

the introduction, Jha claims that the Maithili movement should be studied through the utilization of a theoretical framework of James Scott “weapons of the weak”, criticizing Paul Brass who compares the movement with the Tamil and Telugu language movement necessarily culminating into a territorial recognition of a language. This intrinsic relation between language, identity and territoriality is pivotal in discussions on language movements and the reader expects Jha to elucidate this criticism of Brass’s approach in the conclusion but Jha does not refer to it at all in the end.

Second, Jha does not elaborate how the Maithili movement which he himself claims to have failed to have a mass-base can be seen through the conceptual gaze of ‘weapon of the weak’. Because if we take his initial objective of following Scott’s framework, he should have presented why one should consider the movement as ‘weapon of the weak’ wherein, weak is synonymous to the middle-class intellectuals, suffering from caste hierarchy, failing to arouse mass support for the movement (p. 256). Another aspect which, if had Jha discussed, could have added more value, is on the uniqueness of Maithili movement which succeeded in the inclusion in the Eighth Schedule in 2003 without having been recognised as an official language in any state of India. A trait which is rare as only three languages have been included in the Eighth Schedule without having a separate state are Sanskrit, Sindhi and Maithili, rest all have official language status in one or the other state. Bodo and Manipuri, both of which were also included in the Eighth schedule in 2003 have territorial recognition in Bodoland and Manipur.

But apart from these shortcomings, this book is an essential reading for anyone interested in understanding the Maithili language movement and how language, even in the time of globalization, has the capacity to unite people for a collective cause i.e. recognition of one’s identity by the State and the ‘others’.

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Vivek Sachdeva, *Fiction to Film: Ruth Praver Jhabvala’s The Householder and Heat and Dust*, New Delhi: Orient BlackSwan, pp. li + 244, ISBN: 9789386689030

“They slaughtered the novel in that film.”- A Reader

An apple isn’t an orange – it is, ipso facto, an apple. Similarly, no matter how vehemently public opinion – or even critical perspectives – (seek to) blur the boundaries between fiction

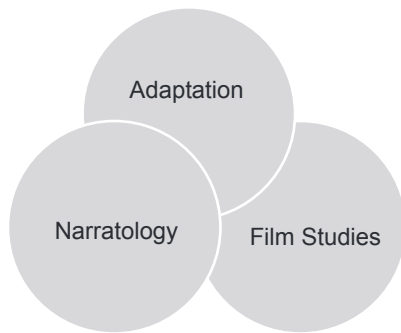
and film, a novel simply cannot *be* a film, and a film cannot *be* a novel. From what they (inherently) are and how they are perceived/received, these two art forms cannot be regarded as same; they may, however, be viewed as co-planar, and speaking mathematically, even similar (though certainly not congruent). After all, both these kinds of storytelling have their distinct individual styles, modes and epistemologies of narrative(s) that are inbuilt in their structural schematics. Thus, despite the oft-quoted complaint that “the directors ruined the novel”, fundamental differences ensure a direct comparison of fiction and film is a false analogy, and creates more problems than it solves (since it is akin to comparing apples and oranges).

How a text is read/seen/decoded, and how the processes of meaning generation operate within fiction and film, have been fecund grounds for contemporary critical enquiries and scholarly exploration. Vivek Sachdeva’s *Fiction to Film* is predicated on the idea that both fiction and film are different mediums of creative expression – though both tell stories in accordance with their specific governing conventions – and operate in the realm of the literary. Sachdeva reiterates that while fiction banks upon verbal/linguistic signs to communicate an idea to its readers, the film relies on a Gestalten interplay of linguistic, pictorial and other sign-systems to get its meaning(s) across to the audience. What words ‘describe’ in a novel, a movie ‘shows’ (using *mise en scène*, *typage*, etc).

Fiction to Film, a comprehensive, encompassing, and well-researched gaze on the changes that a narrative undergoes when a novel is adapted into a film, is one of the first of its kind, especially vis-à-vis the primary texts and research methodology adopted. This cogent and informative book brings to bear a spotlight on Ruth Praver Jhabvala’s *The Householder* and *Heat and Dust* – and their film adaptations by Merchant Ivory Productions. Divided into four chapters and a treasure-trove of an introduction, the study analyses the narrative techniques in Ruth Praver Jhabvala’s novels, and engages in a rigorous comparative study of her fiction and films. The writer delves into the epistemology of the transformations that a novel has to go through (when becoming a film) and locates, identifies and interrogates – rather deftly – the disruptions, deflections and dislocations of texts in the space-time continuum.

