TRANSCODING THE POSTCOLONIAL INTO FILM:

MIDNIGHT'S CHILDREN & THE BUDDHA OF SUBURBIA

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I hereby declare that all information in this document has been presented in accordance with academic rules and ethical conduct. I also declare that as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

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To Rabia and Melodi with love

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ÖZET

SÖMÜRGECİLİK SONRASI EDEBİYATI FİLM DİLİNE KODLAMAK:

MIDNIGHT'S CHILDREN VE THE BUDDHA OF SUBURBIA

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Edebiyat anlamı ve ideolojiyi yansıtmak için özgün ve özel kodlar içermektedir. Sömürge sonrası edebiyat tarih, kimlik, melezlik, taklitçilik ve müphemlik gibi kavramları akımın anlamını güçlendirmek için kodlar olarak kullanır. Salman Rushdie ve Hanif Kureishi romanlarında sömürge sonrası Hindistan ve İngiltere'yi resmeden iki önemli yazardır. Rushdie, *Midnight's Children* adlı romanında kahramanı Saleem'in kişisel tarihi ile yan yana koyarak tarihi yeniden yaratır ve sömürge dönemindeki ve sömürge sonrası dönemdeki Hindistan'ı betimlemek için çeşitli anlatım teknikleri ve postkolonyal imgeler kullanır. Otobiyografik romanı The Buddha of Suburbia'da Hanif Kureishi kullandığı postkolonyal imgeler ile 1970'ler İngiltere'sinin kültürel ve ırkla ilgili durumunu sergiler. Bir film uyarlaması bir metnin filme transferi demektir. Film uyarlama çalışmaları çoğunlukla sadakati değerlendirme üzerine kuruludur fakat film uyarlama sürecini anlamak için "başka bir dile yeniden kodlama" (transcoding) ideal kavramdır. Mizansen, kamera görevleri, ışık kullanımı ve düzenleme izleyicilerin anlamı deşifre etmelerini sağlayan film dilinin kodlarıdır. Rushdie ve Kureishi'nin bahsi geçen romanları filmlere uyarlanmıştır ve bu çalışma romanları anlamak için sömürge sonrası edebiyat kodlarının şifrelerini çözerken, film uyarlamalarını idrak etmek için film dilinin kodlarını deşifre etmeyi amaçlar. Bu çalışma uyarlamaların postkolonyal imgelerin yansıtılması konusundaki kapsamını ortaya çıkarma çabasındadır. Mevcut çalışmanın amacı başka bir dile yeniden kodlanmış sömürge sonrası edebiyat anlamlarını deşifre ederek film uyarlaması analizi hakkında yeni içgörüler sunmaktır.

Anahtar Kelimeler: Salman Rushdie, Hanif Kureishi, sömürge sonrası edebiyat, film uyarlaması, sinematografi, film analizi

ABSTRACT

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Literature comprises unique and specific codes to reflect meaning and ideology. Postcolonialism makes use of concepts such as history, identity, hybridity, mimicry, and ambivalence, as codes to foster the understanding of the movement. Salman Rushdie and Hanif Kureishi are two prominent authors who portray postcolonial India and England in their novels. Rushdie in his novel *Midnight's Children* recreates history juxtaposing it with the personal history of the protagonist Saleem and employs various narration techniques and postcolonial imagery to picture India in colonial and postcolonial periods. Hanif Kureishi in his autobiographical novel *The Buddha of Suburbia* displays the racial and cultural situation of 1970s England via the postcolonial imagery he uses. A film adaptation is the transfer of a text into a film. Film adaptation studies are mostly based on the evaluation of fidelity however "transcoding" is the ideal term to understand the process of adaptation. Mise en scène, camera work, use of light and editing are the codes of film language that allow the viewers to decode the meaning. Both novels of Rushdie and Kureishi are adapted into films and this study aims to decipher the codes of postcolonialism to understand novels and visual codes of film to comprehend their film adaptations. This study endeavours to find out the extent of the adaptations in terms of reflecting postcolonial imagery. The aim of the present dissertation is to offer new insights into film adaptation analysis by deciphering the transcoded postcolonial meanings.

Key Words: Salman Rushdie, Hanif Kureishi, postcolonialism, film adaptation, transcoding, cinematography, film analysis

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INTRODUCTION

Literary terms emerge out of the common literary styles or themes of the writers whose individual or social experiences in the period they live in shape their literary choices. Salman Rushdie and Hanif Kureishi are the two prominent postcolonial writers who add their standpoints and cultural experiences to postcolonial writing. Rushdie, born in India and educated in England, lived the influences of colonization and decolonization in his childhood and early adulthood. Most of his early novels are set in India which he represents as a country with cultural authenticity as well as a country under the influence of colonization. Published in 1981, in *Midnight's Children*, Booker, Booker of Bookers and best all-time Booker Prize-winning novel, he particularly points out the significant postcolonial concepts such as "hybridity", "dislocation", "mimicry", and "ambivalence" combined with magic realism, "historiographic metafiction" and cinematographic narration. Rushdie also recounts, in the same novel, Saleem Sinai's unreliable story from his own voice within the plurality of identities and histories as a consequence of colonialization. His fiction embodies a lot of symbols and metaphors representing both the individual experiences of Saleem in postcolonial India and the national influences in parallelism. The intertwining histories of Saleem and India are presented to the reader in a postcolonial context through a cinematographic narration and effective use of symbols.

Hanif Kureishi, whose cultural origins are slightly different from Rushdie's, is an England-born writer with an English mother and a Pakistani father. While Rushdie portrays 60 years of lively influences in the land of the "colonized", Kureishi writes about the parallel stories in the "colonizer", which has become a country of disintegration, particularly starting from the second half of the twentieth century due to migrations from the former colonies. Having grown up in the suburbs of London, Kureishi himself is a hybrid figure not only owing to his ethnic origin but also due to the multicultural life he lived as a suburban with other hybridized individuals who came from the lands formerly colonized by the British Empire and who were having the same identity crisis like him.

Kureishi's first novel *The Buddha of Suburbia* explores the ambivalent quest of its protagonist, Karim Amir, just like that of Saleem in Rushdie's *Midnight's Children* and reconstructs the history through Karim's and other ethnic characters'

stories. Without employing cinematographic narration, he prefers realistic reflections under the influence of music and fashion of the period he lived in with a political and postcolonial backdrop. Compared to Rushdie, he is more straightforward in depicting the postcolonial outcomes in the cultural lives of the suburban ethnics in London. Despite their differences in employing different writing styles, both writers reflect the ambivalent and ambiguous adventures of their protagonists within the postcolonial conditions of India and England. Both authors depicture all these adventures, which are the realistic dimensions from their personal lives, direct or indirect, with visually strong representations by the help of "postcolonial images" they created in their novels. This study, therefore, aims initially to analyze Salman Rushdie's *Midnight's Children* and Hanif Kureishi's *The Buddha of Suburbia* under the light of postcolonial studies, yet focusing more on the postcolonial imagery and narrative techniques which picture the postcolonial cultural experiences of the people both in the lands of the "colonized" and the "colonizer".

"My task which I am trying to achieve is, by the powers of the written word, to make you hear, to make you feel-it is, before all, to make us see (1914:2) says Joseph Conrad in his preface to *The Nigger of the Narcissus*. Rushdie and Kureishi try to achieve the same goal just as Conrad, through their narrations and metaphors within their novels, however being aware of the power of popular culture and media, both wished their works to be seen on screen, too. Hanif Kureishi started his screenplay writing career in 1985 with *My Beautiful Launderette* and wrote the screenplay for *The Buddha of Suburbia* in 1993 with the director Roger Michell. The adaptation was filmed under the same title as a mini-TV series of four episodes for BBC.

Salman Rushdie, too, wrote a screenplay for his novel *Midnight's Children* together with the director of the film, Deepa Mehta. The film was made in 2012 after a four-year writing and shooting process. A film adaptation is an interpretation of the screenwriter first and the director second. Rushdie and Kureishi, by writing the screenplays of their own novels together with the directors, help the "interpretation" of their stories within the medium of cinema, "before all, to make us see" in Conrad's words (1914:2). Nevertheless, the director, screenwriter, the natures of two distinct disciplines, and limitations all affect this interpretation positively and negatively considering the fidelity, audience response and film language. This study also aims at analyzing the differences between these two mediums, film and literature, specifically

Rushdie's novel with its visual peer and Kureishi's with his TV film adaptation. In a broader sense, it will be questioned whether or not the postcolonial imagery and reflections these two postcolonial writers employ in their novels are represented with specific film language elements in their motion picture adaptations; and if so, what kind of mise en scène elements, symbols, use of light and camera angles or editing techniques, which will also be defined through film adaptation theories and film narrative techniques, are used by the directors. The study will inquire and find a postcolonial visual perception and postcolonial visual storytelling through a comparison of two disciplines, the two art forms.

The novels *Midnights Children* and *The Buddha of Suburbia* have different settings as well as narrative techniques, yet they picture the characters and identities who suffer due to the direct and indirect influences of colonialism and the postmodern reality quest. Both novels emphasize the binary oppositions, parallel concepts, and juxtaposed destinies presented through multiple identities. Being the outsiders and insiders at the same time, to their pasts, nations, and lands, both authors embody these concepts in ambivalent, grotesque, and hybrid states. The directors of the adaptations, Deepa Mehta and Roger Michell, the co-writers of the screenplays with Rushdie and Kureishi, had been aware of the limitations and difficulties with adapting the complex but rich-in-rhetoric novels. They were not only conscious about the magnitude and responsibility of the projects, two award-winning, widely known novels, but also the fact that they were transcoding, namely recreating the texts. Just as Rushdie recreated a new narrative style blending oral tradition and modern, and formed a new history in his fiction, or just like Kureishi who created new identities in his novel through his literary skills, both directors retold the stories of these well-known novels in their unique visual ways trying to be as loyal as they can in depicting the postcolonial outcomes. While doing so, they applied parallel, juxtaposed visual storytelling techniques to highlight those binary oppositions and ambiguous feelings. In my analysis of the novels and film adaptations, borrowing Rushdie's "stereoscopic vision", I will try to be an insider of the texts and an outsider of the films, and vice versa, discussing on central postcolonial concepts such as history, identity, hybridity, mimicry, and ambivalence that will be uncovered through the explanations of symbols and narrative techniques in the novels and film adaptations. In other words, I will decipher the codes of two novels and two film adaptations, distinctively and jointly,

to see the “whole sight” as Rushdie suggests.

The readers, who are emotionally attached to a story, primarily question the film’s level of fidelity to the novel, namely its loyalty, as this reflex is the quickest, conditioned, and the most secure response of those readers. The extent and speed of making an image in the mind relate to the deciphering skills of the reader but, as it also requires a process, the reader feels engaged one more time and the usual judgment follows immediately: “The book is better”. A skillful writer plays so well with the language, as in the case of Rushdie, by “chutnifying” or making it “hybrid” specifically or by jumbling up the storytelling back and forth in fiction. The creative film director Mehta dims or brightens the light, widens or narrows down the camera angle, approaches to or digress from the subject, saturates or desaturates the scene, cross cuts or continuity cuts. Both artists implement the natural codes of their art to create their unique personal interpretations. The codes of the literary language and cinematography differ as well as the authentic tastes taken from the two art forms; however, when the two meet with the same meaning and same feeling, the audience finds himself/herself engaged in the story without caring for the fidelity. In my analysis, the question of fidelity is a starting point, an evaluative force, a sidekick that should be present, however, it is not the judgment criterion. The study will decode the postcolonial aspects of the selected novels employing a common literary analysis technique referring to the first chapter where the postcolonial movement is explained in detail, and it will decode the same aspects of postcolonialism in the film adaptations of the selected novels by operating the visual analysis methods that are explicated in the second chapter.

Being one of the most prominent and pioneering postcolonial novels, *Midnight’s Children* holds innumerable symbolic intertextual, mythological, and historical references with it and invokes various feelings by blending old and new storytelling techniques accounting the complex lives of the people in postcolonial India in a bulky volume. Since it is almost impossible to shoot a very loyal film adaptation considering the moderate film durations; Rushdie and Mehta drop so many chapters, events, and details in the film, which will be discussed in the last chapter. The core of the plot, personal and family history of Saleem is also central to the film and is presented in a chronological way taking the spectator from one city to another, from one adventure to another as in the book proving its loyalty in that sense.

One of the most significant aspects of Rushdie's storytelling, the frame narration of Padma is substituted with Rushdie's own voiceover narration as Saleem. Throughout the film, Rushdie-Saleem summarizes, comments, and ridicules his own story not functioning as good as the original narration with Padma, but still creating a frame narrative to form a unity, at the same time working as a consolation alternative from Rushdie and Mehta. Considering the postcolonial and historical characteristics of the novel, the film adaptation successfully represents the colourful traditional Indian culture juxtaposing it with the postcolonial and historical scenes portraying the inevitable outcomes: hybridity, ambivalence, and mimicry.

The motion picture of the book highlights some of the significant symbolic images, showing them with close-ups or presenting them as background images but still it draws them forth repeatedly as in the novel. Just as Rushdie brings several narration techniques together, Mehta blends a number of visual elements making a collage to foster the meaning. Midnight's Children Conference and dreams function as elements of magic realism in the film and are displayed with colour change, soft light, and soft focus that make them seem magical rather than fantastical or extraordinary. To cut it short, it is unnecessary to make a judgement here as it is left to the conclusion part with all the detailed explanations, however it would be fair to comment that the film adaptation of the novel *Midnight's Children* is an intermediate adaptation in terms of plot, but a close adaptation in reflecting the postcolonial condition structured with various shooting styles. Furthermore, the study offers more insights into the methods of film analysis and film adaptation analysis rather than simply identifying the level of fidelity as a close adaptation or not.

The film adaptation of *The Buddha of Suburbia* also has a problem with narration that the story in the novel is told via "first person point view" from the protagonist Karim's perspective, however in the film there is no voiceover narration as an alternative to the point of view, making it harder to understand the deepest feelings of Karim, which, in the novel, he clearly shares with the reader by his interventions. The alternative to the narration is Karim's being in the center of almost each scene with various types of camera work and use of light as well as effective editing and mise en scène utilization which support an understanding of the ambiguous and ambivalent feelings of Karim. Hanif Kureishi and Roger Michell shorten a 280 pages novel, approximately 110.000 words, into four one-hour episodes, to 214

minutes in total as it is a mini-TV series. Compared to *Midnight's Children*, a huge novel compressed to a 140-minute film, Kureishi and Michell's adaptation allows more time for projecting the plot and has less limitations in that sense. In terms of the fidelity of the plot, the adaptation is quite loyal to the text with only a few events excluded. Race and class are parallel concepts in the novel, so are in the film. Identity is concretized via deep characterization in the novel and the adaptation also focuses on characters in the same way. It is surprising to see several explicit sex scenes in a TV production, however sexuality is a milestone for Karim's identity search in the novel and the director does not exclude them, at all.

The postcolonial side of the novel is also represented quite picturesque with great mise en scène elements that the racial conflicts, and the hybrid and ambivalent ethnic people suffering identity crisis in the suburbs of London are portrayed in a highly realistic way as in the novel. Pop music, punk and bohemian lifestyle of the young Britons in 1970s London, represented mostly through character Charlie, is told with dolly cameras emphasizing the highly active young people, while Karim's theatre journey is shot with indoor scenes and slow camera movements. The cultural codes of postcolonial England, sided with the colorful pop culture and music of the period, are transcoded into the adaptation with the powerful use of cinematography unfolding Karim's coming-of-age story.

Chapter One in the study sheds light on postcolonialism as a movement and the term is defined with its relation to imperialism. After the definitions, the historical background of the movement is traced to create a clear picture of it. The characteristics of the postcolonial movement are defined and discussed with the views of the scholars. History, identity, hybridity, displacement, mimicry, and ambivalence are explained one by one each under a title through references from postcolonial theorists that all these concepts will be referred to both in the postcolonial analysis of the novels *Midnight's Children* and *The Buddha of Suburbia*. The same concepts will be used as comparison criteria in the film analysis chapter.

Chapter Two covers the second theoretical part of the study: film adaptation. Under the title "Image and Text", the correlation between the two is explained through the ideas of Roland Barthes. In the next title "What's Film?", the historical journey of photographs into moving images and the first films are mentioned. "Film Adaptations

and Fidelity" section uncovers the definition of what adaptation is and how adaptations are made. Fidelity is the central subject of the scholars in adaptation studies and the term will be discussed whether to use it as an analysis technique or not. Transcoding coined by Linda Hutcheon, which will be used as the main analysis technique for understanding the film adaptations, is explained in the same section. Language of film is explained in five parts as mise en scène, Use of Light, Camera Work, Editing and Sound, each will be defined in detail separately to give information on the technical terms of film making. These terms will be the points of analysis in the last chapter as well as the postcolonial terms.

Chapter Three offers the detailed postcolonial analysis of the selected novels by Salman Rushdie and Hanif Kureishi. Each novel will be analyzed and discussed with the terms explained in the first chapter that *Midnight's Children* will be made vivid through the discussions on history, identity, hybridity, and cinematographic narration. The postcolonial aspects of the second novel *The Buddha of Suburbia* will also be unearthed in this part. History, identity, sexuality, and displacement of Kureishi's characters will be analyzed and discussed under these four titles.

Chapter Four is the final chapter of the study accumulating all the definitions, analysis and discussions from the previous chapters that are also divided into two main parts as in the novel analysis part. The film adaptation of Rushdie's novel is analyzed under six subheadings. "Mise en scène and Symbols" is the first title where the visual elements of the film and symbols of the novel are compared to be able to discuss on postcolonial projections. In the part called "History", how history is shown through film language will be discussed with specific references and screenshots. The title "Characters, Identities and Camerawork" brings these aspects of literature and film together to understand the film. "Use of light, Sound and Editing" will combine cinematography with the postcolonial images of the novel that will be explained. The last subheading for the film *Midnight's Children* is "Voiceover Narration and Absence of Padma". In this part, frame narrative of the book is compared to the voiceover narration of Rushdie in the film.

Each of the discussion points above is analyzed in detail with screenshots from the film as visual supports. In this same chapter, the detailed analysis of the film adaptation, *The Buddha of Suburbia* is made under three distinct parts. The first

subtitle is “Identity” in which part the visual elements, props, costumes, and performance of the actors will be decoded and discussed. The second subheading is “Race”, in which two significant concepts of the novel, race and class, are associated with postcolonialism and Karim’s career that will be explained through film language. The last part of this chapter is “Pop Culture and Music” where the cultural and symbolic aspects of music as well as the punk culture will be discussed as an element of film narrative. The analysis of *The Buddha of Suburbia* film too includes several screenshots to assist the visual perception.

CHAPTER I

POSTCOLONIALISM

1. Colonialism / Postcolonialism

Novels, although they are fictional works, portray the historical, cultural, and social aspects of the periods they are written in. Salman Rushdie's novel *Midnight's Children* and Hanif Kureishi's *The Buddha of Suburbia* are no exceptions to this fact that while Rushdie accounts a sixty years span of India both in the colonial and postcolonial periods, Kureishi pictures almost a decade in 1970s multicultural London. Both works are considered as postcolonial novels which subsume the thematic and stylistic literary characteristics of the movement, and this study analyses both the novels and their film adaptations through postcolonial theory. Since the primary aim is to discuss the similarities and differences between the novels and their film adaptations in terms of reflecting the postcolonial themes, images and styles, detailed clarification is needed at this point to understand what postcolonialism is. This chapter does not only shed light on the definitions and historical background of the movement to let the readers and spectators understand the historical backdrop of the novels and their film peers, but also defog the thematic concepts associated with postcolonialism such as history, identity, hybridity, mimicry, ambivalence and displacement. These concepts, in this study, are the main tools to understand the novels and they are particularly discussion points to compare the film adaptations, that are analyzed via cinematography from a postcolonial perspective.

