The main plot of the story is divided into three parts. In the beginning of the story, the narrator returns home lately from the office. When he returns after washing his hands to take food, he sees a bag hanging on the wall of the gallery. He asks his family if they have kept someone's bag like this because of the political conflict in the country at that time. His wife tells him that a stranger had been searching for the narrator and had left the bag, saying he would return. The narrator is curious about what is inside the bag. He goes to open the bag. When his wife tries to stop him, he takes the bag under his control. While digging in the bag, there are only the daily belongings of strangers and inside it is found like an written document on an old piece of paper. In the evening, when everyone is busy watching a new television serial, he begins to read the contents of the paper inside the bag. The first chapter of the story begins.

In this fiction, the narrator presents the story of his childhood. The author's father had married his mother when he was old. He is the only son born to his mother. Due to his old age, his father is afflicted by the disease. Despite many attempts, his disease cannot be cured. Before his death, his father suggests to his younger wife not to know Sati even if he died. Within days, his father died. Society advises her mother to go for Sati. He opposes this but no one is there to listen to him. In the end, her mother is forced to go for Sati. Her eldest mother supports her, but she complains that there is no such thing as a woman in the rules made by men.

At the end of the 13-days ceremony, the event resumes its normal routine. When his nephews do not allow him to graze his cattle with them, he takes his cattle other side of the forest. While the cattle are walking in the forest in their own way, while walking around the forest, he sees a strange cave where he feels like some fire is burning inside. There is a woman sitting there warming herself by the fire. Seeing

this, he is frightened as if there is some ghost or some other animal there and he hurriedly back to home. The next day he goes to the forest with his cattle. Even today, he slowly reaches the cave. He knows that the people he saw inside the cave yesterday were none other than his own mother. The mother appears to be in a state of shock. He goes and hugs his mother. His mother rejoices in his embrace. The child Ghanashyam is also happy to know that his mother is alive. He wants to know the cause. While cremating the body, she says that it was late in the evening and she managed to escape after being burnt by the fire. She suggests to her son to come and see him from now on as he will be killed if they find again. But the boy assures his mother that he will tell her. When he returns, he tells his eldest mother all this incident in the night. The eldest mother hears this, she became surprised and reminds her son. She also assures him of her full support. The next day, his aunt prepares food for his mother and gives it to her. Ghanashyam reaches the place where the mother was and gives everything which is brought. Her mother takes the food in a frightening way because she had not eaten for days. If it is not suitable to stay here, his uncle and aunt come to visit them while they are planning to eat and leave. His mother is scared when his uncle comes, but her father apologizes to his mother for giving her some money and other help and suggests to move away from here.

Following suggestions from local people, they start moving towards Madhes from there. The last few pages are torn and the narrator cannot read those sentences, but until then tears are flowing from his eyes. Seeing this, his family members who are watching television make fun of him and start laughing. The narrator is satisfied that they did not understand the story he was crying about. He observes at his old mother's face again and again. When he returns from the market the next day, he brings a picture of the former Prime Minister of Nepal, Prime Minister Chandra

Shamsher, and decorates it on the wall. Her mother is shocked and wants to know why. He tells her mother that she is now able to live because of the abolition of Sati in Nepal because the abolition of Sati was done during Chandra Shamsher's time. Hearing this, his mother keeps looking at the picture and the story ends.

*Jhola* (2013), is based on the story *Jhola* of Dharawasi, the film is directed by Yadav Kumar Bhattarai and produced by Malati Shah, Ram Gopal Thapa, Raj Timilsina and Sushil Shah. The film stars including Garima Pant, Deshbhakta Khanal, Sujal Nepal, Laxmi Giri and Deepak Chhetri. In this movie, Garima Pant has played the role of Kanchi i.e. Sati while Sujal Nepal has played the role of her son. Similarly, Deepak Chhetri has acted as the old husband of Garima Pant. Deshbhakta Khanal and Laxmi Giri are portrayed as his brother-in-law and his wife. Besides, the role of other minor characters seems to be equally important. The screenplay and dialogues of the film have been prepared by Deepak Alok while the videography has been directed by Deepak Bajracharya. The film is edited by Himal Upreti. Music and lyrics are composed by Jashan Kunwar.