Sachdeva’s in-depth study – which theorizes the interface between literature and films – emanates from the vantage point of post-structuralist narrative theory, and is conscious of how each medium depends on a complex lattice of sign-systems to generate, constitute and shape meaning. To represent the thrust areas of this book using Venn diagrams: it focuses on the intersection of adaptation, narratology and film studies.

By operating at the cusp of these three paradigms, *Fiction*



to Film furnishes a critical introduction to the theory of narrative analysis in fiction and films, and introduces the nuances of adaptation. It then discusses novels and films in the light of adaptation studies, tackles dimensions of narrative theory (in relation to fiction and film) and also shows application of narrative theory in these two different mediums of creative expression. Interestingly, Sachdeva deals with Ruth Praver Jhabvala not only as a novelist, but as a screenplay writer too. Moreover, since the novelist and screenplay writer behind the four texts under scrutiny is the same (Jhabvala), Sachdeva's *Fiction to Film* follows a deliberate, scientific methodology that gives the writer further scope for an even more incisive conceptual study as the 'human' factor in the adaptation-narratology-novel/script equation has been resolved: by keeping it constant.

With self-explanatory sub-headings such as "Pride (in Literature) and Prejudice (against Adaptation)", "Challenges of Adaptation" and "Novel, Theatre and Cinema" (to cite just three), *Fiction to Film* boasts of an enlightening introduction which investigates the multifarious dimensions of adaptation, and examines the differences between the verbal and the cinematic narratives. It also brings to bear the historicity and current developments in/of adaptation in the light of inter-textuality and translation studies, and lays a comprehensive, eclectic groundwork which would benefit a vast variety of readers, academic or otherwise. This introduction (and some other parts of this text) gets a bit dense in certain areas, but that could be attributed to how complex concepts are being compressed and rearranged in a new syntax for a newer – and perhaps, quite often better – semantic free play.

The first chapter ("Narratology: Fiction and Film") introduces narratology, retraces its trajectory and theorizes narration in fiction and film by deploying ideas of Gerard Genette, Michael Toolan, Shlomith Rimmon-Kenan, Seymour Chatman, Mieke Bal and Edward Branigan. Using reader-friendly divisions such as "An Introduction to Narratology", "Story", "Narration" and "Fabula", it further ideates on, inter alia, analepsis and prolepsis, kinds of Focalization, levels of narration, the kinds of narrators (and their functions) etc, thereby reading literary and cinematic

spaces/narratives/structures vis-à-vis culture. Borrowing – and later reworking – Genette's conceptualization of narratology, the scholar regards narrative (and its comprehension) as being understood by the reader (and not as a pre-existing order imposed on a set of events).

The second chapter ("Ruth Praver Jhabvala") gives a brief biographical introduction to the author and reads her as a novelist and a screen writer. Ruth Praver Jhabvala (1927-2013) was Booker Prize winner and Academy Award winning screenplay writer. While Jhabvala has been lauded by critics outside India for her objective portrayal of Indian middle-class, Sachdeva problematizes this perception by foregrounding how Indian critics are able to discern a rather stereotypical oriental image of India in her creations. The last section of the chapter gives detailed informative account of all the screenplays she wrote for Merchant Ivory Productions.

The next two eponymous chapters focus on the four primary texts: first in their novel avatars, and then as screenplays, keeping the fiction-film-adaptation question in mind. The third Chapter ("The Householder") scrutinizes the novel as the 'narrative of character' as well as 'narrative of space'; whereas the films stands closer to the category of 'narrative of space' than the 'narrative of character'. The novel is about a young man – struggling to find his feet in his personal as well as professional life – journeying towards graduating as a householder, growing in confidence, and becoming comfortable with his sexuality in the process. Through Prem's character, Ruth Praver Jhabvala gives a critique of the institution of marriage in India. The film version, on the other hand, begins where the novel ends. Narrated from the subjective position of Prem in a flashback, it focuses on outer space. It looks at the economic challenges in front of a middle-class newly married man and manifests mother-in-law syndrome in Indian marriages. *Fiction to Film* analyses, among other things, the arrangement of events, the contained 'anachronies' in space-time, and the function of the narrator. As mentioned earlier, Sachdeva also points out that Jhabvala has always viewed and understood Indian society primarily as a European, and her portrayal of Indian society can be regarded as being biased and prejudiced.