In order to analyze and understand the novels of Salman Rushdie and Hanif Kureishi, a brief historical background of Postcolonialism, as a process from colonization to decolonization, is initially surveyed and significant characteristics of this theory are studied and scrutinized in this part. The terms colonialism and imperialism refer to the histories of the Western and Eastern worlds. Both of these theoretical and historical terms consist of the idea of controlling the other. Edward Said points out, defining the relationship between these two terms, that: "Imperialism means the practice, the theory, and the attitudes of a dominating metropolitan centre ruling a distant territory; "colonialism", which is almost always a consequence of imperialism, is the implanting of settlements on distant territory" (1993:8).

The definitions in dictionaries or history books do not reveal anything ideological or subjective about these terms. Although there is a difference in meaning and what these terms refer to, there is a clear understanding how many countries have suffered and go on suffering due to the practices of the two. Moreover, Said evaluates the historical process of "implanting of settlements" (8) with his terms "the Orient" and "Orientalism". He defines the people from the East as those who are under the effect of colonialism and imperialism:

> Taking the late eighteenth century as a very roughly defined starting point Orientalism can be discussed and analyzed as the corporate institution for dealing with the Orient - dealing with it by making statements about it, authorizing views of it, describing it, by teaching it, settling it, ruling over it: in short, Orientalism as a Western style for dominating, restructuring, and having authority over the Orient (1979:3).

Colonialism means economic and political control of a land, and while establishing a process, the people of the land start to be ruled by a foreign power. This often involves the settlement of colonizers in the colonized territory and the exploitation of its resources and labor for the benefit of the colonizing power. Imperialism, on the other hand, refers to the expansion and maintenance of political, economic, and cultural influence by a foreign power over other territories and peoples. Imperialism can take many different forms and can involve a range of activities such as military conquest, economic domination, and cultural assimilation.

Both terms refer to the colonial practices in countries where the first encounters started under the title of trading. The Western world, to discover new sources for the declining economies after the famines and plagues in Middle Ages sailed to the East. Throughout history, the more trade is developed, the more countries wanted to expand their economy. As Foucault states; "The need for a constantly expanding market for its goods chases the bourgeoisie over the whole surface of the globe. It must nestle everywhere, establish connections everywhere" (1973:377). The pioneer company to "nestle" was East India Company which focused more on specific geographical regions of India. The trade turned out to be a sort of take over and encouraged the trade groups for regional kingdoms: "The demands for tribute, the sale of military

power for protection and the growth of European inland trade all conspired to erode the foundations of regional and local kingdoms in the subcontinent's interior" (ed. Johnson:5). In contemporary terms, the companies opened offices for their trading acts and their excuses were the offerings of the local society living in different territories. Spidone Roma's wall painting, made in 1778 and named *The East Offering Its Riches to Britannia*, which was in the main wall of East India Company mirrors the attitudes and excuses of the Europeans, mainly the British.

Taken from http://www.nationalarchives.gov.uk/education/empire/g1/cs3/g1cs3s7.htm

The painting proves a symbolic colonial perspective and represents the intensive interest of the British. As seen in the painting, the female personification of Britannia is fairly white and contrasts with the dark colour of the Indian woman. As female Britannia represents Great Britain geographically, the dark-skinned woman who offers precious jewels symbolizes India. The woman behind the Indian woman is probably Chinese as she offers a vase, symbolic for Chinese culture. Behind the women two men are awaiting with raw cotton. The locals are people from all cultures in Asia and Africa who curiously look at the British with the goods representing their regional products. A ship in the background with a flag of East India Company, the

lion symbolizing England and Father Thames in the front that is the image of the strong London all represent the determination of Great Britain for colonization. Finally, the image of Mercury, the God of trade, leads the people offering to Great Britain, possibly suggesting a divine sanction, or assigning Britannia as the successor of Roman Empire. The painting here is intentionally referred to as it presents a visual symbolic support for understanding the colonial condition and it also acts as a unifying visual art example considering the visual narration, the cinematography, being one of the primary discussion points in the film analysis part of the study.

> When the Mughal empire disintegrated, a commercialization of power spread in India. Troops who had earlier served the Mughals were available in a large military labour market. Any prince or usurper who could raise some money was able to hire troops and subdue his neighbours. The East India Company fitted very well into this new context. It had grown up in an atmosphere of the commercialization of power in England and could transfer its skills to India. (Rothermund, 2006:53)

As told in the historical account in the above quotation, India was a poor country, and the commercialization allowed the company to find a place in the administration of the country that India had already been suffering from the religion wars and unrests due to the Mughal empire. The long time conflict between the Muslims and Hindu is a central issue in the history of India that leads the country to partition and war with Pakistan. The religious conflict and the political results are presented through Mian Abdullah and General Zulfikar as well as Saleem's temporary time in Pakistan in both Salman Rushdie's novel *Midnight's Children* and its film adaptation.

The colonization was carried over by the East India company for one hundred years and in the 19th century the company left the power to the British Empire as the colonizer. Politically and militarily, India could not struggle against Britain, however it gave birth to a man who could change the destiny of the country. Mahatma Gandhi started a campaign in 1920s to raise nationalism and fight against the colonization with a non-violent resistance:

> After the First World War the Indian National Congress seemed to have found an altogether new way of constructing a national solidarity. Mahatma Gandhi was not interested in Neo-Hinduism or in the quest

> for a useful past; he worked in the present and looked to the future. His method of satyagraha (holding on to the truth), which he had evolved in South Africa, seemed to be applicable also to India. Satyagraha always refers to conscious actions of individual human beings who bind themselves by vows not to resort to violence. Many such individuals can then constitute a mass movement, but this movement does not derive its strength from any kind of collectivism. It is based on the individual convictions of all participants. Such convictions would transcend the barriers of caste or creed. Hindus and Muslims could join in a common endeavour. (Rothermund, 2006:56)

Gandhi's campaign could not succeed immediately, nevertheless bringing Hindus and Muslims together and creating a determination in Indian National Congress, he could start both a social and political change in the history of India which led them to the Indian Independence Act in 1947. Furthermore, the struggles of Gandhi did not create a sudden abolishment of colonization, but only a political and militaristic retreat of Britain. The assassination of Gandhi is mentioned as a parallel historical event with Uncle Hanif's first film screening in Rushdie's novel, also as an intentional date mistake to highlight the unreliability of Saleem's story, however, the film does not display anything connected with Mahatma Gandhi even though he was a significant figure in Indian history.

The economic and cultural dependence that continued after the independence was evident in the national history of India that the concept for the period is called as neocolonization. The economic and cultural influences after the decolonization are also the issues of postcolonialism. One of the most influential historical periods of post independent India is when the Emergency is declared by the prime minister Indira Gandhi. The Emergency is a 21-month controversial state with human right violations, censorship and political imprisonments which are depicted in a critical way both in Rushdie's novel and in the film adaptation.

Historically, the outcomes of postcolonialism are not limited only to India or other colonized countries. Colonial acts of Britain also created great economic, political, social and cultural changes in the homeland, especially in London. Almost thirty years after the constitution of the Commonwealth, the association that brought Britain with its former colonies together politically, Queen Elizabeth II wanted to redefine it in 1953 as "an entirely new conception – built on the highest qualities of

the Spirit of Man: friendship, loyalty, and the desire for freedom and peace" (Harrison, 2009: 102). To hug all the nations of the former colonies, she appointed a new mission to the political association which resulted with migrations, and which formed a multicultural England, but two politicians, Enoch Powell in 1960s and Thatcher in 1980s turned the definitions of British national identity into a racial aspect:

> Thatcherism (as it came to be known) was an ideological project of the political right indebted to Enoch Powell's populist notions of race and immigration voiced from the late 1960s which attempted to redefine Britain as an all-white nation whose soul was deemed under attack from sinister and 'alien' diaspora communities (Mc Leod, 2004: 129)

The centre of the post war and postcolonial multiculturalism was London with its suburbs, and it was also the centre of racial acts and discrimination due to the encouragement of the speeches of the politicians. The political and cultural history of postcolonial London in the 1970s generates a backdrop for Hanif Kureishi's fiction, particularly in his autobiographical novel *The Buddha of Suburbia* and its film adaptation that are analyzed in detail in the following chapters.

Postcolonial literature mainly covers the fragmented lives of the people from the colonized countries who live an in-between life due to the historical, political and cultural consequences of the colonization. The term postcolonialism refers to the historical period after decolonization, however it also includes the cultural and literary concepts conveying the meaning that is reflected through the lives of the people under the influence. Ania Loomba discusses on the term:

> The prefix 'post' complicates matters because it implies an 'aftermath' in two senses – temporal, as in coming after, and ideological, as in supplanting. It is the second implication which critics of the term have found contestable: if the inequities of colonial rule have not been erased, it is perhaps premature to proclaim the demise of colonialism. (1998:7)

Despite the fact that postcolonialism, as a period, points out that new India seems to have erased all the intrusions of the colonizer Britain, the term intersects with colonialism, postmodernism and poststructuralism creating new meanings within these theories reflecting the mutual struggles between the colonizer and the colonized. Postcolonialism deals with the revealing of the colonizer and colonized, both juxtaposed and contrasted:

> Postcolonialism names a politics and philosophy of activism that contests that disparity, and so continues in a new way the anti-colonial struggles of the past. It asserts not just the right of African, Asian, and Latin American peoples to access resources and material well-being, but also the dynamic power of their cultures, cultures that are now intervening in and transforming the societies of the west. (Young, 2003:4)

Postcolonial literary theory involves a number of characteristics which are found directly and indirectly in the fictions of the writers such as Salman Rushdie, Hanif Kureishi, Arundhati Roy, Chinua Achebe and J. M. Coetzee, blended with postmodern and post structural practices of literary criticism. Problematic history, within the context and questioning of the postmodern reality as well as a new postcolonial definition of history; plurality of identities as a consequence of fragmented lives and cultures; mimicry of the colonizer by reshaping the perception and creating a third condition; hybridity of language, culture and identity; the displacement of the individual due to the complication between self and place, unity and disunity are some of the characteristics of postcolonial literary theory that Rushdie mirrors in his *Midnight's Children* and Kureishi in his *The Buddha of Suburbia*. The listed concepts above will be defined within the context of postcolonial theories as a framework for both the analysis of the novels and their film adaptations.

1.1. History

> History has become debatable. In the aftermath of Empire, in the age of superpower, under the footprint of partisan simplifications beamed down to us from satellites, we can no longer easily agree on what is the case, what it might mean. Literature steps into this ring. Historians, media moguls, politicians do not care for the intruder but the intruder is a stubborn sort. In this ambiguous atmosphere, upon this trampled earth, in these muddy waters, there is work for him to do. (Salman Rushdie, Harper's Magazine, September 1997)

Postmodern British fiction employs a number of elements, especially in narration, in the pursuit of 'reality', however reality cannot be defined properly. History has been a challenging subject in this pursuit as being one of the elements of postcolonial writing. The definition of history is: "a continuous, systematic, narrative of past events as relating to a particular people, country, period, person, etc., usually

written as a chronological account" however, in postcolonial historiographic fiction, as Raman Selden and Peter Widdowson state, there is no stable, fixed or "single 'history', only discontinuous [nonlinear] and contradictory 'histories'" (1993:163). For the recent historiography in fiction, Linda Hutcheon states that "this fiction investigates how, in all these discourses, the subject of history is the subject in history, subject to history and to his story" (2004:177). In post-colonial fiction, the general approach in employing history is rejecting the single conventional totalized history in the attempt of creating an identity whether national or personal.

History is a discourse like literature and is not to be interpreted in terms of 'truth', otherwise the truth becomes subjective. In the postmodern fiction we do not question facts or truths; rather we try to interpret 'histories', not a single history. Postcolonial writing cannot be considered out of postmodernism; however the reason behind and the style using the history may differ. While the usage of history in postmodern writing is to question reality, in postcolonial writing it is more like a reaction towards the 'history' created by the colonizer country. Histories of Eastern nations have become one of the core subjects of postcolonial literature and it is commonly witnessed that those histories have been retold within the personal stories of the people from those countries. Furthermore, there is more than one national history. Conventional history is no more an objective, factual account of the past than a story told by a ruling power, and to deny the conventional history of the colonial country or its existence, the protagonists of the fiction search for their identities recreating the past from his or her perspective being the subject.

Rejecting the colonizer history leads the ambivalent person to recreate a new fragmented history which cannot find a place to itself in the global history, eventually putting the protagonist into an identity crisis. History forms a subject and creates a background for the selected novels of the study that in Rushdie's fiction, Saleem's story coincides with national history and in Kureishi's, Karim's story follows simultaneously with the cultural history of London in 1970s. History and identity juxtaposition in Rushdie's and Kureishi's novels are also functional to point out the ambivalent situation of the hybrid characters as a result of colonial and postcolonial experiences. This study questions the fidelity of the film adaptations on the depiction of history and also discusses the portrayal of history through the use of cinematography.

1.2. Identity

Identity in postcolonial literature is a paradoxical concept as well as the other characteristics of the theories. There have been different ideas about the reflection of identity in literature from different critical approaches. Hutcheon discusses on the construction of identity: “postmodernism names and constitutes its own paradoxical identity and does so in an uneasy contradictory relationship of constant slippage (2004:20). As well as a single “paradoxical” identity, plural identities are also encountered in postcolonial fiction: “The ordered class politics preferred by socialists has given way to a far more diffuse and pluralistic identity politics, which often involves the self-conscious assertion of a marginalized identity against the dominant discourse” (Butler, 2002:57).

Since identity is directly about races and multiculturalism emerging out of individualism, in terms of cultural studies, some critics also have had ideas about its emergence in literature. Contemporary cultural politics, as understood by cultural studies, has centered on questions of subjectivity and identity. Due to the nations, ethnic groups and different genders, it would be meaningless to question only one type of identity: “Individuals don’t have a single identity, they have identities, and they do so just because identities are based on partial traits (skin colour, socio-economic status, gender, nationality, region, profession, generation and so on)” (During, 2005:146). Literature is unique in terms of representing culture through fiction, thus the language used to convey it is very significant. Chris Barker states that “identity can be understood as a description of ourselves in language to which we are emotionally committed” (2002:109).

Postcolonial fiction interprets the identity in different ways but mostly those ways have a unity against the colonial power. In a colonized country, inhabitants feel themselves in search of identity, assimilated by the ruling power, which results in the disintegration of their own cultures: “If you know only too well where your identity ends and the rest of the world begins, it can be easy to define that world as other, different, inferior, and threatening to your identity and interests. If cultures are taken to have stable, discrete identities, then the divisions between cultures can always become antagonistic” (Huddart,2006:4). People living under the control of colonial power integrated into “modern” ways of living brought by colonizers and as a result

of that they are culturally hybridized by the influence of language, new customs and sometimes by colour. They are believed to be liberated. The critic Homi K. Bhabha depicts that “the liberatory ‘people’ who initiate the productive instability of revolutionary cultural change are themselves the bearers of a hybrid identity. They are caught in the discontinuous time of translation and negotiation (208). People in a colonized country certainly reject these and get into a desperate struggle: “From a postcolonial perspective, these struggles can be seen as emblematic of the colonizer/colonized dialectic, a process that, to some extent, hybridizes the identity of both dominating and subordinated groups” (Gilbert, 2011:345).

Like in cultural studies, postcolonial writing and criticism also support the idea of plural identities because citizens of the colonized country want to preserve their culture and language. R. Radhakrishnan comments on the plurality of identity as “multiplying time by spaces to suggest a) that the concept of identity is in fact a normative measure that totalizes heterogeneous "selves" and "subjectivities" and b) that the normative citizenship of any identity within its own legitimate time or history is an ideological effect that secures the regime of a full and undivided Identity” (1993:752). Salman Rushdie, who also creates multiple identities in his fiction due to the influences of colonial experience, describes the fragmentation of the identity in his essay collection, *Imaginary Homelands*:

> Human beings do not perceive things whole; we are not gods, but wounded creatures, cracked lenses, capable only of fractured perceptions. Partial beings, in all the senses of that phrase. Meaning is a shaky edifice we build out of scraps, dogmas, childhood injuries, newspaper articles, chance remarks, old films, small victories, people hated, people loved; perhaps it is because our sense of what the case is constructed from such inadequate materials that we defend it so fiercely, even to the death. (1991:430)

Both Saleem, the protagonist of Rushdie, and Karim, the protagonist of Kureishi, try to find true identities of themselves by creating and combining multiple identities in their own life experiences as hybrid characters. The authors through their narrative skills and deep characterizations, present rich flavours in their novels to foster the significant and overall messages linked to the identities. The identity is reflected through the representations of the characters in film adaptations with the cinematography skills of the directors and this study discusses the portrayal of the identities both in the novels and films with a postcolonial context.

1.3. Hybridity

The post-colonial concept hybridity has been developed at length by Homi Bhabha. Hybridity is a response that destabilizes colonial fixity and rigidity. It is an alternative to the whiteness of the skin or to the darkness of the skin. It is an alternative to English or Hindu, turning into “Hinduish”. Bhabha emphasizes that hybridity does not bring the colonizer and the colonized together comfortably or any binary oppositions connected with the two. In postcolonial perception, rather than reducing the tension, it increases the tension as it offers a third language, culture and identity which is functional neither for the colonizer, nor for the colonized. As Aschcroft, Griffiths and Tiffin states:

> The post-colonial world is one in which destructive cultural encounter is changing to an acceptance of difference on equal terms. Both literary theorists and cultural historians are beginning to recognize cross-culturality as the potential termination point of an apparently endless human history of conquest and annihilation justified by the myth of group ‘purity’, and as the basis on which the post-colonial world can be creatively stabilized (1989:35).

Through hybridity not only the colonized one loses the pure cultural conceits, but also the colonizer one, lending its culture, language, and perception, starts to see the change in its rigid culture and language. Bhabha draws attention, too, to the places where hybridity can be found: not just at the peripheries of geographical borderlines, in texts and laws drawn from multiple sources, but also inside, within, for example, the body of “the coloured” who reveals an “in-between” reality. He writes:

> The voice of command is interrupted by questions that arise from these heterogeneous sites and circuits of power which, though momentarily 'fixed' in the authoritative alignment of subjects, must continually be re-presented in the production of terror or fear. The paranoid threat from the hybrid is finally uncontainable because it breaks down the symmetry and duality of self/other, inside/outside (1994:116).

Bhabha (1990) introduces the term "third space" which refers to the location of such contact and reciprocal involvement when migrant groups interact with one another in metropolitan urban settings. The third space disavows both the idea that races and ethnicities are the origins of culture and the binary opposition of cultures. Incorporating aspects from both of the civilizations that led to its birth, the "third

space" is a brand-new hybrid in that sense. The novels and film adaptations selected for this study embody several culturally hybrid characters, in the third space, that will be analyzed in the following chapters.

Joel Kuortti and Jopi Nyman point out that “hybridity is often discussed in connection with a set of other terms denoting ‘intercultural transfer’ and the forms of identity such a change generates” (2007: 4). The perspective Kuorti and Nyman refer here a mutual interchange between the colonizer and the colonized eventually resulting with a change. Hybridity refers to the ways in which two or more cultures mix and blend in a metropolitan area without giving preference to any one of the constituent parts but embracing elements from both.