At the beginning of the film, a person (Krishna Dharawasi, the writer of *Jhola*), sees a crowd of people on the road who are returning from his office. Someone had put a bomb in a bag and leaved. Police are calling a bomb disposal team to protect the site. He fills that there was unrest and terror in the country. Due to the armed conflict in the country various types of bombs everywhere. He returns to home and be ready for dinner. His wife says that a visitor left his bag when he got home. In such a frightening situation, he tells his wife that he has kept the belongings of a stranger. According to his wife, when he realized that the man was not misbehaving, he searched for the context of the situation. Inside, there is a letter written on an old piece of paper, along with other things, and there the visitor tells his story, then the

main story of the movie begins.

Old man's younger wife (Garima Panta) is taking care of the sick husband (Ghanashyam's father).



Figure 1 The younger wife is caring for the sick elderly husband. (Source researcher's screenshot - 00:11:27)

Son Ghanshyam works as a cattle herder. This is how daily life goes. The disease of those old people cannot be cured.



Figure: 2 A local Ayurvedic doctor is trying to treat Ghanshyam's father. (Source researcher's screenshot - 00:16:39)

Despite his best efforts, his condition worsens and he dies of old age. The villagers come and go to give Ghanshyam a cow. When he sees that the cattle have to be returned ahead of time, he does not understand and returns home. At home he finds out that his father is dead. The mother is prepared to go to Sati . He strongly opposes this.



Figure: 3 While Ghanshyam's aunty is protesting against the practice of sati, her husband is reprimanding her. (Source researcher's screenshot -00:38:27)

Ghanashyam cries and shouts but no one listens to him. In the end, his mother is forced to go to power. The pallbearers carry the corpse to the cremation site in the river bank. Ghanashyam also takes his turn to carry his father's dead body to funeral site. The body is cremated after performing rules and regulations. Not being able to see all these events, Ghanshyam becomes unconscious. When the funeral attenders return, they find Ghanshyam unconscious and bring him home.

After returning home, Ghanashyam's eldest mother protestes angrily with her

husband. She seems to be doing her best, but she cannot say anything about it.

Ghanshyam has been living with his family since the day his mother was raped. He does not like to eat or sleep. Everyone in the house insults him.



Figure: 4 Ghanshyam, who is alone, is sitting on the bank of the river in the forest thinking while grazing cattle. (Source researcher's screenshot - 00:59:39)

Comment [P3]: Does not make sense. Was she self-immolated or not?

One day when he was going to graze cattle, he finds himself in a cave where a woman is sitting by the fire. He does not run away from the man, but runs away in fear. Her brothers and nephews, who had gone to look for her, came to the forest. After meeting him on the way, his elder brother scolds him. He remembers that incident while eating dinner. The next day he will reach the same cave. When he reached inside, he sees that the man is his mother. He cries and hugs his mother and starts crying.



Figure: 5 After seeing his mother naked inside the cave, Ghanshyam becomes emotional and hugged her. (Source researcher's screenshot - 01:06:26)

He wants to know all these things. The mother tells him the whole story. She suggests her son to come here from now on. As he comes after making all the arrangements, the son goes home requesting not to go anywhere from here. Ghanshyam, who used to stay at his brother's house, leaves that night saying that he goes to his uncle's house. While sleeping at night, he tells the story of the whole afternoon with his aunt. Frightened, auntie drinks a glass of water.

The next morning she prepares food and clothing and sends him to her mother's place. Thinking that his mother is hungry, he rushes towards the cave. Naked, he gives clothes and food to his mother. Her son tells her not to stay here anymore. At that time funeral attenders come from the village to burn a Sati. They are watching the scene in fear. When they saw the woman running away from the cheetah, they chased me and threw stones at her and killed her. Just then, Ghanshyam's younger father and younger mother arrive. They are also watching this

scene. Ghanashyam's eldest mother starts crying saying that Satti practice cannot be removed even if one wants to. They bring some money and clothes. Ghanshyam's younger father apologizes for not being able to change the practice and now asks him to leave the place and live an independent life after reaching Madhes. The mother and son depart from there for an uncertain destination.



Figure: 6 The woman, who is said to have died after going to Sati, is leaving the village as she is not able to live in the village. (Source researcher's screenshot - 01:23:58)

After this whole incident, a stream of tears flows from the eyes of the narrator. The next day he brings a photo of Chandra Shamsher and hangs it in the wall. His mother wants to know about this picture. Narrator says to his mother that Chandra Shamsher reduces the Sati practice so that her mother does not have to die and the movie ends.