Sachdeva's fourth chapter borrows its title from *Heat and Dust*, which won the Booker Prize in 1975, and is known for its twin narrative structure. It engages in an elaborate analysis of both the novel and the film, and discusses the modes of narrations, kinds of narrators, and types of an alepsis present in the texts. *Heat and Dust* the novel is narrated by a woman working on the life of Olivia – her grandfather's first wife in India – and how she also undergoes a similar series of events in her own life. It compares the inter-racial relationship in colonial and post-colonial India. Sachdeva, reading the novel as a spatial

narrative, looks at the arrangement of events in time and space, and argues that the thread of time in *Heat and Dust* is broken and space becomes the take off point for movement from one time-frame to another. The analysis of the film deals with narratology and excavates the changes that have taken place in the narrative structure during the process of adaptation, and also ideates on the representation of the Empire in the film.

One can argue that adaptation, like translation, is also an act of interpretation. Sachdeva propounds that films based on literature deserve to be seen as independent texts, and not as being subservient to their 'original' sources, thereby problematising the idea of what is original. His research concludes with drawing attention to the codes and conventions, strengths and weaknesses, scope and limitation of both novels and films since each art form communicates according to its own creative conventions. *Fiction to Film*, instead of looking at cinematic adaptation in terms of fidelity, looks at them in terms of inter-textuality. Also, since the writer critiques the relationship between the novel and the film as being contoured and driven by intertextuality, rather reductive, not to mention obfuscating, questions of hierarchy, arche, origins, and the contentious 'which text is better?' do not arise in the first place. Such a perspective and conclusion destabilise structures while simultaneously utilizing them: it is, one can say, a manifestation of the post-structuralist streak in Sachdeva.

Fiction to Film is highly recommended not just to those working on Ruth Praver Jhabvala, but to any student or scholar working on film studies, adaptation studies, and narratology – especially if they are interested how culture, reader, and the medium shape the semantics and semiotics of the film-fiction dialectic in contemporary times.

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Saloni Mathur and Kavita Singh (eds), *No Touching, No Spitting, No Praying: The Museum in South Asia*, New Delhi: Routledge, 2017 (reprint), pp. xiv+269, Rs. 795/-, ISBN: 9781138084636.

No Touching, No Spitting, No Praying: The Museum in South Asia, edited by Saloni Mathur and Kavita Singh, brings together an important body of works on museums in India. Though well-established globally, heritage and museums studies are still at a nascent stage in India. Studies on museums on India have traditionally focussed on the technical aspects of

display and logistics, and the politics of museums have only been recently commented upon. This book includes essays that would be on the reading list of anyone interested in the history and politics of museums in India. The volume argues for examining the museum in India, on its own merit—noting its particular formative conditions and its contemporary usage—rather than thinking of it as a variant of the type established in the West. The interesting variety of museum forms discussed here offer much potential for developing theories of museums and heritage. This is a field which is dominated by studies on Western societies and this collection offers an opportunity to develop the field from the point of view of non-Western societies.

The book is divided into four sections, the first three following the chronological trajectory of India's history. The first titled, *Inaugural Formations*, is about the emergence of the museum in colonial India. The second, *National Reorientations*, explores the museum's new role as an institution responsible for preserving and showcasing the national culture in a newly independent India. The third, *Contemporary Engagements*, covers the new museums forms emerging in the last three decades. Each of these three sections includes three essays. The fourth section, *Museum Watching: An Introduction*, has short field notes on thirteen museums from different parts of India (and one from Pakistan).

Part one, *Inaugural Formations*, looks at the history of the museum in colonial India. It begins with Bernard Cohn's well-known work which discusses knowledge production in colonial India, through the processes of collection, classification and preservation of India's material remains. The ambitious surveys covering large regions of the subcontinent were conducted both by individuals and the English East India Company. Loot, following warfare was an additional source of material goods. Both these formed the basis of important collections in colonial India. The second and third essays in this section, by Tapati Guha-Thakurta and Gyan Prakash respectively, emphasize on the inability of the museum to meet the expected pedagogical role set by the British rulers, and see this gap as the zone where the agency of the colonised Indian visitors is activated. Both also discuss the reception of the museum as a 'wonder house' or *ajajib ghar* or *jadoo ghar* by the locals. Guha-Thakurta writes on the close relationship between the history of archaeology and the history of the museum in colonial India. Prakash's essay focuses on the museums and exhibitions on natural history and sciences.

Part two, *National Re-Orientations*, looks at the life of the museum in the newly independent Indian nation. The three essays in this section cover two most important museums of India: the National Museum and the National Gallery of Modern Art, both in New Delhi. Kavita Singh's article is