Hybridity is frequently perceived as being inherently beneficial and productive, which makes it challenging to utilize as an analytical lens or guiding concept. Prabhu discusses that “[h]ybridity is an enticing idea in current postcolonial studies. It is claimed that it can provide a way out of binary thinking, allow the inscription of the agency of the subaltern, and even permit a restructuring and destabilizing of power” (2007: 1). To be further discussed in the following chapters, the concept of hybridity is observed in the main characters created by both authors. Karim for instance benefits from hybridity in his career or interest by Helen that negative connotation on hybridity turns into positive in Karim’s case.

In the novels by Rushdie and Kureishi, within the behaviours and lives of the protagonists, a clear distinction between self and other, between inside and outside, between England (colonizer) and India (colonized) could be traced as a result of hybridity that happens in culture, language and identity. The film adaptations also embody hybrid characters casting hybrid actors to highlight the biological and racial hybridity and mirror the cultural outcomes of it.

1.4. Mimicry and Ambivalence:

Mimicry means imitating and is one of the indispensable concepts of postcolonial theory. It describes the ambivalent connection and relationship between the invader and the invaded, colonizer and the colonized. The people who are colonized seem to imitate the cultural habits and values of the colonizer spontaneously

however, it does not result only in acting like them as there appears an uncertain imitation. The reason is that mimicry is a way of parody and mockery of the imitated traits and people, thus it shakes the authority and the certainty of colonizer's dominance. Ambivalence refers to the state the colonized falls into owing to losing the self and is in direct relation with mimicry. Homi K. Bhabha describes ambivalence in his *Location of Culture*:

> For it is the force of ambivalence that gives the colonial stereotype its currency: ensures its repeatability in changing historical and discursive conjunctures; informs its strategies of individuation and marginalization; produces that effect of probabilistic truth and predictability which, for the stereotype, must always be in excess of what can be empirically proved or logically construed. Yet the function of ambivalence as one of the most significant discursive and psychical strategies of discriminatory power — whether racist or sexist, peripheral or metropolitan — remains to be charted. (1994:66)

The colonized is expected to be the same, identical to the colonizer but it also clashes with the ideological justification of the colonizer that if there were an equivalence how would the colonizer operate or find an excuse to rule or to show its superiority. In the heart of the colonialist ideology, the superiority over inferior is a strict fact and through this accepted fact one group wants to dominate the other. However, the colonial discourse cannot control the conditions and the conflict that emerge with the slight difference in meaning and expected effect.

> Mimicry emerges as the representation of a difference that is itself a process of disavowal. Mimicry is, thus the sign of a double articulation; a complex strategy of reform, regulation and discipline, which 'appropriates' the Other as it visualizes power. Mimicry is also the sign of the inappropriate, however, a difference or recalcitrance which coheres the dominant strategic function of colonial powers. (Bhabha, 1994:86)

Mimicry and ambivalence are two connected concepts that appear together in most postcolonial fiction. People from the colonized nations either mimic the colonizers with an admiration or they are made into mimicking them. The result is feeling an alienation to the original culture and not adjusting to the culture of the colonizer or not being accepted. Hybridity also leads the characters fall into this grotesque state, which is called ambivalence. Being the protagonists of Rushdie and Kureishi, both Saleem and Karim, in pursuit of new identities, sometimes try to imitate

the colonizer and sometimes some other characters such as Ahmed Sinai or Changez appear to mimic the behaviours of the British to be able to prove a space however the uncertainty results with nothing more than complexity in feelings and actions leaving the characters in ambivalent condition. In the film adaptations of the novels, the feeling of ambivalence is central as in the novels however there are differences in terms of depiction which are discussed in the film analysis chapter.

1.5. Displacement:

Body and space are significant determiners of the identity and culture as well as existence pursuit. Besides, the displacement concept in postcolonial theory does not only refer to the loss of the geographical place a person lives in but also to the space the colonized feels himself/herself bound to. As Aschcroft, Griffiths and Tiffin point out: "valid and active sense of self may have been eroded by *dislocation*, resulting from migration, the experience of enslavement, transportation, or 'voluntary' removal for indentured labour" (1989:8). The new mood of the colonized creates alienation and takes the person into a weak consideration destroying the physical well-being and the psychology.

The displacement in postcolonial condition may vary significantly. The feeling of dislocation brings out language problems that "The most widely shared discursive practice within which this alienation can be identified is the construction of 'place'. The gap which opens between the experience of place and the language available to describe it forms a classic and all pervasive feature of post-colonial texts" (Aschcroft, Griffiths and Tiffin, 1989:9). Apart from the language, the displacement also affects the bond to the life sometimes leading the colonized to recreate a new space/place and sometimes to question the existence. In any case, the colonized seek for a culture or race group, a territory or an identity to feel the belonging. While in *Midnight's Children*, Saleem and his family in the past keep changing the places they live reflecting the influences of colonization, in *The Buddha of Suburbia* Karim feels belonging to London and English culture however his racial identity takes him out of that feeling and place. Both films also touch on the sense of place not portraying as powerful and deep as the novels, though.

Colonization is, historically, followed by post-colonial period (the post-colonial is hyphenated only here to refer to the historical period merely without any

reference to the term's political and ideological connotations) changing the perception from a Eurocentric world view to a multicultural occurrence throughout the world and leave the people of the colonized in-between the old culture and the new, the old space and the new space. Postcolonialism as a period is the culmination of historical, political and cultural changes reflected through the writings of Salman Rushdie and Hanif Kureishi who employ basic characteristics of the literary theory over their protagonists and their fragmented stories.

In the third chapter Rushdie's novel *Midnight's Children* and Kureishi's *The Buddha of Suburbia* will be analyzed within the framework of postcolonial theory through concepts such as history, as a rejected and recreated one flowing identically as personal and national histories; identity being plural as a consequence of self-quest; mimicry blended with ambivalence; hybridity with all its forms in postcolonial sense and displacement as body and space. The following chapter will put light onto the film and adaptation studies as this study consists of a comparative analysis between the selected novels of Rushdie and Kureishi, and the film adaptations of them focusing on postcolonial concepts and postcolonial imagery both disciplines employ with their specific narrative and language aspects.

CHAPTER II

FILM ADAPTATION

2.1. Image and Text

The word “photograph” is a compound noun formed with two Latin origin words, “photo” and “graph”, which means “writing with light”. The text and image connection started with the invention of photography in 1826 with the experiments by Joseph Nicéphore Niépce. Photography dates back to “camera obscura”, meaning dark chamber, which was based on reflection of the image through a small hole and in 17th century. Long before the invention of photography, some painters used camera obscura as a box to be able to draw a realistic reflection of the object or landscape they wanted to paint. Considering Aristotle’s idea on “mimesis”, photography is also very similar to that type of connection in terms of reflecting the world people live in. A photographer also has a similar purpose such as mirroring what he sees and the act of seeing is also an emotional and highly subjective attitude. The poet in “mimesis” and photographer, producing text and image, meet at the same point.

Roland Barthes questions the mutual roles through divergent structural perspectives rather than clarifying the text and image interrelation:

> Firstly, the text constitutes a parasitic message designed to connote the image, to 'quicken' it with one or more second-order signifieds. In other words, and this is an important historical reversal, the image no longer illustrates the words; it is now the words which, structurally, are parasitic on the image. The reversal is at a cost: in the traditional modes of illustration the image functioned as an episodic return to denotation from a principal message (the text) which was experienced as connoted since, precisely, it needed an illustration; in the relationship that now holds, it is not the image which comes to elucidate or 'realize' the text, but the latter which comes to sublimate, patheticize or rationalize the image. (1977:25)

Barthes claims that the roles of referring and connotation might change and as much as the close encounters and characteristics, the text and image could be far-fetched pairs. To him, close text and image connection requires less connotation, thus the verbal message appear objectively, and the photograph's denotation is ‘innocented’ from the connotation (1977:26).

An image in mind, created through a literary work, is a fictional phenomenon and even with a descriptive text it can have a blurred meaning due to the close and far relations between the two, nevertheless a photography, namely an image, is a more concrete projection of what is tried to be shown. Andre Bazin finds photography more realistic in terms of picturing the objectivity, despite the subjective action:

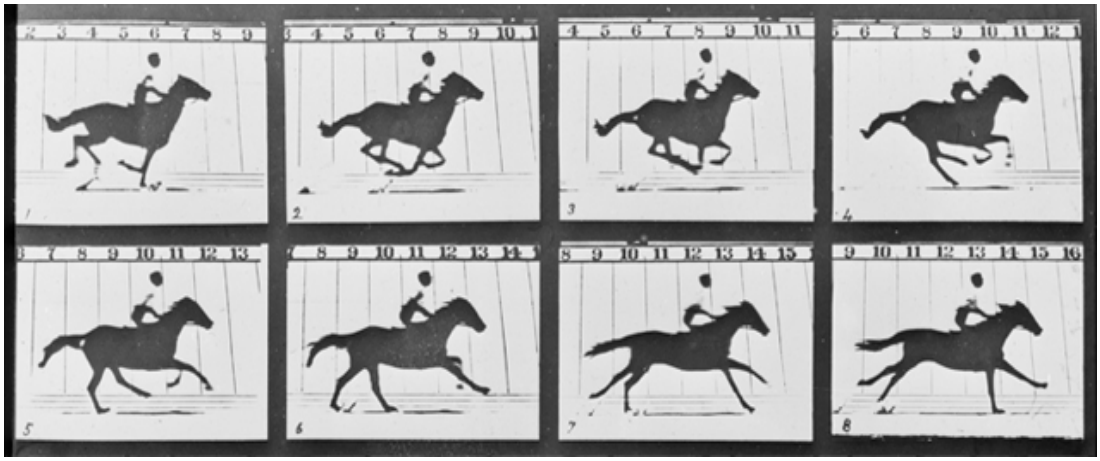
> The aesthetic qualities of photography are to be sought in its power to lay bare the realities. It is not for me to separate off, in the complex fabric of the objective world, here a reflection on a damp sidewalk, there the gesture of a child. Only the impassive lens, stripping its object of all those ways of seeing it those piled-up preconceptions, that spiritual dust and grime with which my eyes have covered it, is able to present it in all its virginal purity to my attention and consequently to my love. By the power of photography, the natural image of a world that we neither know nor can see, nature at last does more than imitate art: she imitates the artist (1958:15).

The paradoxical bond between the image and text, the photo and the object or the script and the film are all similar even though several variances are included in the process of combining the pairs. A printed text in a literary genre is transferred into film which is called film adaptation and the adaptations are made mostly from novels, but also from novellas, short stories and narrative poems. Sometimes nonfiction books can also be sources for adaptations. A film adaptation cannot be understood only by comparing the story and projected motion pictures but by the attempts to internalize the meaning through text-image correlation, fidelity, cinematography - namely the film language - and audience participation. All these comparison and analysis methods will be explained in the following parts. In this study, the cultural and postcolonial concerns of the selected novels, along with the discussions on the bond between projected images and texts, create new insights into understanding the two disciplines: literature and film.

2.1.1. What is Film?

The word “film” comes from the Old English word “filmen” which was only used for “skin or membrane”, however after the invention of cinematographic machines in 1890s, the word referred to “motion picture” as well. The text and image relation has not been very different for the motion pictures that a director of film first combines a narrative with pictures in his mind and artificially fictionalizes the scene

using a camera. “In 1877 and 1880, Muybridge, thanks to the imaginative generosity of a horse-lover, managed to construct a large complex device which enabled him to make from the image of a galloping horse the first series of cinematographic pictures” (Bazin:1977:18). As seen in the figure below, Eadweard Muybridge produced the first motion pictures, a video in modern terms, in history and created a challenging fashion of the period when photography had also started to turn more into artistic traits:



Retrieved on 20th June, 2020 from https://www.eadweardmuybridge.co.uk/

“Muybridge’s experiments revealed the very idea of the interval: the transformation or mutation of the object from one state to the next, the essence of change itself (Villarejo:2006, 6). In 1889, Muybridge’s innovation was followed by Thomas Edison who developed the “Kinetograph”, a motion picture camera. In the same years, the first entrepreneurs who presented moving photographs to the paying audience were Lumière brothers, Auguste and Louis Lumière, in France, who also developed the “cinematograph”, a camera compromised of different parts and a projector at the same time. The fast development of cameras and projectors by passionate photographers and scientists resulted with the opening of movie theatres in France, Italy and England at the end of 1890s. Since then cinema has become a great industry with countless innovations in production and cinematography:

> From its birth, then, until the present moment, cinema has assumed multiple guises and forms, circling into and out of sight, from its roots in the early motion of toys and machines: vaudeville-style exhibition, the invention of the “talkies” (from the recording of sound on discs to accompany films to today’s use of digital Dolby surround sound), various uses of color (from early cinema’s handtinted frames to Technicolor and beyond), widescreen formats like Cinemascope and

> VistaVision, different film gauges (from 8mm for home movies to the theatrical standard of 35mm and IMAX films in 65mm), and various reproductive, transfer, and storage technologies (Villarejo:2006, 8-9)

Despite the fact that the development of technology helped the film industry raise its voice, the artistic side of it - how the stories are reflected through literary, social, cultural and historical movements - has become similarly influential in shaping this art form in time. The beginning of cinema produced few films with identifiable narratives. The plots of the films lacked goodly explained events and relations between these events. There seemed no logical connection between the scenes, and they appeared as if isolated. However, considering the curious audience of the time, seeing a moving image on screen was surprising enough and the logical connections or elements of narrative were not primary expectations. (Abrams & Bell &Udris:2001,123)

Just after the technical unity of the first projections, filmmakers wanted to tell a story or focus on narratives. Apart from the entertainment of watching moving images, filmmakers attempted to invoke more feelings and receive more interest from people who would help them earn more money. Academic interest eventually sprang not only due to the possible popularity of the industry but also because of the broad acceptance and curiosity by the public. Cinema has a lot of dynamism due to its capacity to change time and motion which bring out its dimensions such as social issues, historical events, industrial reflections, technological developments, philosophical ideas, political standpoints, aesthetic considerations, psychological and personal representations (Villarejo: 2006, 9). Producing a film and even watching it created a need to understand all the dimensions and academic interest that have been contributing to film studies for a long time. There are several studies that define, describe, and explain how to make films and how to understand them. As film adaptations cover two disciplines, scholars of literature and scholars of film studies have been pondering over the comparisons of the two art forms with various approaches focusing mainly on fidelity.

2.2. Film Adaptations and Fidelity

Literary works have been adapted to films since the first appearance of cinema itself. However, scholars in the adaptation field still try to reach a common understanding of film adaptation and they have not arrived at any general agreement on the subject, especially on how original the adaptations are. Fidelity has been a debatable subject as the early studies mostly and narrowly focused on that issue. The scholars, critics, and reviewers have asked the main question: Is the film faithful to the text and in what degree? Apart from those who study films, the people who have prior information of the texts or the ones who read the original texts beforehand watch the film and they primarily tend to measure the film via fidelity.

The practitioners of fidelity approach evaluate the film whether it includes the central meaning or feeling and essential narrative elements. This simple idea of fidelity often ignores the problems or limitations of adaptations such as the duration, difference of the disciplines and reader/viewer response perspectives, and particularly the great difference on the literary language of the text and the visual language of cinema. The literary texts are capable of reflecting numerous different interpretations, thus it is always a matter of question how it is possible to reduce the various perceptional meanings and interpretations into single ideas to adapt. It is also always open to debate about how much of the text would be adapted. The critics also would doubt about which analysis techniques to use evaluating fidelity. It is also known that so many close adaptations are credited as failed films and with such a situation faithfulness does not seem to be a single reliable measure of cinematic merit. As the film adaptation is based on a primary text, it is inevitable to compare. According to James Naremore:

> Fidelity shouldn't be used as an evaluative term that measures the merit of films, but as a descriptive term that allows discussions of the relationship between two companion works. To begin the description of the relationship between text and film, it is asked to compare the two detail and then to classify the adaptation as a close, loose, or intermediate interpretation. (2000:9)

Brian McFarlane started a theory in his book *Novel to Film* which could be considered as a milestone in adaptation studies as he identifies the problematic issues in adapting the texts to screen and offers a methodology for further study. McFarlane

discusses that most literary critics have reflexes in reading, focusing primarily on the subtlety and complexity of the texts and they tend to analyze the films through their literary skills. They do not perceive the film as an original art form but as the translation or as a new literary interpretation of the literary work. According to McFarlane:

> The attitude of literary people to film adaptations of literary works is almost always to the detriment of the film, only grudgingly conceding what film may have achieved. My contention is that their training hasn't taught them to look in film for riches comparable to those they find in literature and that, in consequence, their filmgoing experience, especially when adaptation is in question, tends to seem thin by comparison. When viewing the film version of a novel or play they know, they want to find in the film what they valued in the literary work, without asking whether this is the sort of thing film can do. (1996:5-6)

Influenced by McFarlane's theory Sheen and Giddings have focused on another tendency in evaluating the films that the screenplays of adaptations are mostly written and adapted by other authors than the writers themselves which create a personal interpretation and with the visual touch of the director, the written interpretation becomes enriched with another personal perspective and doubles: "the most interesting adaptations are those which, through these changes, disclose a personal interpretation of the text, so that the film becomes critical commentary written by the camera and part palimpsest – that is, a fresh creation is revealed under the skin, as it were, of the original".(2000: 148) The screenplays of the films *Midnight's Children* and *The Buddha of Suburbia*, the chosen works for this study, were co-written by the novelists themselves and the directors which create new discussions on the personal interpretations with pros and cons and which will be also mentioned in the film analysis chapter.

2.2.1. Transcoding

Sheen and Giddings' contributions on theory of McFarlane and their discussions on the intertextuality of the adaptations have led new insights into the issue. Linda Hutcheon in her book *A Theory of Adaptation* also supports the idea that the adapter filmmakers do not create something new, rather add individual perspectives to the story using moving images:

> All these adapters relate stories in their different ways. They use the same tools that storytellers have always used: they actualize or concretize ideas; they make simplifying selections, but also amplify and extrapolate; they make analogies; they critique or show their respect, and so on. But the stories they relate are taken from elsewhere, not invented anew. Like parodies, adaptations have an overt and defining relationship to prior texts, usually revealingly called "sources." (2006:3)

Although she believes that the adapter does not create something new, especially after long term fidelity studies which only narrowed down the scope of adaptation studies, approaching texts from different perspectives is an obligation from her point of view: "Although adaptations are also aesthetic objects in their own right, it is only as inherently double or multilaminated works that they can be theorized as adaptations." (Hutcheon, 2006:6). Other enthusiasts of the adaptation studies offer new definitions and perspectives to the understanding. Fisher names an adaptation as a "translation, performance, dialogue, recycling, ventriloquizing, or decomposing" (2013: 7). Robert Stam lists more to define what an adaptation is. He sees it as:

> a reading, rewriting, critique, translation, transmutation, recreation, transvocalization, transfiguration, actualization, performance, transmodalization, dialogization, cannibalization, reinvoicing, and reaccuentuation. The new media, meanwhile, generated new metaphors, whereby adaptation could be seen as a "transcoding" or "reformatting" of the novel. Each term sheds light on a different facet of adaptation. The metaphor of translation, similarly, suggests a principled effort of intersemiotic transposition, with the inevitable losses and gains typical of any translation (2012–13: 180).