Figure: 7 After seeing the personality, Chandrashamsher is reminding him that his mother is alive because he has ended the practice of sati. (Source researcher's screenshot - 01:25:10)

#### Similarities between movies and stories:

As movies and fiction genres have some similarities. The main purpose of both is to present the story. In that sense, there are some similarities between the *Jhola* story and the movie. The similarities between the film and the story can be presented in this way:

1. Krishna Dharawasi is the author of the story and screenwriter of the movie *Jhola*.
2. The craft and style of *Jhola* storytelling has also been used in the film. The film manages to entertain as well as inform. The presentation style is same in both genres.
3. The Kanchi is seen in the lead role in the story and Garima Panta who has acted the role of Kanchi is also the lead role in the movie.
4. The purpose of both the story and the movie is to present the distortion of Sati practice.

5. ~~5~~-As in the story, the film also depicts the rural setting.

Differences in the movie and the story:

Story is a traditional narrative genre, while film is a visual genre associated with modern and technical subjects. In that sense, both stories and movies have their own audiences. The way of understanding these two genres and even the intellect are different. Based on this, the differences between bag story and movie can be presented in this way.

6. A song is played at the beginning and end of the movie which is not found in the story.
1. There are statements at the beginning and end of the film which are not found in the story.
2. In Ghanshyam's brother's house, he has kept a slave. This is not presented in the story.
3. Ghanashyam's mother was seen naked when she reaches the cave to visit; she wears a grass cloth on the second day. This is not mentioned in the story.

Narrative Structure:

When analyzing the narrative structure of *Jhola*, its structure is similar to primary text. Even so, owning one is still beyond the reach of the average person. Director Yadav Kumar Bhattarai has done a lot to change the story telling structure into sawing stucco. In the story, the subject narrated by the narrator is beautifully portrayed. The director has created a lot of dialogues while converting the less used dialogue story into a movie. In the story, Ghanshyam can be taken as a dialogue expressed by his aunt:

What do you do, Nani! We don't have any meaning in the life of a woman.

We don't consider cattle as our property. They are forced to live. They are

burned alive. The people who love and protect themselves are all enemies after death. (25)

The dialogue above is presented in the film as follows:

“What do you do my son? This is the life of us women. They do not treat us like sheep or cattle. They sell old ox and cow, but do not kill them; we women burn our husbands alive in his grave after death” (00 : 52: 27)

It is clear that special effort has been made in script writing for this. The dialogue used in the story is presented as it is.

#### Condensation and Expansion of Character

During the cinematic adaptation, the film director tries to include the characters of the original story. In this movie, the eldest son of an old father, a Brahmin working in his house, preparing a young girl to go for sati and participating in the death rites at home are the added characters in this movie. Madandas Shrestha for the opening voice of the film describes the story and Achyut Ghimire for the voice uses at the end of the film are indirectly used characters who are not used in the story. Added characters to the film include an inspector of a police team assigned to dispose of a bomb found in a bag found on the road at the beginning of the film. Most of the characters in the story have not been removed from the film. The author's friends and the little children in his house are used in the story. In order to cover the main theme of the film, the director of the film has presented the main characters of the story as they are. Other characters are added based on the needs of the environment and the theme.

#### Box Office Reception

If one looks at the presentation of Nepali films, it does not look so creative and artistic. Movies are not something to be called or expressed. This is the subject to be

shown. This does not seem to be the case with traditional Nepali films. Director Yadav Bhattarai has made *Jhola* movie in a different style, ending the traditional practice of making movies by presenting dance, song, glamour and superficial story in the movie by imitating the show of Indian movie making. Apart from the presentation of some of the characters, the film has a lively presentation of the characters and the environment. The film manages to entertain as well as inform at the box office collection.

Context:

The movie *Jhola* is basically based on the basic theme of sati practice prevalent in Nepali society in historical times. This practice, especially prevalent in Nepali society before the powerful Rana Prime Minister of Nepal, Chandra Shamsheer, has presented the frightening reality of women's suffering and compulsion, supporting the then patriarchal Nepali society of polygamy. The practice of sati, which is practiced by men who bring in wives of their own age, indicates how ignorant teenagers who are married in old age should be burnt alive with their dead bodies. In this movie too, Ghanashyam's father, who is getting old and suffering from various diseases, has brought in his youngest wife, from whom Ghanshyam has been born and has to go for sati before he is 27 years old. In the presented film, the prevailing costume style of the time and the rural life are accurately presented. At that time, the use of Ayurvedic method for medical treatment, witch-practice, astrology, etc. has also been shown. Similarly, in an agrarian society, occupations such as agro-cattle rearing are also shown in the film. The film also addresses the food and lifestyle of that time and the interrelationships with the neighbors. The movie has raised the tradition of keeping slaves at that time even though it was small. The film also shows how the rich landlords exploited the poor slaves by exploiting them. The society of

that time was connected with nature. The use of natural resources and interdependence with nature is also presented in the film.