Hanif Kureishi is also not very clear in the approach to the adaptation style, but he puts the audience in the centre to his idea:

> In my novel I could really fill the characters out much more. I had unlimited time and space. With the TV Buddha, I knew I had to be concerned with plot. The book had sold one hundred and fifty thousand copies in paperback. Five million people would be my TV audience. It was completely different. So it had to be pretty direct. I just wrote- I wrote it with the director-but I just wrote what was in the book. It was very fucking difficult. I never wanted to do it. (Kaleta, 1998:115)

The audience who responds to the motion picture is a very important aspect in adaptation as spectators differ with various expectations, perceptions and understanding levels. According to Stuart Hall the communication between the filmmaker and audience is connected over encoding/decoding system. The sender

encrypts meaning, which the receiver decodes, with the possibility that the decoded meaning could signify something else. Accordingly, messages are encoded by senders using their values and worldviews, and messages are decoded by recipients using their own ideals and worldviews. This can result in misunderstandings or the recipient interpreting something entirely different from what the sender intended. (Hall, 1993: 91). Rushdie believes that the adapted piece should change:

> Everyone accepts that stories and films are different things, and that the source material must be modified, even radically modified, to be effective in the new medium. The only interesting questions are "how?" and "how much?" However, when the original is virtually discarded, it's difficult to know if the result can be called an adaptation at all. (2009: n.p.)

Both Rushdie and Kureishi accept the modifications. However, they are unsure of the extent and type of the adaptations. Considering that language is a system of codes and cinema uses the technical codes of light and image; the sender, screenwriter and director encode, and spectators decode according to reception theory of Hall. Linda Hutcheon defines the film adaptation as: "This is translation but in a very specific sense: as transmutation or transcoding, that is, as necessarily a recoding into a new set of conventions as well as signs" (2006:16). Transcoding is the ideal term that could be applied both to the director's strategies to "modify" the text into a new different language of codes, "a new set of conventions", and to the watching tendency of viewers or critics who decode the meaning as a synthesis. Fidelity is influential in asking how much of the text is included and should be naturally applied in analysis to understand the extent of "borrowing" or "interpretation" but, as fidelity perspective mainly compares the plot or characters through literary analysis, it is inadequate to judge meaning, and understand the unique quality of cinematography which uses different codes than literature. In that sense transcoding the visual language, whose codes are described in the following part in this study, allows the viewer to evaluate both the text and the film. The text should be decoded through literary skills and encoded into visual skills for a good adaptation by the director.

The responsibility and the skill of the critic or the viewer lie on awareness of both languages, literature and film. In that sense, in my analysis of the books and films, I will decode the books through the postcolonial concepts in a literal sense and the films through the codes of film language in a visual sense to understand, judge and

discuss on the transcoded adaptations. The distinctive strain of this study is that although it is just one of the several other comparisons, fidelity is not the central discussion like most others but the postcolonial visual perceptions through the analysis of cinematography are. Furthermore, it is one of very few studies on film adaptations of postcolonial novels.

2.3. Language of Film

Literature has a lot of elements to tell a story in unity whether it is a play, short story, or a novel and these are elements such as plot, character, setting and language. The unity of the story line with the characters or the harmony of the style and content are expected in a literary work which make it understandable or worth to read. Films are not different from literary works in terms of reflecting the plot, the incidents in the story, or the characterization that mostly include internal and external conflicts as well as other dimensions such as ideologies or themes presented. Both disciplines, literature and film, have various ways to point out the aimed message or effect, however understanding the film as a visual representation requires some technical knowledge about how the story comes to screen and what kind of variations are included along with the effects of these variations. There are five elements that could be considered as the codes of film language, namely cinematography: Mise en Scène, Use of Light, Camera Work, Editing and Sound. Both Deepa Mehta and Roger Michell, the directors of the selected adaptations for this study employ these codes in their films successfully to foster postcolonial perceptions and meanings.

2.3.1. Mise en Scène

Mise en Scène refers to all kind of visual elements the audience see through a camera. Sets (setting?), costumes, make up, props, placements of objects, how actors look, their gestures all are among these elements. Mise en scène is a borrowed style from theatre in the beginning of cinema and mostly painted backgrounds were used in early examples as in theatre with “skenographia” introduced by Sophocles in Ancient Greek drama.

In a text, setting has a primary importance in creating a background for the plot and it connects plot and the theme sometimes functioning symbolically. Moreover, in

film making physical conditions to create an imagined world is significant to give a sense of place and time. It can be either shooting the film in the proper place, if the story is non-fictional, or creating all mise en scène elements to give the sense of being in that setting. Amy Villajero discusses that “it is also in mise-en-scène that we often find a palpable manifestation of what we might call in the vernacular the “world of the film,” its feeling, its attitude toward detail, its sense of its own reality against which we can measure its representations (2007:28). The novelists create worlds from very old periods or from future times with no limits to their imaginations and the director with using all the physical mise en scène elements try to imitate the same world with limits of technology, the fact which forces him/her to be more creative. As James Monaco writes: “because we read the shot, we are actively involved with it. The codes of mise en scène are the tools with which the filmmaker alters and modifies our reading of the shot” (1981:148).

Props are the inanimate objects placed within the setting, however sometimes they can be used by the characters. The role of the props may change from one film to another such as increasing the realistic effect about time and place, including symbols connected with the messages of the story and increasing visuality by adding details that could be noticed or not by the viewers. The screenshot of the empty pots from the film *Schindler’s List* (1993) are used as props that symbolize the victims of genocide that even objects piled irregularly highlight the dramatic theme of the film allowing the viewers have an emotional connection:

Costumes have been significant determiners of the time and place, situation, and realistic display in theatre for centuries that their roles have been multiplied with the emergence of cinema. A costume shows a person's character, places the actor within a particular historical period, indicates social class or lifestyle as well as the culture that are always in harmony with the thematic and visual purposes of the films. Both films analyzed in this study picture the very colourful Indian culture and 1970s English pop culture through successful use of costumes as a mise en scène element.

Performance of the actors, not flamboyant as in theatre, also contributes significantly to the meanings produced in the film. The facial expressions of the actors may display anger, sadness, or happiness; the way actors move in scene may be indicating some details of the character type; the specific speech types of the actors may lead the audience to think on the overall meaning of the film, briefly the performance is one of the mise en scène elements that not only enhance the visual quality of the film, but also contribute to the meaning.

2.3.2. The Use of Light

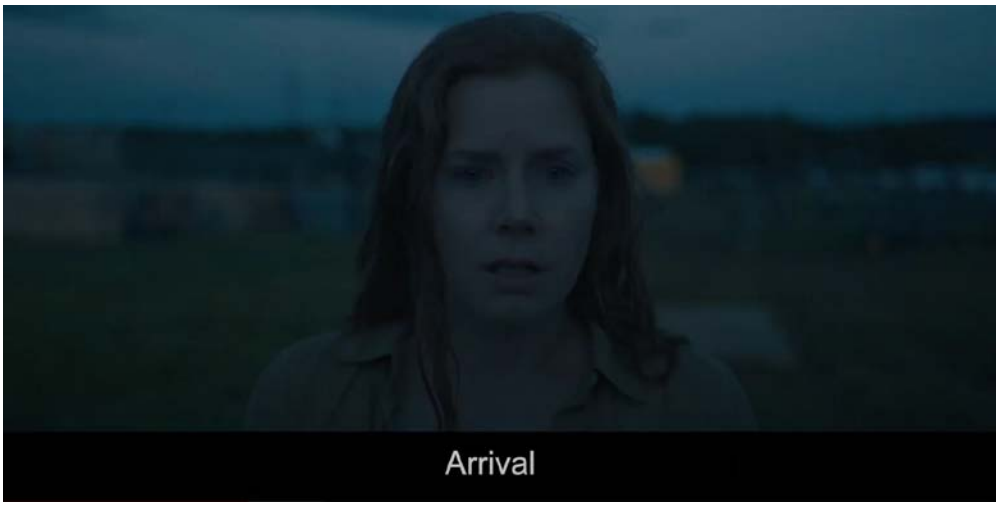
Lighting attracts the attention of the viewer into the details and adjusts mood. As in Gothic literature with the descriptions of the dark dungeons or castles, the dark lighting in cinema, which is called "low key," create fear of uncertainty and is used for other specific purposes such as invoking specific feelings or creating symbolic meanings. Most spectators have little or no information on the use of light in a film and filmmakers, being aware of the fact, use it so effectively with a heritage they learned from painting and photography that they leave the viewers in a kind of illusion.

In fact, even the natural light used in films needs great work that the director adjusts the amount, position and the temperature of the light for specific purposes. A three-point lighting is a fundamental tool used in studio or adjusted through the natural light. These are a key light, fill light and backlight. The key light becomes the primary or key light source. It aims at illuminating the focused subject and create strong shadows. Fill light mainly functions to clear the shadows or soften the effect of the hard light reflected on the subject and the surrounding. The back light is lit behind the subject, opposite to the camera angle to separate the subject from the background and

at the same time balancing the brightness of the key light. The filmmakers use them all at the same time in some cases or each of them in a single way to attract the attention of the spectators or highlight the details supporting the overall aim they would like to create. “The high-key lighting of the classical Hollywood cinema wherein little contrast between bright and dark obtains, soft and revealing of detail to the low-key (high contrast, harsh, and hard) lighting frequently used in horror and mystery” (Villajero, 2007: 26). Both options help the director move the eyes of the viewer from one subject to the other or help them feel the emotions expected as in the examples below:

Above in the screenshot from the film *Ides of March* (2011), the low key used reflects the negative mood the character has. He hides into his desperate feelings inside and the darkness in his mood is reflected through the low-key lighting used. Fairly lit background contrasts with the low key light on the character emphasizing the conflicts he has been feeling with the outer world. In the same film, in the screenshot below, the positive and hopeful mood of character Stephen is also shown using the high key lighting in one scene, that use of light not only reveals the objects or people but also creates an emphasis on the feelings of characters:

The colour of the light is also a significant determiner of the emotions in a film; however, it should not be mistaken with the colours used within mise en scène for symbolic purposes. Light has different degrees of temperature that is measured with Kelvin scale and these different temperatures appear in different colours which make the shots seem like colour filtered photographs. The film directors use these physical characteristics of light to produce effects with a lot of possible implications. For instance, colour blue is accepted as a cold colour due to the Kelvin level and used for reflecting the negative feelings of characters or reflecting the expected mood of the scene. In the screenshot from the film *Arrival (2016)* below, character Louise feels overwhelmed and complex with the visit of the aliens and her feelings are reflected through the blue colour of the light:



In the same film, Louise feels so well accepting the celebrations of the people and reaching satisfaction after she communicates with the aliens. The warmth of colour yellow, within Kelvin scale, is chosen in that scene by the director to point out the happiness of the character.

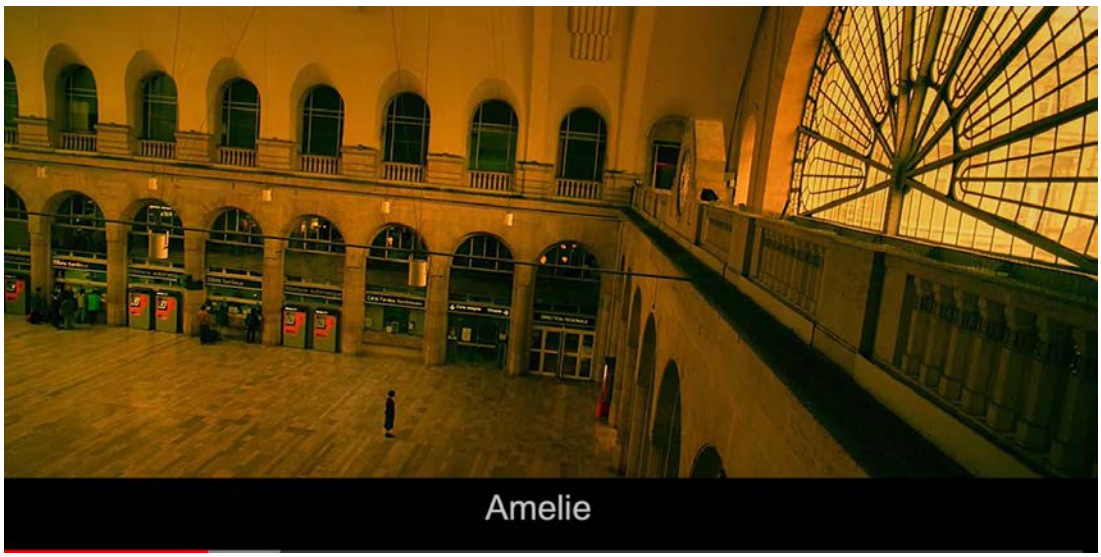
2.3.4. Camera Work

The shots made with a camera are continuous photographs followed one another and there are variations showing the intensity of the photos such as 23, 25 or 29 frames per second. The shots record the uninterrupted actions that we see on the screen as viewers. There are four types of shots according to the subject and it is important to notice how much of that subject appears within the frame. These are long shots which show the subject full within an environment, as in the case of a human as subject; the medium shot which partly shows characters' body parts; and the close-up shot focusing on the upper parts of the body for communication or focusing on any detail in the film. How much of the subject enters the frame also contribute to the aim of the director in terms of revealing the messages or feelings. The director could insist upon using one type of shot or could prefer all types of shots to attract the attention of the viewer not only to foster meanings but also to create compositions, film narratives.

The movement of the cameras create numerous opportunities for the director that they can move mounted on drones or helicopters and even they are sometimes carried in pockets. When the camera moves vertically, the movement is called "panning" and used for scanning the surroundings or establishing a vast space. If the

camera moves horizontally, the movement is called tilting and allows a view from low angle to high angle or high to low, to create various looking perspectives. When there is a free movement of camera, which is called dollying, the view becomes less controlled and creates a more realistic effect as in the film *The Blair Witch Project* (1999). In the film, the camera movement reflects a feeling of an amateur holding it with a lot of shaking or uncontrolled framing that make a lot of surprising scenes appear in order to highlight the scary mood it tries to reflect and display a sense of reality.

Camera angles imply a lot about the possible meanings of films combined with other visual elements that while a wide angle may reflect the loneliness, a narrow angle combined with a close up shot may create the trapped feelings inside. In the screenshot below, from the film *Amelie* (2001), the protagonist Amelie's loneliness not only in the train station but also in life is presented through the wide angle chosen that her being little in the world is shown contrasting with the great structure of the station:



Apart from the wide and narrow angles that display the extent of the frame, there are three primary camera angles according to the position: high, eye-level, and low. Camera angle here is the direction the camera is facing the subject. When viewed from a high angle, the subject is seen below; when viewed from an eye-level perspective, the subject is seen directly; and when viewed from a low perspective, the subject is seen above. Each chosen angle helps the director create meanings or

perspectives. For example, while the eye-level angle shot stays between the possible positive and negative meanings, the high-level angle may make the character seem desperate and defenseless and the low-level angle shot may make the character strong and confident:

In the scenes from the film *Fight Club* (1999) above, the high-level and low-level camera angles present the viewer two looking perspectives and two opposite meanings: weakness and power.

2.3.5. Editing

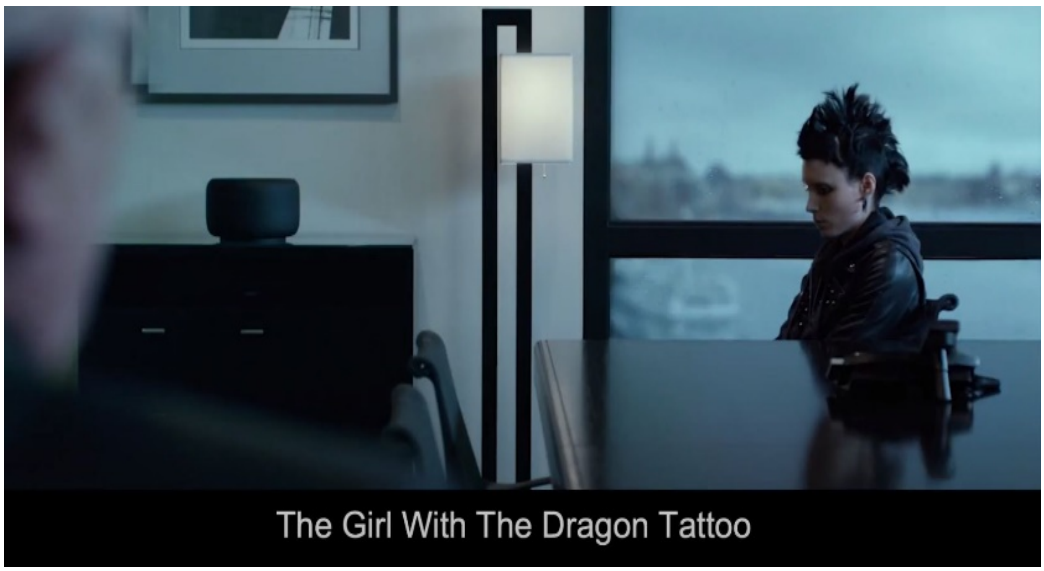
Editing refers to the methods and logic used to connect individual shots into longer strings or sequences. There are five basic sorts of edits, which are collectively referred to as editing. The most typical is the cut that adjusts where the first shot finishes and the next starts. Tape or cement is used to splice the two shots together. A dissolve combines two images by blending them together so that the beginning and conclusion of the first shot are superimposed on the screen during the duration of the dissolve, which is determined by the director and the lab.

A fade can be used in one of two ways: a fade-in lightens a shot coming from a black or other coloured screen, while a fade-out darkens to black. Films frequently begin and end with fades: beginning with a fade-in and the end with a fade-out to black. The second shot is replaced with a boundary line in the fourth style of edit, known as a wipe. The boundary line can be vertical, horizontal, or some other amusing graphic. The final sort of edit, the iris, which opens or closes the screen to a circle, is a familiar finalization to most spectators.

Cross-cutting, or parallel editing, which shifts from the action in one location to the action in another and back again, is another pattern that is employed to indicate simultaneous action in distinct spaces. "Cross-cutting" is a term frequently employed to create suspense and is the visual representation of "meanwhile". These commonplaces of spatial editing also incorporate temporal links, which are strengthened by editing that consciously sets us in the time of the film world, because narrative movies provide us tales that span decades or days and change depending on the plot.

Contrarily, films trust in highly explicit starting, noteworthy development in the middle and a great finalization following certain rules to keep spectators oriented in time and place so that the narrative can develop without interruption. The last topic that needs to be discussed in relation to editing, in particular spatial and temporal editing, is the continuity editing system, which is the name for the collection of those conventions that have become so ingrained in society over time and have become so naturalized that one frequently only notices them as systems when they are broken.

In the film *The Girl With The Dragon Tattoo* (2011), the communication of the characters is displayed through a continuity editing that two scenes have the same setting, however as the camera angle changes the scene from the perspective of men is cut and the angle continues from the girl's perspective. The aim here is to make all viewers listen to the man and then with the shot change. Make them understand the feelings of the girl upon what is said:



2.3.6. Sound

Sound has many distinct ways of working in a film. Sound actively influences how we perceive and interpret the image; it is not just an accompaniment to the image. It focuses our attention on specific areas of the image and gives us hints to create expectations. As with image elements, sound elements or kinds can also serve as motifs. Similar to how aspects or types of images soon become clichés, so do sounds: car tires squeal to indicate a getaway by a thief, space explosions generate noises, etc.

Speech, music, sound effects, and silence are the four different types of sound that can be heard in films. Speech is dialogue or character discourse that is delivered by actors onscreen or offscreen, such as in voiceover narration. Sometimes a character appears alone on screen without speaking, yet their voice can be heard on the soundtrack reflecting on something. The purpose of dialogue is to give background information, to portray the thoughts and feelings of the characters regarding events, other characters' conduct, or setting characteristics, and to distinguish each character through language idioms.

The term "music" in film refers to the score created to instil emotional responses in the viewer and develop structural patterns throughout a scene, a sequence, or the entire film. Structural patterns help create the mood of a scene; they provide background for a scene with otherwise uninteresting visual content; they fulfil an industry strategy that calls for music to play throughout every scene; they highlight the unity of the film, offer effective shifts from scene to scene and help the spectator focus on climax. In the film adaptations of this study all four types of sound are used effectively that especially Indian music played in the film *Midnight's Children* (2012) introduces the spectator with authentic culture and the pop music played in *The Buddha of Suburbia* (1993) reflects the pop culture of England in 1970s.

CHAPTER III

POSTCOLONIAL ANALYSIS OF THE NOVELS: MIDNIGHT'S CHILDREN AND THE BUDDHA OF SUBURBIA

3.1. Midnight's Children

Salman Rushdie has become a popular writer with his Booker prize winning novel *Midnight's Children*. Moreover, he is heard more globally especially with the *fatwa* by the then Iranian leader Ayatollah Khomeini who ordered his assassination owing to his controversial novel, *Satanic Verses*, published in 1988. After he wrote his first novel *Grimus* in 1975, *Midnight's Children* in 1981, was his second novel which blends postmodern writing techniques with postcolonial portrayal of India throughout a 60-year period and magic realist reflections such as reviving ancient Indian myths through children born at the night of Independence Day. In *Midnight's Children*, Rushdie, through cinematographic narration, creates fragmented images of both colonial and postcolonial past of India by introducing Saleem Sinai, the protagonist. The more we learn about Saleem's life, starting from his grandfather's story, the more we fill in the gaps and learn a unified history of Saleem and his nation. The novel will be analyzed below under the frameworks of postcolonialism especially focusing on the imagery, thus, allowing a better understanding for the analysis of the film adaptation that will take place in chapter four.

3.1.1. History

In *Midnight's Children* Rushdie successfully draws a parallel between the personal destiny of Saleem and the public destiny of India. Being "Mysteriously handcuffed to history" (Rushdie, 2006: 3), Saleem, born at the first hour of the independence from the British, begins his narrative thirty-two years before his birth by telling us about his grandfather, Aadam Aziz, and finishes his story at the age of thirty-one telling both about the colonial and post-colonial India. While praying, as a Muslim, early in the morning, Aadam Aziz hits his nose on a tussock causing it bleed, which makes him mad and, thus, he vows never to bow in front of any man or God. Aadam as the representative of early family history and the very first story with symbolic references such as three drops of blood confirm the bond between the nation

and Saleem's story. Three drops symbolize the three nations within India: India, Pakistan and Bangladesh that Saleem also feels a bound with these nations. He goes to Pakistan to live with Emerald and to Bangladesh for war.

The first sentence of the novel is meaningful in the sense of creating unreliable personal history: "I was born in the city of Bombay…once upon a time" (Rushdie,2006: 3). The sentence starts with a realistic account of birth but after a pause in the speech, "once upon a time" reverses it into an implication of an unreliable fairy tale. Throughout the novel, Saleem tries to make his story to be believed by Padma and the first sentence not only combines the first-person point of view with an oral storytelling but also creates a unity of Saleem's efforts to establish a reliability. Starting the novel with a conventional narration and suddenly reversing it into a fairy tale style also foreshadows its fantastic stories and a hybrid storytelling. Fantastic stories such as Naseem's visiting her daughters' dreams, Amina's learning Saleem's destiny by Ramram who welcomes her hanging in the air and Saleem's disintegration into millions of particles at the end, as he asserts, are considered as the examples of magic realism. Just like one thousand midnight's children with special powers who were born in the same night as Saleem, Saleem also has a supernatural power which is telepathy with other children. What makes his power unique is his ability to connect all these children and this exceptional power also helps the narrative move forward:

> So, among the midnight children were infants with powers of transmutation, flight, prophecy and wizardry… but two of us were born on the stroke of midnight. Saleem and Shiva, Shiva and Saleem, nose and knees and knees and nose… to Shiva, the hour had given the gifts of war (of Rama, who could draw the undrawable bow; of Arjuna and Bhima; the ancient prowess of Kurus and Pandavas united, unstoppably, in him!)… and to me, the greatest talent of all-the ability to look into the hearts and minds of men (Rushdie,2006: 277).

These mythological names of the children remind the readers of the history of India that dates back to antiquity and Rushdie successfully combines past and present. These not being the only mythological references, the novel reflects instances and symbolic figures from India's own cultural and religious history. In the beginning of the novel, Dr. Aziz with his huge nose and stereoscope looks like Ganesh, Hindu deity. By using not only the cultural and national but also personal myths, Rushdie indicates

that Saleem's history derives from a mythic revival and progress toward a mythic cycle.

Locating himself in the center of the stories, Saleem lets his family play significant symbolic roles in specific events in conventional history, however told within his personal story. He retells the history of his family through a number of stories and in so doing provides an individualized history of the Indian sub-continent itself:

> Family history, of course, has its proper dietary laws. One is supposed to swallow and digest only the permitted parts of it, the halal portions of the past, drained of their redness, their blood. Unfortunately, this makes the stories less juicy; so I am about to become the first and only member of my family to flout the laws of halal. Letting no blood escape from the body of the tale, I arrive at the unspeakable part; and, undaunted, press on (Rushdie, 2006: 74).

The interrelation of Saleem's personal story and the history can be found in the historical coincidences of the family. When Sinai family's history is reviewed briefly, the synchronous link with Indian and world historical events could be traced easily: Saleem is born on August 15, 1947, the day of independence; Aziz is saved by a sneeze at the Amritsar massacre; Aziz returns to Kashmir the day the Prophet's hair is stolen; the entire family, except Saleem and Brass Monkey, is killed on the day Indian army bombs Pakistan. Saleem is not the only protagonist in all these coincidental stories. The other members of the family also take main parts in those stories. There are more examples of the coincidences with historical events throughout the novel, however their direct connection with real historical events is evident with Saleem's sister, Jamila's habit :

> In the summer of 1956, when most things in the world were still larger than myself, my sister the Brass Monkey developed the curious habit of setting fire to shoes. While Nasser sank ships at Suez, thus slowing down the movements of the world by obliging it to travel around the Cape of Good Hope, my sister was also trying to impede our progress (Rushdie,2006: 207).

Together with Israel, in 1956, United Kingdom and France want to regain control over the Suez Channel to be able to attack Egypt but the president Nasser nationalizes the Suez Channel and prevents their attacks which is considered as a

political and military success for Egypt, a great political failure for United Kingdom (Owen, 2001). Rushdie coincides Brass Monkey's habit with the Suez Crisis intentionally as a protest towards British colonialization.

Just like in Amritsar, in other cities of India and Pakistan, specific events from the conventional history are encountered with Saleem's stories since all these cities also have their own unique histories. To assert that, Rushdie, in an interview which appeared just after the publication of his most discussed novel, *The Satanic Verses*, says:

> [t]he history of the London we live in is a composite history of all the peoples who are now here: Islamic history, Polish history, Caribbean history . . . I was writing about a sense of the city as an artificial, invented space which is constantly metamorphosing. It doesn't have roots, it has foundations' (McLeod, 2004:149)

Rushdie means each city forms its own history resulting from multiple stories of people living there and all these stories have a unity for national history which does not have a ruling power "root" but a "self" behind. Although Saleem sees himself as the center of his story and gives a chronological order of events to make his story meaningful, he intentionally makes mistakes :

> Re-reading my work, I have discovered an error in chronology. The assassination of Mahatma Gandhi occurs, in these pages, on the wrong date. But I cannot say, now, what the actual sequence of events might have been; in my India, Gandhi will continue to die at the wrong time (Rushdie, 2006: 229).
>
> And then it occurs to me that I have made another error-that the election of 1957 took place before, and not after, my tenth birthday; but although I have racked my brains, my memory refuses, stubbornly, to alter the sequence of events. This is worrying. I don't know what's gone wrong. (Rushdie, 2006: 308).

He implies although it is not the conventional, exaggerated history, it is his history which should not be trusted. He explains "no sane human being ever trusts someone else's version more than his own" (Rushdie, 2006: 290). It is Saleem's version of history, both his own life story and his nation's story flowing in a parallel way. He wants us to "swallow" this story, and by doing so he implies "objectified"

and “verified” story. In fact, Rushdie implores the reader to accept the possibilities of alternative truths as they present themselves, not to reject alternate tales simply because they are not rooted in conventional, historical fact. As well as making mistakes inside the stories, he makes the whole story meaningless learning his family was not his family at all. In the hospital he was born, Maria the nurse switches him with a poor illegitimate baby, Shiva. The reader then learns that Saleem’s real father is not Ahmed but Methwold, an Englishman. Such surprising facts and interventions are intentional for both reaching the unity through fragmented stories and seeing the thin, flexible and subjective line between the events. At the end of the novel Saleem works in the chutney factory run by Mary and her sister Alice. With the “chutnified pickles” and stories wishing both for the readers and himself, Saleem says:

> One day, perhaps, the world may taste the pickles of history. They may be too strong for some palates, their smell may be overpowering, tears may rise to eyes; I hope nevertheless that it will be possible to say of them that they possess the authentic taste of truth… that they are, despite everything, acts of love (Rushdie, 2006: 644).

Saleem finishes filling the pickle jars but at the end leaves one empty just to assert that anyone can fill it with their own stories and with the authentic flavour coming from national and cultural myths and customs, thus it would have its unique history. Saleem’s personal and familial are also central themes in the film adaptation however the events are projected in a chronological order unlike in the novel. The coincidences with the national history also do not take place one by one in the film. The following chapter on the analysis of film adaptation subsumes detailed analysis and discussions on differences in terms of depicting history.

3.1.2. Identity

“To understand just one life, you have to swallow the world,” (Rushdie, 2006: 145) says Saleem Sinai while trying to figure out who he really is. Saleem is born on the symbolic night, August 15, 1947, the day India announces its independence from the colonizer Britain. The symbolic beginning of his life lead Saleem search for a meaning in his life as well as his identity. To do that, he first tells us his grandfather’s and mother’s life in parallel with India’s colonial past, thus he attempts to understand

his postcolonial identity. Rushdie is very similar to Saleem as he was also born in India in 1947 and spent his childhood years there. Rushdie himself also experienced the influences of colonialization and by writing from his own perspective, like other postcolonial writers, responded against the imperial power. His novel, with various writing techniques and postcolonial perceptions adorned with visual images, subverts Western image of identity and culture.

All the fragmented stories within the created story should be “swallowed” at once to see the whole. Saleem interrupts his storytelling which is told to Padma. He refuses to omit certain details because he believes these things have a profound effect on who he is and how his story is told:

> Things-even people-have a way of leaking into each other,' I explain, 'like flavours when you cook. Ilse Lubin's suicide, for example, leaked into old Aadam and sat there in a puddle until he saw God. Likewise,' I intone earnestly, 'the past has dripped into me .'.. so we can't ignore it…(Rushdie, 2006: 44)

Saleem admits that India’s colonial history plays a part in the construction of his identity. Like people “leaking into each other”, the national history leaked into him and helped him to construct his identity. His entire history-autobiography is not just an expression but a creation of a self, taking an active role in making identity, both from personal and national perspectives. Prime Minister’s letter for Saleem as being the first-born infant on the Independence Day is meaningful that it causes him to question the bond between his own personal history and Indian history comparing his identity to literal writing:

> ‘…Your life, which will be, in a sense, the mirror of our own’, the Prime Minister wrote, obliging me scientifically to face the question: *In what sense?* How, in what terms, may the career of a single individual be said to impinge on the fate of a nation? I must answer in adverbs and hyphens: I was linked to history both literally and metaphorically, both actively and passively, in what our scientists might term ‘modes of connection’ composed of dualistically-combined configurations’ of the two pairs of opposed adverbs given above. This is why hyphens are necessary: actively-literally, passively-metaphorically, actively-metaphorically and passively-literally, I was inextricably entwined with my world (Rushdie, 2006: 330).

After the colonial experience, India needed to construct its own identity torn into pieces, into fragments due to the long-term oppressions. While India was

collecting the fragments to unite and create the national identity, Saleem did that telling his story in fragments combining all the plural identities in himself. Rushdie was born and raised in India but educated in British schools in England and experienced a Western life which helped him have a double vision, double identity. His position as both insider and outsider of England and India allowed him to understand both societies objectively. In *Imaginary Homelands* Rushdie states that the postcolonial Indian writers who have migrated away from India "are capable of writing from a kind of double perspective: because they, we, are at one and the same time insiders and outsiders in this society. This stereoscopic vision is perhaps what we can offer in place of 'whole sight'" (1991: 19). As Rushdie performs the "stereoscopic" vision to write his story, this study borrows this double perspective in the analysis of film adaptations.

Religious, social and cultural roots of India produced multiple identities and Saleem's being the key person for the one thousand identities was reflected in a parallel way by Rushdie. While Saleem tries to unite the midnight's children, India struggles to bring its multiple identities together. Saleem refers to India as:

> …it is nation which had previously never existed [that] was about to win its freedom, catapulting us into a world which, although it had five thousand years of history, although it had invented the game of chess and traded with Middle Kingdom Egypt, was nevertheless quite imaginary; into a mythical land, a country which would never exist except by the efforts of a phenomenal will—except in a dream we all agreed to dream" (Rushdie,2006: 150).

In the beginning of the novel, Saleem explains the difficulty of telling his story as there are multiple lives and identities in him and he needs to reconcile all of them to find and define his own identity. He says, "there are so many stories to tell, too many, such an excess of intertwined lives events miracles places rumors…I have been the swallower of lives; and to know me, just the one of me, you'll have to swallow the lot as well. Consumed multitudes are jostling and shoving inside me" (Rushdie, 2006: 4). Saleem's problematic parentage past also puts him into difficulty identifying himself as he is switched at birth in the hospital and is brought up by parents who are not biologically his own father and mother. He says, "Even a baby is faced with the problem of defining itself; and I'm bound to say that my early popularity had its

problematic aspects, because I was bombarded with a confusing multiplicity of views on the subject" (Rushdie, 2006: 178).

The fragmented instances in Saleem's past and life also force him to make mistakes in his narration that his memory and identity are also united. In *Imaginary Homelands* he states, "when the Indian writer who writes from outside India tries to reflect that world, he is obliged to deal in broken mirrors, some of whose fragments have been irretrievably lost" (1991: 10). The blurred past and a fragmented life lead a displacement like a cracked mirror for Saleem but in the end, symbolically reflected through chutneys in the jar, he meets with all these plural identities in one. Rushdie utilizes several literary skills to point out the plural identities formed within a postcolonial context and the film adaptation employs the elements of cinematography on the representation of the characters to strengthen meaning over identities. The film version lacks the depth of metaphorical and symbolic identity depiction of the novel but it achieves highlighting the postcolonial identity. In the next chapter, the analysis of the film also discusses the differences on the approach to identity within a postcolonial perspective.

3.1.3. Hybridity

Salman Rushdie locates hybridity in the core of his fiction that the protagonist Saleem is biologically a hybrid character, being the son of poor Indian Vanita and William Methwold, the Englishman. The fragmented past of Saleem and his plural identities are interrelated with his biological hybridity. Defining his personal identity, he gives the reader a very clear picture of his hybridity: "Who what am I? My answer: I am the sum total of everything that went before me, of all I have been seen done, of everything done-to me. I am everyone everything whose being-in-the-world affected was affected by mine. I am anything that happens after I have gone which would not have happened if I had not come. "(...). I repeat for the last time: to understand me, you'll have to swallow a world" (Rushdie, 2006: 440). Rushdie discusses the benefits of being a migrant or hybrid on the very first page of his essay *Imaginary Homelands*. He clearly emphasizes the significance of this issue and takes it personally. "Our identity is at once plural and partial" Rushdie says. "Sometimes we feel that we straddle two cultures; at other times that we fall between two stools. But however

ambiguous and shifting this ground may be, it is not an infertile territory for the writer to occupy" (1991: 15).

Rushdie also introduces "culturally hybrid" characters such as Ahmed Sinai, Saleem's father. He keeps drinking whiskey to make his skin "whiter" with an admiration towards the British. He is also the one who buys the Methwold mansion, the Buckingham villa, to continue the cultural colonialization symbolically and he even tries to imitate an Oxford accent while speaking to Methwold. Naseem is the ideal illustration of hybridity. Rushdie establishes many links between her and India. Her face is marred by two enormous moles that stand in for India and East and West Pakistan in the novel. She is referred to as Reverend Mother later on in the novel. Naseem represents a rigid traditionalism with the rejection of progress. She thinks that the cameras are evil and they take away people's soul. In the second night of their marriage with Aadam, she reflects her conservative traditionalism with a reaction to her husband when he expects her to be more active in sexual intercourse: "My God, what have I married? I know you Europe-returned men. You find terrible women and then you try to make us girls be like them! Listen, Doctor Sahib, husband or no husband, I am not any ... bad word woman" (Rushdie, 2006: 38). The traditional Nassem sees his husband, who has just returned from helping the injured people in the Amritsar Massacre and whose clothes got soaked with Mercurochrome, thinking the satins as blood but when Aadam states it is "red medicine", she says: "You do it on purpose,' she says, 'to make me look stupid. I am not stupid. I have read several books (Rushdie, 2006: 38). She mimics, so called, the book reading Europeans and turns into a hybrid state. Aadam has a dual purpose as a symbol of modernity and those stuck in the center of the transition from tradition to modernity, the individuals who do not entirely fit into either group and represent the "alienating hybridity" generation. He is stuck between the West and the East, past and present, traditionalism and modernity just like Saleem.

For one reason or another, the characters, these cultural hybrids, separate their identities or become entangled in many cultural influences. One feels dislocated as a result, but is also better able to comprehend the heterogeneous nature of the contemporary world. Rushdie has first-hand knowledge of what it is like to be hybrid. He was given this priceless experience as he moved from postcolonial nations in the East to modern capitalist nations in the West, and he regularly draws on it in his stories.

Despite being born, raised, and living the majority of his life in Pakistan, he was actually British. Though they all tackle it differently, most postcolonial authors in fact share the same experience.

The issue with this polarized perspective of hybridity is that India is perceived as cyclical, traditional, and religious whereas England is seen as linear, contemporary, and scientific. Rushdie's detractors frequently bring up this Orientalizing. Salman Rushdie emphasizes that all identities are hybrid and blended, and there has never been a pure identity, despite the fact that colonizer West and colonized India can be picked out. The challenge is figuring out where India ends and Orientalism starts in *Midnight's Children*.

Therefore “Saleem’s magic realism is a hybrid of orality (folktale) and literacy (history)” (Kortenaar, 2004: 21). Rushdie blends the traditional storytelling with the supernatural fairytale details such as the children with special powers or sorcerer like character Ramram with the history of the nation forming a hybridized way of narration that mixes the eastern and western narrative traditions together. He combines the past and present not only with characters but also with writing style constituting a thematically hybrid story in a postcolonial context.

Mimicry, ambivalence and hybridity are interrelated concepts in Rushdie’s novel that biologically or culturally hybrid characters speak “Hinduish”, a hybrid language to mimic the English colonizers or they are obliged to mimic. Thus their in-between states lead them to an ambivalence, to a grotesque life. The film peer of the novel achieves demonstrating these concepts especially in the scenes with Aadam in the beginning and later with Ahmet and Saleem utilizing mise en scène , camera work, use of light and editing.