#### Concluding Remarks:

The film presents the historical reality of Nepal. In this context, the film seeks to show the practice of sati and its negative effects, while the context has somehow exposed the ongoing Maoist people's war in Nepal and its impact on the society. Seen in this way, this film can be analyzed as a historical realist film. In addition to this, the film also tries to show the reality of Nepali people's life and the life struggle they have to go through for their livelihood. On the other hand, this film also expresses women's psychology. The film seeks to show the persecution of women in the patriarchal Nepali society and the symbolic rebellion against it as the protagonists of this film are also women. Showing the reality of the then patriarchal Nepali society that women are men's toys, the small voice of rebellion that women are trying to do for that is also expressed through the characters of the film. Despite her young age, aunt rebelled against the bitter reality of her elder brother Ghanashyam...s mother and warned her husband and Ghanshyam to do the same.

#### Finding and Conclusion

In order to make the *Jhola* story and film old, the narrator Krishna Dharavasi has presented the story in a descriptive style. It is not that he did not use some of the dialogical style but the meaning of the story seems to flow in the narrative dynamics which makes the story more beautiful. On the other hand, there are two narrators in the story. The first narrator is the author himself, while the second narrator is a stranger who comes to his house and begins to express himself when the writer himself begins to read the letter. The theme of the story has not changed much in the movie *Jhola* but its presentation style is very beautiful and different. The song

playing in the background at the beginning and end of the story has helped to move the emotional pace of the story forward. At the beginning of the movie, when the narrator is returning home after finishing his office work, the police are investigating a bomb bag is placed on the road. Another of his known people there has informed the reality the nation. At the same time, he points out the unrest and insecurity in the country and reminds of the historical context in which various types of bombs are found on the road nowadays. The dialogue captured in the story are same in the movie. Attempts have also been made to portray the subject matter of the story in a visual form on the screen. At the beginning of the film, Madandas Shrestha and at the end of the film, Achyut Ghimire gives the essence and feeling that the film is trying to express. These themes and events presented in the film are not presented in the story. Seen in this way, the film has not narrowed down the main theme of the story but has added some flavour. By comparison, the film seems to have adapted most of the subject matter from the original source. On this basis, this film can be considered as an example of literal adaptation.

The dimensions of this film, which is made in a very different way from the Nepali filmmaking tradition, seem to be much less than other films. Not only that, the songs and dances are not used unnecessarily in this movie. How to look at this as a film industry can be analyzed separately. Samaanta writes on the subject:

‘Jhola ’ is a historical movie to get a glimpse of the time of our fore fathers.

The movie is a mirror of violence against women in ancient time. Apart from the entertainment, the movie offers insights into history, culture and tradition.

‘Jhola ’ has its share of shortcomings but, it is a good historical movie. If you like fight, singing and dance, and fun in movies – this might not be the one you would love to watch. ([http://samaantafoundation.org/movie-review-Jhola /](http://samaantafoundation.org/movie-review-Jhola/))

Released in 2013, the film is presented in a slightly different style than traditional filmmaking in terms of both theme and presentation. Although its theme is not in vogue in the society at present, it has succeeded in vividly presenting the impact it has had on the traditional Nepali society in historical times. In the patriarchal Nepali society of that time, polygamy was considered as common, due to which the film manages to present the reality of how a young woman who got married in old age should burn her dead body after the death of her old husband.

A closer look at the cinematic adaptation process of the movie *Jhola* reveals that the director did not want to disturb the original form of the story as much as possible. So the *Jhola* is a literal adaptation of the story. Its main theme is similar to the series story. Some ostentation can be found in the acting of the characters. This has weakened the expression of the film a bit. The strong point of this film is its lively presentation of the scene. It is a very difficult task to present it in the present time as it is a historical subject which is many years old but the director of the film has tried to make it as real and lively as possible. Although there are some problems in the dialogue and sequence of events of the film, the film seems to be successful in its presentation or visualization.

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