3.1.4. Narration

Salman Rushdie’s narration style can be categorized with three terms: oral storytelling, fragmentation and unreliable narration even though there are other interlaced aspects of postcolonial writing in his fiction. Rushdie remembers listening to the traditional oral storytellers in Bombay when he was a child. Oral storytelling differs from written storytelling in that the story does not progress chronologically

from the beginning to the end. The story line occasionally has gaps because the narrator hops from the beginning to the end and back again. The most overt allusions to oral literature occur during Saleem's interactions with Padma. These exchanges not only deviate from traditional storytelling methods and convey an understanding of Eastern tales, but they also clarify the reader's perplexity. The narrator can pause the action as much as he likes when using an oral storytelling style, which enables him to narrate numerous stories.

In *Midnight's Children*, Padma, Saleem's loyal listener who stand for the reader, emphasizes how the prose in the novel gives it an oral storytelling feel. While Padma sometimes plays the role of a passive observer, other times she actively engages, giving Saleem advice and critiquing him for some of his more grandiose dreams. In doing so, Padma speaks for us while assuming the roles of skeptic and critic. Through Padma, Rushdie is able to anticipate and address the reader's potential frustrations. Rushdie liberates himself from any constraints or concerns by foreseeing them and resolving them prior to their occurrence.

As the text's developer, Rushdie builds up the narrative to emphasize the points he feels are crucial in the work. Since the plot of *Midnight's Children* centers on Saleem's family and personal life, it is clear that Saleem, the first-person narrator, is deeply invested. The reader is given a ton of information, some of which turns out to be tremendously false, through Saleem's numerous and somewhat unimportant anecdotes, which make up the novel's intricate framework.

The "chutnification" of language and history, magical realism, the multiple stories, the fragmented objects like the perforated sheet, and the fragmented characters like Aadam Aziz, who has a hole in him and a hybrid identity as a result of his years in Germany, all draw attention to the novel's fractured structure. Saleem is also full of fractures and cracks, symbolizing India. Because of how diverse and fractured India was both before and after independence, the disjointed structure turns into an accurate portrayal of that nation. Jamila, Saleem's sister, performs her singing through a hole in a veil that she hides behind as a young woman. The metaphorical significance of these gaps contributes to the novel's disjointed structure. 'Hole' also refers to Saleem's lack of genetic ancestry and origin. There is a vacuum in his life created by the absence of his biological parents. Only slivers of his ancestry are known to him. He needs to

select his line of ancestry to fill this gap. Briefly, the fractures, gaps and fragments in Saleem's story are in a harmony with the fractured storytelling of Rushdie.

Rushdie was born in Bombay, in the heart of Indian cinema, and his uncle, like the character Hanif in the novel, was in film industry. His cultural bond to cinema is reflected in his narration:

> Close-up of my grandfather's right hand: nails knuckles fingers all somehow bigger than you'd expect. Clumps of red hair on the outside edges. Thumb and forefinger pressed together, separated only by a thickness of paper. In short: my grandfather was holding a pamphlet. It had been inserted into his hand (we cut to a long-shot-nobody from Bombay should be without a basic film vocabulary) (Rushdie, 2006:36)

This kind of conversation not only results in a collage but also, and perhaps more importantly, reveals his enthusiasm for cinema as a Bombay born author. In these instances, Rushdie both makes references to the story's ties to Bombay and generates a diverse dialogue. The use of similar film vocabulary can also be seen in other parts of the novel, while describing his grandfather with his bag: "Swept along by the crowds, he arrives at the mouth of the alley. A bag from Heidelberg is in his right hand. (No close-up is necessary.)" (Rushdie, 2006:40). Saleem follows her mother secretly who meets Qasim Khan and watches them in the café with a camera eye: "But now hands enter the frame-first the hands of Nadir-Qasim, their poetic softness somewhat callused these days; hands flickering like candle-flames, creeping forward across reccine, then jerking back; next a woman's hands, black as jet, inching forwards like elegant spiders "(Rushdie, 2006:301).

An element of the cinematographic narration in *Midnight's Children* is the use of flashbacks and flash-forwards. The novel makes use of these devices to jump back and forth in time, allowing the reader to see events from different perspectives and gain a deeper understanding of the characters and their motivations. The film version of the novel both borrows the fragmented storytelling, yet by leaving out Padma, and develops its own unique visual narration by the help of cinematography. Mehta blends different techniques like Rushdie and the last chapter also covers the comparison of the narration styles.

3.2. The Buddha of Suburbia

When Hanif Kureishi is asked about how he started writing *The Buddha of Suburbia*, he answers:

> I'd written novels all through my teenage years. I've written actually three or four novels, complete novels, which were really early versions of The Buddha. About being at school, about race, about being called a Paki, about having an Indian father and an English mother. And the youth culture - dressing up, drugs, parties and all of that (MacCabe, 2003:43).

In this interview, Kureishi freely admits that his bildungsroman book is based on his own experiences as a mixed-race youngster grown up in 1970s London. The first book written by Kureishi formally addresses issues and difficulties related to identity, class, and race. Like Hanif Kureishi himself, the protagonist of the book, Karim, is a young person of two cultures who is half Indian and half English and who is searching for identity and fulfillment in London in the 1970s. Karim seeks to find out his true identity and his desires while learning about the traditional concepts family and home against a backdrop of racial and social strife. Racial and socioeconomic strife are prevalent in Karim's environment. Not only the tensions created through the inner conflict and quest but also the stereotypes, prejudices or explicit racist attitudes of the British contribute to the postcolonial context of the novel. In fact, Karim demonstrates that he is aware of the cause of the issue with which he is currently dealing. At the start of the book, when introducing himself, he admits that his dual personality is what causes ambivalence in his attitudes toward life and people: “My name is Karim Amir, and I am an Englishman born and bred, almost. I am often considered to be a funny kind of Englishman, a new breed as it were, having emerged from two old histories. But I don’t care-Englishman I am (though not proud of it), from the South London suburbs and going somewhere” (Kuresihi, 1990: 3).

In his opening narration, the word “almost” and the phrase “though not proud of it” clearly show his ambivalent feelings. As a product of a mixed-race marriage, half Indian (Indian father) and half English (English mother), Karim can understand the changes that occur around him easily though growing up in the South London suburbs. Warwick states that Karim “views himself at the nexus of a fundamental change in the short history of suburbia that seemed to accompany the period of acute disillusionment following the heady (and hedonist) 1960s” (1992:748). The novel is a

realist illustration of postcolonial England represented with the suburbs and London. Apart from the postcolonial reflections such as stereotypes, racist attitudes and ambivalent feelings as well as hybridity and displacement, it gives an account of protagonist's identity quest within a class-based society in 1970s, a mark of the popular culture and music. The film adaptation of Kureishi's novel is highly realistic in portraying the suburban life within racial tensions and quite colourful depicting the 1970s cultural condition. The last chapter of the study analyses the film through the tools of cinematography and discusses the outcomes. History, identity, displacement and sexuality are the specific concepts that display the postcolonial condition of Kureishi's fiction and its film adaptation.

3.2.1. History

History gains a new meaning through postcolonialism that the imposed history cannot protect its validity anymore, but the fragmented, ambivalent, disoriented and hybrid colonizers' stories create a new dimension looking back at the 1970s:

> The short history of postwar Britain and suburbia include the changing mores of sexual choices, the countercultures; the new ideologies and lifestyles and cultures of people who oppose the dominant values of society such as the Hippies of 1960s and 70s that cause the distinctions between classes, the emerging of Buddhism as a fade among the adults in the suburbs, the emerging of the Clash sound music among the teenagers and the continuing power of class distinction (Felski, 200: 37-38).

The history of post war Britain mostly concerns with class issues and Kureishi reflects these class issues from the eyes of his characters by telling their personal stories. The racial tensions that surround the immigrant population in London and its suburbs, as well as the culture of Indian immigrants, are a major theme of the book. Due to his dual cultural heritage, Karim feels torn between the two. He is English, but because of the treatment he receives from those who mistake him for an Indian, he experiences the same abuse that Indians do, which makes him acutely aware of class prejudice. Karim comes to the decision after realizing how unfairly he has denied his Indian cultural background.: "if I wanted the additional personality bonus of an Indian past, I would have to create it" (Kureishi, 1990: 213).

All the Indian characters in the book had to contend with the possibility of

violence and attacks on immigrants by racist people. For instance, Anwar and his family's shop poses a threat to Anwar just as much as Karim's school and Helen's father do, and both are impacted by this threat in their day-to-day activities. As a result of this racial discrimination, the Indians were seen as lower-class people. Karim is from a lower middle-class family but gets to see the world of the upper classes through his relationship with Eleanor and his association with Pyke. At the same time his behavior towards lower class characters mirrors how he is treated by upper class characters. While Eleanor pretends to be lower class than she is, hiding her wealthy background, Eva tries to jump to a higher class by moving from suburb to city center. Karim at the end escapes from his suburban origins by becoming a successful artist and he becomes aware of the differences between his Indian background and his new life: “What infuriated me-what made me loathe both them and myself-was their confidence and knowledge. The easy talk of art, theatre, architecture, travel; the languages, the vocabulary, knowing the way round a whole culture- it was invaluable and irreplaceable capital” (Kureishi, 1990: 117). Karim gradually learns how to conceal his identity and his roots by adhering to Eva's mission “to scour that suburban stigma” (Kureishi, 1990:134). Karim, though, has his new identity as "a second language, consciously acquired," reminding him of class inequalities while "loathing of the past" (Kureishi, 1990: 178). Shortly, class and race are close issues when we regard the Indian characters that are often viewed as second class citizens purely because of the color of their skin. Like race, the class struggle is part of the subjects of the history in the culture of 1970s London.

London has a number of histories and the Indian one has just only one part from Karim’s family like all the other Indian families in Britain, however Haroon’s first encounter with London is disappointing:

> Dad was amazed and heartened by the sight of the British in England, though. He’d never seen the English in poverty, as roadsweepers, as dustmen, shopkeepers and barmen. He’d never seen an Englishman stuffing bread into his mouth with his fingers, and no one told him the English didn’t wash regularly because the water was so cold – if they found water at all (Kureishi, 1190: 24).

The curiosity and disappointment are inevitable as the “history” told by the colonizer Britain was quite different from what he sees, or other Indian families see. In the British history, British people are the ruling class, not servants but now in

Karim's history, they are just ordinary people full of fallacies. What Kureshi tries to do through historical references in Karim's life is to question Englishness, cultural clashes and the identity of immigrants in conflict. He directly shows us the difference of the cultures and combines them with hybrid Karim; but this connection fails meaning the failure of the histories. The Indian history and British history, as well as their nations and cultures, can never be the one, there is a ruling power at one side though.

As McLeod states, "coming from the South London suburbs as the child of a Pakistani father and an English mother, Kureishi clearly regarded London as making possible the opportunity of new forms of identity and belonging which contrasted with the sense of exclusion beyond the city's limits (2004: 18).

One of the defining themes for the characters in Kureishi's novel is class and the class struggle is a constant background issue connected with history in their world. Karim comes from a lower middle-class family, but thanks to Eleanor and Pyke, he is able to experience life in the upper classes. He also meets people from lower social classes. Karim has a clear understanding of the differences between classes because he is on the middle step of the class hierarchy. He also treats lower class characters in a manner that is similar to how upper-class individuals treat him in a way mimicking not in the postcolonial sense but in the natural way of an inexperienced young men. Karim is aware of the rules and proper conduct for the class. Similar to how he feels inferior to Eleanor, he feels superior to Heater. Karim's individual history is told within the cultural history of England in the suburbs surrounded by class struggles, racism, and alienation. The film adaptation of the novel, which will be analyzed in the next chapter also portrays the cultural history of London and its suburbs vividly. The director effectively utilizes the mise en scène; mainly the streets of suburbs and the costumes of the characters as well as the typically designed English houses, to create a vivid picture of 1970s. The camerawork, use of light and editing skills of the director accentuates the ambivalent lives of the characters both in colonial and postcolonial histories shown in the film.

3.2.2. Identity

As a coming-of-age tale, the search for identity, for one's place in the world, is the other key theme of the book. Compared to Saleem's conscious constitution of

identity, in Kureishi’s fiction the narrative follows Karim's coming of age and his search for an identity but in this novel that search is present in the older characters, Anwar and Haroon as well. Karim is an observer of people, but not so good at observing the inner side of them. There are several moments when he believes he has found the right path, but they prove to be false beginnings because with every new commencement, Karim is still unaware of who he is. Only at the end of the book, he starts to understand his roots, and this is the key to discovering his identity.

Anwar and Haroon face their own searches for identity, different from Karim being experienced adults who both experienced India and a bit of London. As first-generation immigrants, both of them have an ungratified view of life in England and both idealize life in India. Their searches take them along very different paths because Haroon tries to be true to himself while Anwar adopts an unfamiliar role. Haroon pursues happiness through his beliefs. Though not always successful, and guilty at the pain he causes along the way, he does eventually find some peace and happiness with Eva. Anwar clings to Muslim beliefs he has never previously clinged to and creates his own personal hell. He lives and dies in misery because he has adopted a role that does not fit him.

Charlie also presents a great example of the quest for identity. He never looks for his own identity, but simply adopts others. Though this leads him to fame and success, he is, ultimately, a hollow man, living in pain and misery because he does not know who he is. Margaret and Ted are two characters who are able to free themselves from roles that have been imposed on them and find their own true identities. Ted's adoption of Haroon's philosophy and his search for fulfillment is more successful than Haroon himself manages. Margaret is now free from the role of a wife and mother when Haroon leaves. This loss of identity is devastating to her, but it releases her to search for a new identity and she finds one that brings her happiness. Margaret and Ted are the two characters who arguably find themselves in the best place by the end of the book.

Kureishi's fiction is predicated on the idea that the story will show how the protagonist comes to define his shape of identity. Yet, Kureishi's goal in writing the bildungsroman is to shatter this rigid idea of identity. Ironically, Anwar's complete reliance on Islam for his sense of self causes him to experience an identity crisis that

results in self-defeat. Karim, in contrast, overcomes his depressive episodes by assuming new identities and roles.

Karim is the most important identity seeker in the novel and just like Saleem of Rushdie, he combines all the changing identities around himself in him and constitutes his own identity as a response to the others. Throughout the novel he feels ambivalent in terms of identity being English and Indian, white and dark, modern and traditional, heterosexual and bisexual. The binary oppositions and parallel concepts associated with Karim's identity and the other characters in the novel are transcoded into the cinematography Roger Michell embodies in his film. The identity search which is central to the novel is depicted with multiple cinematic tools shown as representations of characters. The film analysis also discusses how literature and cinema differ in reflecting the abstract notions such as identity.

3.2.3. Sexuality

In terms of sexual mores, Karim or Creamy, as his friends call him, presents his bisexuality like his biracial heritage. In 1960s and 70s, homosexuality, gay lesbian relationships were emerging newly and that caused some troubles in the society as this is opposite to the dominant values of the period. In the same way, Haroon gets angry to discover that his son Karim is bisexual and then stops talking to him for a long time. Karim is unsure of neither his sexual identity nor his place in the world so he moves through a series of sexual relationships. Firstly, he thinks he is in love with Charlie, but it is really nothing more than a childhood crush. He has sex with Helen partly because she shows interest in him rather than in Charlie and partly as an act of revenge against her racist father who insults and warns him to stay away from his daughter, just because he is black. He has a long term on-off sexual relationship with his childhood friend Jamila. Later, he enters into a more mature relationship with Eleanor, another actor, and allows himself to be sexually used by theater director Matthew Pyke whom he is working for. His relationship with Eleanor is the closest to an adult relationship, and this disastrous first adult love affair leads him to a more significant growth that he learns an important experience.

Kureishi states: "when I began to write *The Buddha of Suburbia*, I saw early on that it couldn't be a simple autobiography; I had to open the family to influence and change in order to make the story dramatic and unpredictable" (Yousaf, 1996: 16).

Kureishi's and Karim's quests seem identical. The fact that Karim feels unrestful within the family and rejects his Indian origin leads him to not only an identity quest but also a sexual one:

> I was looking for trouble, any kind of movement, action and sexual interest I could find, because things were so gloomy, so slow and heavy, in our family, I don't know why. Quite frankly, it was all getting me down and I was ready for anything. Then one day everything changed. In the morning things were one way and by the bedtime another. I was seventeen (Kureishi, 1990: 4).

The combination of biological, environmental, and cultural elements are developed to shape sexual behaviors and the choice to live a homosexual lifestyle is an opposition to an innate orientation. Gay and lesbian persons are equally as normal as heterosexual people in terms of their physical, mental, and emotional health. Karim is not homosexual, but he experiments this new lifestyle through bisexual affairs leaving the reader in confusion:

> It was unusual I knew the way I wanted to sleep with boys as well as girls. I felt it would be heart-breaking to have to choose one or the other, like having to decide between the Beatles and the Rolling Stones.… I like strong bodies and the back of boys' necks. I like bring handled by men, their fists pulling me and I liked objects-the ends of brushes, pens, fingers-up my arse. But, I like cunts and breasts, all women softness, long smooth legs and the way women dressed (Kureishi, 1990:55)

Karim experiences his first epiphany very early in the book, echoing Kureishi's earlier disenchantment with the 1960s idea of boundless pleasure. Haroon, Karim's father wants to attend an event Eva, Charlie's mother organizes, as a speaker on Eastern philosophy and goes there with Karim. As youngsters, Karim and Charlie find Haroon's speech uninteresting and go to Charlie's room. Leaving the room for a while Karim witnesses his father and Eva having sex in the garden:

> Where the other traditionally was, there was nothing, so far as I could see…Eva released her hand from his mouth. He started to laugh. The happy fucker laughed and laughed. It was the exhilaration of someone I didn't know, full of greedy pleasure and self (Kureishi, 1990: 15-16).

Witnessing and being under the influence of the sexual intercourse between

Eva and Haroon, Karim goes back to Charlie's room and masturbates him and describes what he feels: "My flags flew, my trumpets blew" (Kureishi, 1990: 17). Karim's homosexual reflex, against the societal norms though, is only a step in his identity search and direct him gain new sexual behaviors further in the novel. The hybrid body, the hybrid culture, and an ambivalent identity lead him to bisexual adventures by mimicking the hedonistic British youth of the period. The loyal film adaptation of *The Buddha of Suburbia* embodies almost all sexual intercourses of the novel explicitly. The analysis of film sheds light on how sexuality of the novel is transcoded into film and discusses on the similarities and differences.

3.2.4. Displacement

Interpreting the displacement in the novel, the geographical trace of Karim should be followed throughout the novel. The quest of Karim is divided into two parts: In the Suburbs, which consist of first eight chapters and In the City with ten chapters followed. His "creamy" skin, Indian father and other relatives (Jamila, Anwar, Changez), and in-between identity drag him out of London which lead him to disorientation and a feeling of dislocation. Considering the bisexual experiences throughout the novel, his uncertain body as well as his ambivalent identity and hybrid origin do not let him locate a space for himself. Born in London, having an English mother, keen on English pop-music and pursuing hedonistic lifestyle of the period are not adequate for the colonizer to classify him as English, thus he feels himself as "an Englishman born and bred, almost". Ironically, he feels more English with Charlie in Eva's apartment where she meets them with a "kaftan" and exotic atmosphere of Asia. The English space is deconstructed through making Haroon a "buddha" and through turning a typical English home into a space for the exotic activities.

Nevertheless, in the second part of the novel when Karim chases his career in the center of London, as an actor, the first role appointed to him in *The Jungle Book* is a Mowgli character that in spite of the fact that he changes his location to the city from the suburb and feels more English as body, the ultimate influence of colonialism drag him back to the Indian space. Through the end of the novel, as a result of his ambivalent identification, a clear acceptance comes up:

> But I did feel, looking at these strange creatures now—the Indians—that in some way these were my people, and that I'd spent my life denying or avoiding that fact. I felt ashamed and incomplete at the same time, as if half of me were missing, and as if I'd been colluding with my enemies, those whites who wanted Indians to be like them. (Kureishi, 1990: 210)

Despite the fact that Karim is in the center of his fragmented story, the other characters in the novel like Haroon, Jamila, Changez and Anwar also suffer from the stereotypical English prejudice and classification that locate them in "liminality" in Homi Bhabha's terms. Born in England, Jamila is not very different from Karim in terms of acquiring the British lifestyle or rejecting the Muslim lifestyle his father Anwar wants to impose upon, however, importing an Indian, somewhat traditional groom for an arranged marriage, Anwar wants to turn Jamila's English space into an Indian one. Jamila too, just like Karim, with an independent spirit and sex life, partly goes out of that Indian space arranged for her.

Kureishi uses comic irony in his novel to highlight the inevitable results of colonialization directly in London and indirectly in India. Changez, as a newcomer, seems like a traditional Indian with an admiration of the colonized country. While his traditional Indian side keeps him in his Indian space, his interest in English literature classics, knowledge in English culture and very fast assimilation immediately push him to liminality eventually leading him to criticize the other Indians:

> Look at that low-class person, he'd say in a loud voice, stopping and pointing out one of his fellow countrymen — perhaps a waiter hurrying to work or an old man ambling to the day centre, or especially a group of Sikhs going to visit their accountant. 'Yes, have souls, but the reason there is this bad racialism is because they are so dirty, so rough-looking, so bad-mannered. And they are wearing such strange clothes for the Englishman, turbans and all. To be accepted they must take up the English ways and forget their filthy villages! They must decide to be either here or there. Look how much here I am! (Kureishi, 1990: 210)

In his novel, *The Buddha of Suburbia*, Hanif Kureishi reveals the lives of the "colonized" in the home of the "colonizer". Karim becomes the symbolic figure of the second generation immigrants who experience perceiving and living a different kind of history than the British people; who struggle to find his real identity among the

multiple identities created due to the influence of colonialism and the pop culture he was grown into; whose biological hybridity made him exposed to both to hatred and an exotic attraction, most significantly made him feel ambivalent and disintegrated. Throughout the novel, the reader watches a quest of a young man coming of age under the seen and unseen oppressions of colonialism, but anyhow finding a way in his career at the end still feeling complex. As displacement is an abstract concept like identity, the film version of the novel attempts to portray the emotion and state of dislocation emphasizing the concept especially with close-up camera angles or contrasts created by mise en scène.

3.2.5. Bildungsroman Narration

The narration of *The Buddha of Sub*urbia is an important part of the novel, and Kureishi uses a range of techniques to convey the story and themes of the novel. One key element of the narration is the use of first-person perspective, with Karim serving as the narrator of the novel. This allows the reader to get inside Karim's head and understand his thoughts, feelings, and motivations. The use of first-person narration also helps to create a sense of intimacy and proximity with the protagonist and allows the reader to feel closely connected to Karim's experiences.

Another important element of the narration is the use of dialogue. Kureishi uses dialogue to great effect in the novel, using it to reveal character, convey information, and advance the plot. The use of dialogue also helps to create a sense of realism and authenticity, as it allows the characters to interact and express themselves in a natural way.

The narration of *The Buddha of Suburbia* is also notable for its use of humor and satire. Kureishi uses these elements to great effect in the novel, using them to comment on and critique the social and cultural norms of the time. The use of humor and satire helps to add depth and complexity to the novel and allows the reader to see the events of the story from a different perspective.

CHAPTER IV

ANALYSIS OF FILMS

Film and literature are two different disciplines, two different art forms that would have the common aims such as reflecting an ideology or a theme, or only telling a story objectively with individual viewer participation in emotional, didactic or realistic response. Both disciplines employ particular tools to be able to speak out; while literature uses narration, rhetoric, imagery and the author's literary style, film uses mise en scène, camera work, use of light, editing, namely cinematography, and the director's ability to combine all these visual tools. The author aims at creating mental images in the mind of the reader to support what he/she tries to reflect; nevertheless, the film director's main aim is to project visual images to make the audience feel inside the world created. Plot, setting, language, characterization and themes are some of the common characteristics of both disciplines operating and being reflected in a number of different ways. In this sense, this chapter analyzes the film adaptations of the postcolonial novels *Midnight's Children*, and *The Buddha of Suburbia* by Hanif Kureishi, comparing the films and the novels on the depiction of postcolonial condition, particularly through the discussions on cinematography. The similarities and the differences are discussed not to judge the fidelity but to offer insights with multiple perspectives on understanding a film adaptation.

4.1. Midnight's Children

Midnight's Children is a 2012 film by the director Deepa Mehta adapted from the same titled novel by the much-debated writer Salman Rushdie who not only wrote the screenplay for the film with Mehta but also who gave a voice to Saleem's narration throughout the film. Due to the possible protests around the controversy of Rushdie's *The Satanic Verses* in Pakistan and India, the film was shot in Sri Lanka. After the film was released, the expected reaction came from Indian National Congress owing to the negative implications, which will be mentioned further in this chapter, about Indira Gandhi, former Indian Prime Minister.

4.1.1. Mise en scène and Symbols

Cinema art rests upon the harmonical combination of visual elements that while camera becomes the eye; props, costumes, gestures, colours constitute the meaning and value of the work. Mise en scène works in many ways from establishing a background setting to highlighting specific details. Salman Rushdie employs traditional storytelling techniques in *Midnight's Children*, calls attention to symbolic objects, pictures, animals, places and characters which have deep and direct connection with the overall meaning he wants to ascertain, especially by repeating them a number of times being devoted to the ancient storytelling techniques. Deepa Mehta, the director of the film, puts some of these symbols in front of the spectators using his visual storyteller skills effectively. Apart from the symbols Rushdie include and exclude in the screenplay of the film, the director applies her own mise en scène elements combining them with the camerawork and use of light to contribute to the postcolonial meaning of the film.

The film starts with India's Independence Day celebrations, displaying the fireworks at the midnight hour when India gained Independence from the British Empire on August 15th, 1947. The first shot is a fade-in beginning with a close-up to the hands of a person playing a drum, a cultural item of Indian music, and the shot is accompanied by Salman Rushdie's own voice in the background reading the novel's opening lines. The 'dugdugee' drum is an instrument in the novel associated with the character Lifafa Das, who does not take place in the film. The positive festive mood is successfully reflected by the use of warm yellow light colour in the close-up scene with the drum and with people dancing in the following scene. The drum scene is cut several times by the white, saffron, and green coloured fireworks representing Indian flag, dancing people afterwards and fireworks again followed once again by dancing people. However, in the medium shot of the people dancing, the spectator can only see the dancing people as blurred figures presumably to highlight the blurred past and identity of India. Fireworks in colours representing India are shown through a parallel cut with dancing people referring to the parallel stories of Saleem and the nation. Fireworks and people dancing also function as foreshadowing the night Saleem is born and used at the time of birth seen from the windows of the Narlikar hospital. Another symbolic significance of fireworks is creating a visual unity that the film starts with fireworks and ends with fireworks while Saleem is celebrating her 31st birthday:

One of the central issues in the novel is Rushdie's standpoint towards his motherland. He is ambivalent in praising or criticizing India throughout the novel. Saleem starts his storytelling, ambivalent between reality and fairy tale, which also turns Rushdie's writing style into a hybrid one: " I was born in the city of Bombay…once upon a time" (1 min). Three different approaches to adaptation in terms of fidelity are:

> (1) an adaptation that literally translates "the text into the language of film" [close]; (2) an adaptation that " retains the core of the structure of the narrative significantly reinterpreting... the source text" [intermediate] ; and (3) an adaptation "that regards the source merely as raw material, as simply the occasion for an original work" [loose] (Naremore, 2000: 9-10).

Deepa Mehta turns the literary language into a visual language, especially with the mise en scène elements she uses. The film starts with an emphasis on the traditional Indian culture and the Independence Day as well as with the opening lines by the ambivalent narrator Saleem. The drum refers both to the celebrations and Lifafa Das; while the warm light, fireworks in the colours of the flag, the blurred figures dancing with a rhythmical Indian music, and the parallel cut imply in the very beginning that the film is going to be a close adaptation in terms of fidelity using the narrative skills Rushdie brings together except the absence of Padma that will be discussed later. In addition to all that, Rushdie's voice-over preserves his postcolonial ambivalence to indicate the ambiguity in the novel. While the novel gives the sense of in-betweenness

throughout the novel, repeatedly in so many pages, the film can achieve this effect invoking the feelings and emphasizing messages through using visual details such as mise en scène, camera work, editing and sound only in thirty seconds of motion pictures.

In the film the first appearance of Adam Aziz, Saleem's grandfather, is also noteworthy that the novel describes him in detail focusing on his nose and tells how he hits his nose on a tussock while praying. The three drops of blood plop through the nose, creating a hole in his faith, and represent the three nations and religions within India and upcoming violent events. Adam Aziz's and Saleem's exceptionally big noses resemble Ganesha, the elephant deity in Indian mythology and function as a very strong symbol being in the center of the whole story. However, in the beginning of the film the praying anecdote and the symbolic blood drops are excluded, probably due to film duration considerations, but verbal and visual emphasis on the symbolic nose is presented. The symbolic importance of the nose is implied at the end of the opening narration in the film: "My destiny, forever chained to my country's. And I couldn't even wipe my own nose..." (1 min).

The second scene starts in Lake Dal, Kashmir, with boats in the distance and when the camera approaches, the reflection of a man in the water is seen. It is Adam Aziz, Saleem's grandfather and the first introduction of him is a fragmented view reflected on the water's surface. The novel *Midnight's Children* belongs to the postmodern fiction with the literary styles it employs and the multicultural themes it suggests. Fragmentation is not only a narration style throughout the novel portraying three generation life spans, but also the fragmented lives of the Indians, owing to the British colonialization, are a central part of it, and blurred and fragmented reflection of Adam on the surface of the water seems to be supporting the idea visually.

Apart from the reflected view in the lake in the beginning of the film, the audience meets Adam Aziz visually on the boat especially with a close up focus on his nose. As the nose is a very strong symbolic image throughout the novel, the director emphasizes it not only in the beginning but also throughout the film with especially close-up camera angles.

In the boat, Adam Aziz is with Tai, the boatman and a clear contrast between the two can be seen: the doctor Adam Aziz is dressed and looks modern, more like a European, while Tai, the boatman, a traditional Indian man. In the novel such a visual difference is not directly given between the two but the clashing views of traditional Tai and modern Aadam can be easily detected when Tai comments on Aadam's bag: "Now a man must let his wife lie beside that bag and watch knives come and cut her open. A fine business, what these foreigners put in our young men's heads. I swear: it is a too-bad thing. That bag should fry in Hell with the testicles of the ungodly" (Rushdie, 2006:19). Just in the beginning, the viewer of the film is unaware of Adam Aziz's past, five years in Germany or of Tai's traditional views, however a sharp visual difference, reflected by the help of the costumes as mise en scène and medium shot in the eye level framing the two men are functional not only as efforts to be loyal to the text but also highlighting the mimicry in the postcolonial sense as well as picturing binary oppositions seen throughout the novel. What spoils loyalty here could be Tai, who is old and mysterious in the novel but young and seeming ordinary in the film. When Aadam asks his age he says: "I have watched the mountains being born; I have seen Emperors die. Listen. Listen, nakkoo…'-the brandy bottle again, followed by

brandy-voice, and words more intoxicating than booze-'… I saw that Isa, that Christ, when he came to Kashmir. Smile, smile, it is your history I am keeping in my head" (Rushdie, 2006:13). The adaptation fails to represent the mysterious and symbolic side of the character Tai by turning him into an ordinary boatman who in the novel dies while protesting the colonizers.

The setting as mise en scène creates a background that supports the expected messages. The third scene shows Aadam's visit to Ghani's house to examine his daughter. The interior details inside the house highlight the wealth of Ghani, Naseem's father, referring to the class differences in India in 1917 recalling the visual presentation of poor Tai, the boatman. Another remarkable visual point in the house is the colour green on the walls and windows. Considering the symbolic representations both in the novel and the film, the colour green emphasizes Islam and the conservative attitude of Ghani who does not want Doctor Aziz to examine Naseem directly but behind a "perforated sheet":

The perforated sheet is used as a striking image in the novel and as mise en scène element in the film meeting in the same symbolic meaning. Adam must examine Naseem through a hole each time he visits them. The different body parts seen through the hole create the whole body of Naseem as well as the fragmented scenes in the film, and fragmented parts in the novel create the whole. There is a parallelism between the postmodern fragmentation of the sheet and storytelling, and in the film the perforated sheet is used efficiently as a powerful symbolic representation. The sheet with the hole does not only present the overall fragmentation but also conservatism of Indian Muslim culture in those times within a postcolonial perspective. Mother India, a

female body, is also represented in fragments in the novel. The whole India can never be seen united, but in fragments only. Naseem's body becomes the representation of India in that sense. Rushdie also uses the perforated sheet as a symbol associated with Saleem's family and throughout the novel, he keeps reminding it to the reader. For instance, in Pakistan, Jamila, Saleem's sister is invited to President Ayub's house as a popular singer there and she sings to the guests behind a perforated sheet. In the film, not a perforated sheet but a transparent curtain with similar patterns of the first sheet is used as prop. The slowly panning camera movement displays the sheet and the President in the same frame emphasizing the symbolic connection of family history of Saleem and political history of India:

Weddings in the novel are many, so are in the film. Family history is a central bond that is linked to the national history of India in Rushdie's fiction and, Mehta also tries to emphasize it displaying the weddings. Every wedding mentioned in the novel is presented quite colorfully in the film, too. The weddings function as mise en scène elements in the film not only highlighting the family bonds but also portraying the traditional Indian culture.

Another striking symbol that is repeated throughout the novel and is linked to the identity of Saleem is a spittoon. Old people in Agra play hit-the-spittoon game representing the traditions and history of India. The silver spittoon is first given to Nadir Khan as a gift by Rani in his marriage with Mumtaz (Amina) in the novel. In the film the gift is displayed with a close-up camera angle for the first time in the secret

indoor wedding. After marriage, in the first night while Nadir and Mumtaz are getting prepared for a failed sex, a long shot frames the spittoon and the couple. Emerald confesses to Zulfikar about Nadir Han and he comes with a group of soldiers to catch him but they cannot find him in the cellar. Mumtaz finds a note in the "spittoon" saying: "I divorce thee, I divorce thee, I divorce thee" (22 min), a three times repeated statement of divorce according to Islamic belief. The spittoon here is displayed with a long shot in the hand of Ahmed, and Mumtaz reads the note with a low-key lighting on the spittoon. The high key light symbolizing the love between two in the previous scene now turns into low key, the dramatic light, reflecting the disappointment of Mumtaz. In the novel Ahmed is not there when she finds the note. The spittoon is also a reminder of Mumtaz's love for Nadir Khan and placing Ahmed in the scene works as an additional allusion to upcoming secret meetings of Amina (Mumtaz) and Nadir Khan to create a unity in the film.

Throughout the film we see the spittoon a few more times that in the explosion in Pakistan where most of Saleem's family die, it falls on Saleem's head and causes amnesia after a six-year coma. The narrator counts the event as: "For six years, I slept, brained by a silver spittoon. Wiped clean, remembering nothing" (minute 90). Six years later Saleem goes to war in a plane with the spittoon in his hand. He survives finding himself in Bangladesh and with the spittoon in his hand one more time. The last scene the spittoon appears is a close-up to the object with a bluish cold light colour while the graders are demolishing the ghetto. The spittoon follows Saleem along with his story and finally gets lost in time of Emergency. It is highlighted successfully as a

mise en scène in the film and as a strong postcolonial image in the novel connecting Saleem's life to the nation historically. First appearing in high key light with warm colour accompanied with positive feelings of marriage and disappearing in low key with cold light representing the despair of Emergency, the spittoon fits into the unity of the film so well.

Mirror is a widespread stereotypical symbolic object utilized in literature and film. Rushdie too makes use of it as a powerful image in his fiction that Saleem's life mirrors his nation's destiny and displeased from his nose he most of the time avoids looking at a mirror but mostly associates himself as the total of broken mirrors, plural identities. Through the end of the book, on the way back to the ghetto, he comes across a mirror in a bus station:

> Looking upwards into the mirror, I saw myself transformed into a big-headed, top-heavy dwarf; in the humblingly foreshortened reflection of myself I saw that the hair on my head was now as grey as rainclouds; the dwarf in the mirror, with his lined face and tired eyes, reminded me vividly of my grandfather Aadam Aziz on the day he told us about seeing God. In those days the afflictions cured by Parvati-the-witch had all (in the aftermath of drainage) returned to plague me; nine-fingered, horn-templed, monk's-tonsured, stain-faced, bow-legged, cucumber-nosed, castrated, and now prematurely aged, I saw in the mirror of humility a human being to whom history could do no more, a grotesque creature who had been released from the pre-ordained destiny which had battered him until he was half-senseless; with one good ear and one bad ear I heard the soft footfalls of the Black Angel of death (Rushdie, 2006: 624).

In the mirror, Saleem sees his life backwards and onwards, all the identities "leaked" into him foreshadowing his open ending dissolve at the end of the novel. Like perforated sheet and spittoon, mirror is a prospering mise en scène, a prop, located both as background in long and wide shots and as forefront close up narrow shots, with zoom in and zoom out camera movements pointed out in various ways throughout the film, being loyal to the deep symbolic meaning of the book and unity of the film:

After the assassination of Mian Abdullah, Aadam is seen with a long shot in his European style toilet, reading newspaper and such details about the toilet and newspaper do not take place in the novel. Such added images as mise en scène or short scenes can be interpreted as the touches of the director to support the dominating ideologies or expected messages and meanings concerning postcolonialism. Mimicry and ambivalence within the postcolonial theory can be seen in the toilet scene in the film, it does not take place in the novel with such details though. Thus, while excluding several details that would support the postcolonial side of the film, probably because of limited duration, the director also supports the postcolonial condition by adding scenes that do not take place in the novel and such a combination works in a parallel way in an adaptation:

After Nadir Han, secretary of Mian Abdullah escapes from the assassination, he hides in Adam's toilet and the conversation in the toilet also creates a strange and funny moment. Despite not ranking the film in comedy category, funny and entertaining moments in the film reflect the tragicomic side of Saleem's story as well as Aadam's. In the film when Nadir calls Aadam's name from the chest, he gets shocked and scared thinking that there are voices in his head. Aadam's reaction to the voice and Nadir's hiding in laundry chest could also be a foreshadowing of Saleem's hiding in a chest to contact other midnight's children which function as a contribution to the unity of the story both in the film and the novel.

Nadir Han now becomes a fugitive in Adam's house where he lives with his wife Naseem and three daughters: Emerald, Aliya and Mumtaz, Mumtaz being the most curious one about the new fugitive. Mumtaz serves Nadir Han food, and they feel close and little details, used as mise en scène, such as an authentic lemon squeezer displayed with a close-up shot reflects the time period representing the traditional Indian culture as well as increasing the realistic effect of the film. Nadir and Mumtaz try to have sexual intercourse but Nadir cannot concentrate on it. The impotence of Nadir is probably symbolic with the impotency of India towards England in times of colonization. Adam coincidentally learns through Mumtaz's illness that her daughter is still virgin and gets frustrated which is conflicting with his European mind. The narrator Saleem comments on the situation with the words from the novel: "Family history, too, has dietary laws. One is supposed only to swallow the halal parts, drained of blood. But that makes the stories less juicy, and this was a juicy part. So it must be told" (20 min).

Book two of the novel *Midnights Children* starts with the chapter titled "The fisherman's pointing finger" where Saleem describes a painting. The painting is hung on the wall in Saleem's room. Near the painting a letter hung, from the Prime minister of India celebrating Saleem's midnight birth on the Independence Day. Saleem tries to understand where the fisherman points his finger to, whether to the letter or beyond the horizon:

> In a picture hanging on a bedroom wall, I sat beside Walter Raleigh and followed a fisherman's pointing finger with my eyes; eyes straining at the horizon, beyond which lay-what?-my future, perhaps; my special doom, of which I was aware from the beginning, as a shimmering grey

> presence in that sky-blue room, indistinct at first, but impossible to ignore…(Rushdie, 2006:167).

The Boyhood of Raleigh by Millais is a symbolic Victorian painting Rushdie repeats as an image in his novel referring to the uncertain destiny of Saleem, his displacement and postcolonial hybrid India as well as a reminder to Saleem in his unreliable narration. To Kortenaar, “the painting is at once a sign of the Sinais’ desire to imitate the history makers and the mark of their failure to do so” (1997:236). He adds “The irony of colonial mimicry is that it is itself the proof of the mimics' distance from the imperialist original and of their continuing colonial status” (1997:236). In the film it appears only in seconds in Saleem’s wall not as a successful common mise en scène element like the perforated sheet or spittoon contributing to the postcolonial meaning, but only as an allusion to the novel itself for those who read it.

There are also some other allusions in the film excluded as stories or images but still displayed as mise en scène elements in seconds which seem as attempts, in terms of fidelity, to convince the spectators who know about the book. One of these prominent symbolic images is snakes and ladders game. Rushdie not only subverts the history in his fiction but also reality and perspectives. The snakes and ladders game is an Indian traditional game which was used to teach morality; snakes being the vices and ladders the virtues. Saleem loves playing the game thinking it reflects the two-sided truth:

> But it's more than that; no mere carrot-and-stick affair; because implicit in the game is the unchanging twoness of things, the duality of up

> against down, good against evil; the solid rationality of ladders balances the occult sinuosities of the serpent; in the opposition of staircase and cobra we can see, metaphorically, all conceivable oppositions, Alpha against Omega, father against mother; here is the war of Mary and Musa, and the polarities of knees and nose… but I found, very early in my life, that the game lacked one crucial dimension, that of ambiguity-because, as events are about to show, it is also possible to slither down a ladder and climb to triumph on the venom of a snake (Rushdie, 2006:194).

What Saleem realizes at a very early age is life is full of ambiguities, and ambivalences free from fixed ideas or rules: “Snakes can lead to triumph, just as ladders can be descended” (Rushdie, 2006:204). There are two ironies in the novel that teach him the experience. Dr. Schaapsteker, who is excluded in the film, the tenant of Sinai family, saves baby Saleem from typhoid with snake venom breaking the moral rule of the game. The second double irony rests upon the treatment of doctors that the Indian Doctor Aziz, cannot heal the baby with Western treatment but European Dr. Schaapsteker finds an Eastern old-wife remedy. Snake functions as a great postcolonial symbol in the novel which deserves to be present in the film more, however it only appears (except the cobra snakes of Picture Singh) in seconds as a toy near Saleem’s bed as an allusion to the novel:

In the scene where Amina cries for Nadir Khan while Saleem is in laundry chest, the close-up camera angle moves in towards her face slowly letting the viewer feel the same intensive feelings. Then the camera shifts to the corner of the bath where there is a crack and ants rushing into it. Amina calls Nadir's name at this point. This a few seconds long close-up scene functions in many ways. The crack symbolizes Saleem, who is now asleep in the chest, that he unreliably keeps claiming to have one in his body throughout the novel which is never mentioned in the film. The ants go through the basement, reminding Amina her ex-husband Nadir that she calls her name crying. In the novel, Saleem goes to war with three friends; Ayooba, Farooq and Shaheed who all die. Shaheed dies stepping on a grenade and ants suddenly rush on his body tasting his blood and start to consume him while he cries out from a minaret. It is told as a legendary death in the novel that Saheed becomes a martyr, earning his name as a Muslim, but Buddha nearby, Saleem, goes on living. Briefly ants function as powerful symbolic image contributing to the overall binary oppositions of the novel and referring to multiple identities. In the film we are shown the ants twice with a close-up camera angle, first near the wall crack mentioned above, second in war area:

In the film, the war adventure of Saleem with his amnesia is shortened excluding Ayooba, Farooq, Shaheed and Saleem's adventures as Buddha, however after hospital in a short scene Saleem sits in a plane with a group of soldiers. Saheed sits near him. The following scenes are parachutes flying and the close up to the soldier's arm with ants seen above. My discussion here is, Mehta includes some of the most striking images, such as perforated sheet, spittoon and mirrors, used as mise scène that are connected to the postcolonial, historical and overall meaning of the film. With her visual storyteller skills she randomly scatters the mise en scène allusions such as the toy snake, the painting, and the ants into the timeline of the film and sometimes adds mise en scène elements that are never mentioned in the novel. Rushdie combines various writing techniques to create a whole and Mehta does the same establishing the whole out of visual pieces she brings together. Thus, rather than discussing if the director puts all symbolic postcolonial images or not to be able to measure fidelity, it is better to see how she transcodes some of these literary symbols into mise en scène elements and foster the postcolonial meaning. It is clear that Mehta cannot keep showing these strong literary symbols as Rushdie does in the novel, but she still drives them forward crowning with camerawork and use of light.

4.1.2. History

History is a postcolonial concept in Rushdie's novel and explained in detail in the previous chapter. In the novel, family history of Saleem, dating back to 60 years before follows the national history of India. Both histories simultaneously work together as Hutcheon states, Saleem's story becomes history, thus his fragmented story constitutes the fragmented history of Indian nation. In the postcolonial context the plural histories are mutually combined and they create a whole while Rushdie expects the reader to "swallow" the whole. Also being a "historiographic metafiction" Saleem's story goes in parallel with national history "leaking into each other".

In the novel before Saleem was born, there are some parallel historical events coinciding with Aadam's life. For instance, due to her headache, Aadam can see Naseem's face for the first time through the hole in the perforated sheet on the day World War I ends. After marriage while the Aziz family are in Agra, Aadam escapes by a hair's-breadth from the Amritsar Massacre with a violent sneeze thanks to his enormous nose. Naseem who stops talking for a while decides to speak again when the atomic bomb falls in Japan. None of these events are referred to even as allusions in the scenes before the birth of Saleem, except the beginning of the film alluding to the Independence Day. The only historical fact in Aadam's story in the beginning of the film could be indirect references to Muslim-Hindu conflict that led to partition. Mian Abdullah's assassination and Zulfikar's visits to Aadam's house to find Nadir are the only indirect references to the political and historical turmoil of the colonial India.

In the film, in the Narlikar hospital while Amina and Vanita are in labour in adjacent rooms, Mary is visited by her revolutionary lover Joseph. In their farewell conversation, the fireworks are seen through the window referring to the Independence Day celebrations. With a parallel cut, the scene shifts into a real time video of Jawaharlal Nehru, the first prime minister of India giving the Independence Day speech:

> Long years ago we made a tryst with destiny, and now the time comes when we shall redeem our pledge, not wholly or in full measure, but very substantially. At the stroke of the midnight hour, when the world sleeps, India will awake to life and freedom. A moment comes, which comes but rarely in history, when we step out from the old to the new, when an age ends, and when the soul of a nation, long suppressed, finds utterance. (35min)

The black and white real time video is the first direct link to the national history in the film and is followed by quick parallel cuts while the speech is heard in the background. The scene is parallel cut with fireworks, another parallel cut to crowds in streets with a wide-angle camera and one more cut to people dancing in the street with a medium shot, which is a continuous form of the first dancing scene of the film. Another cut and continue appear with Nehru and when he finishes his speech, the scene shifts with a close-up to the hand of Amina grabbing the bed, the shot followed by another close up to her face suffering in labor. Narrator's voice shifts the scene with a close up to Vanita in labour and narrator finishes his sentence with a close-up shot to Amina again. As soon as the sentence finishes, a baby cry is heard: "At the precise instant of India's arrival at independence. On the stroke of midnight, as a matter of fact, I tumbled forth into the world" (35min). The last scene of these quick multiple parallel-cut shots is a slow approaching close-up to Vanita's face who is dead now:

The detailed description of a fifty-second scene above brings four stories together: Mary and Joseph's story, Independence Day, Saleem's story and Shiva's story. Intermingling stories brought together with India's national history is achieved here in terms of cinematographic narrative harmonizing with Rushdie's literary style. After the babies are born, with a medium shot scene, Mary switches the babies with narrator's voice in the background: "Two babies in her hands. Two lives in her power. She did it for Joe; her own private, revolutionary act" (37min). With a continuity editing, the scene shifts into a medium shot of the two babies lying side by side, functioning as another visual reference to dualities in the novel, and referring to the unreliable stories and hybrid identities:

In the novel, after Saleem was born, the family goes to Uncle Hanif's first film which coincides with Mahatma Gandhi's assassination (Saleem states a mistake remembering the date of assassination wrong which emphasizes the unreliability of history). Brass Monkey, Saleem's sister starts a habit of burning the neighbours' shoes which coincides with the Suez Channel Crisis in 1956. Egyptian President Gamal Abdel Nasser nationalized the channel which resulted with massive political fallout and an economic crisis in Britain. Brass Monkey was fighting back the colonizers allegorically. Ahmed has a heart attack at the stake of the Chinese war. None of the historical events above which coincide with Saleem's life are alluded to or presented in the film. Apart from the successful reflection of parallel histories in the fifty seconds of the birth scene, we can see three more historical parallelism in the film. The most important is the one when Saleem helps the preparation for the 1958 coup in Pakistan. He is even taken to the operation in the president's house. He participates in changing a political history:

On the day of India's first nuclear bomb attempt Parvati calls Shiva to the Ghetto with a spell. The scene starts with a nuclear explosion and then shifts into Shiva coming with a motorbike while there is smoke of the explosion behind him. The last coincidental event is the day Adam was born when Indira Gandhi announces the start of Emergency. The distressing mood of Emergency, as told in the novel, is reflected successfully with the use of colour in the film. Parvati and Saleem get married and their positive mood smiling to each other is reflected through warm colours. With a cross-cut the scene shifts into medium shot of a TV with a black and white broadcast where Indira Gandhi announces the Emergency. The colourful and warm mood of

Saleem and Parvati, now turns into sadness seen with a medium shot of their faces. At this point the labor of Parvati starts.

It would be impossible to merge all the national historical events of the novel into the film considering the film duration limitation, but the adaptation succeeds in displaying some of them in parallel ways. The family history is the central theme of the film that adaptation exhibits 60 years of Saleem's family history in 140 minutes while Rushdie does that in approximately 210.000 words. The story revolves around the individual and family history of Saleem in the novel and although there are obligatory droppings in the plot, the film accounts Saleem's 60 year of family history in a chronological way. The problem with history in the adaptation is that Saleem tells his story to Padma in a non-linear narration and struggles a lot to convince her about the reliability of his story, also leaving the reader ambivalent between believing or not. The film adaptation accounts the individual and family history in a chronological, linear and realistic way creating no doubt in understanding the story line. Considering fidelity in depiction of history, Mehta and Rushdie may seem to fail as they exclude Padma and several simultaneous national events in the film script, however utilizing a collage (real time video of Nehru), editing techniques (parallel and continuity cuts), camera work and use of light, the director achieves blending histories of Saleem and India.

4.1.3. Characters and Identities

The representations of characters and identities are multilayered in Rushdie's fiction referring to their hybridity and ambivalence. The first character who appears in the film is Aadam, Saleem's grandfather. The story begins with Dr. Aziz's visits to examine Naseem and the scenes lead us to the wedding day of Aadam and Naseem. Being in-between Indian and English cultures has been a common concept within postcolonial theory that such a conflict creates a new in-between hybrid identity. Aadam and Saleem reflect the ambivalence and cultural hybridity throughout the novel. In the wedding day scene, Adam is in traditional Indian groom clothes, but with Ghani he discusses about Naseem's veil that he does not want his wife to wear veil which signifies traditionalism and conservatism. The contrast with Adam's traditional outfit and his modern mind is clearly presented highlighting the ambivalence he has been feeling emotionally and picturing his cultural hybridity. The conflict within

Adam is not the only conflict throughout the novel that Adam and Naseem also contrast representing Old India and New India and in the film, it is best presented in the scene showing the first night of the bride and groom. While Adam is passionate and demanding but still complicated with ambivalence, Naseem is strict and conservative with no passion. She compares herself with the European girls and criticizes them clearly pointing out her position as a traditional woman.

When Zulfikar comes to the house of Aziz family, looking for a fugitive, the shot starts from a few geese with a low-level camera angle in front of Adam's house and they are disturbed by a car stopping. Aziz family and Sinai family have geese in the novel, too and in the film the animals are displayed a few times with a low-level camera angle possibly alluding to family history. The focus and close-up camera directly go to the military boots of Major Zulfikar. In the novel Zulfikar represents authority and his boots are not mentioned as detail, but the director uses the boots as a practical mise en scène to lay stress on authority at the same time on unity, that years later, when Zulfikar loses war towards India, his first view starts with a low-level close-up to his boots. While camera angle emphasizes authority on the scene described above, the same camera angle and the boots as mise en scène now represent the failure, not the authority anymore.

Film and literature sometimes apply different tools and sometimes common tools but always tell stories with an aim to reach the reader or the audience emotionally or ideologically. Zulfikar interrogates the family for Nadir Han and a sudden mutual romantic interest begins between Emerald and Zulfikar even though it takes time in the novel. Characterization is a prominent element in novels that Rushdie describes his characters with layers putting them in various actions to create multiple perspectives for the readers to understand them. Mehta uses his cinematic skills to deepen the characters. Zulfikar and Emerald are two ambitious and arrogant characters compared to mild Aadam, Saleem or Mumtaz. When Zulfikar and Emerald meet for the first time, they are easily separated from the other people in the house via low angle shot (it should not be mistaken with the low-level camera) chosen by the director. The low angle of the camera champions them as powerful and ambitious figures and emphasizes the personality differences with the others:

Saleem is the key character and identity in the novel that he sees himself as a living representation of India's past and represents contemporary India. Saleem asserts that when his body disintegrates, he will free all of India by shattering into 630 million pieces. Rushdie transforms a symbolic metaphor—Saleem as modern India—into a concrete one with the idea that each "anonymous" Indian citizen has a physical representation in Saleem's body. Saleem's physical breakdown also mirrors the novel's disjointed literary structure as it jumps around in time.

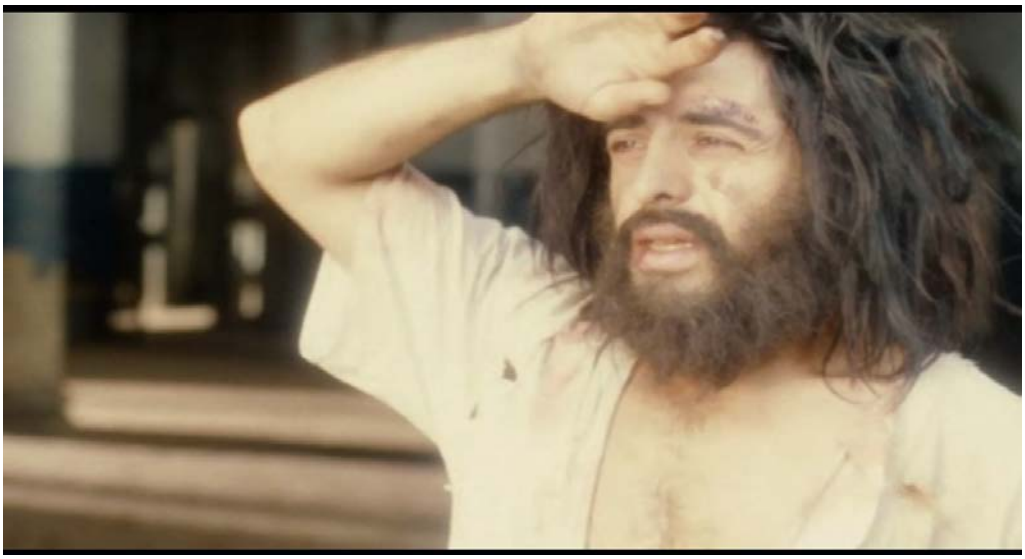
The characters are mostly represented through the camerawork and light used but the costumes, their mimics, the setting they are in, their relationship with the other characters all contribute to the "whole" image of a character. In literature psychological, social, physical and moral representations of the characters are portrayed in a lot of pages with less limitations but in the films the director encounters obstacles such as a two-hour moderate film duration. Saleem is a complex character combining 630 million pieces of dust, his family, past, present and future and all the multiple identities of India. In the film, while following his mother secretly in her meeting with Qasim, near the café, there is a picture in the wall. In fact, it is the film poster of *Mother India* (1957). With a medium shot the director cuts "Mother" and frames Saleem and India side by side to create a strong image referring to the Saleem's symbolic representation even though the scene takes a few seconds. *Mother India* (1957) a symbolic film alluded to a few times in the novel, was made as a reaction to Kathrine Mayo's same titled polemical novel which vilifies Indian culture. Postcolonial authors of the empire "write back" (Ashcroft, Griffiths, Tiffin, 1989) to describe their experience of colonialism and the Indian directors "shoot back" to show the postcolonial condition from their visual perspectives. Mehta framing a film poster with Saleem only in seconds, symbolically both highlights Saleem's connection to India and follows a postcolonial cinematic heritage.

Salem and Shiva are the "knees and nose", two most powerful boys born at the stroke of midnight on Independence Day. In the novel they do not fight or face off, however in the film, as grown-ups a struggle between the two can be seen. The common thing between these two is their reversed destinies both at birth and years later when they are young. When they first encounter as children, Saleem is the rich boy and Shiva poor. The camera angles practically represent the class and power difference that the position of camera is higher than Shiva showing him vulnerable and desperate:

After Shiva gets older, he feels more self-confident and is aware of his power. He represents the Hindu God of destruction, Shiva. After Saleem has been in Pakistan for a while, he can't bring the children to the conference telepathically. When they finally meet, Salem realizes that the children want war but he himself does not want it so their views clash and the children start to leave him lonely. In one of these conference days, Shiva attacks him:

The position of the camera clearly shows who is powerful and who is desperate. The yellow warm light colour on contrasts with Saleem's vulnerability but this time fits well into the self-confidence of Shiva reflected through his half smile, his mimic. The poor boy turns into a determined boy here in the scene, and he becomes a war hero afterwards while Saleem loses all his privileges synchronously. Mehta also tells her visual story with layers, as told in mise en scène part that she combines camera

angle, light, costumes and timing trying to be loyal to the book not just as plot but also as style and meaning. Saleem and Shiva pair is displayed parallel, juxtaposed a few times in the film but the most noteworthy one is at the end. Emergency ends and Saleem sees the sun from his cell's windows. He goes outside and raises his hand towards the sun to protect his eyes. With a parallel cut, referring to "meanwhile" situation, we see Shiva on his motorbike, and he is also disturbed with the same sun and raises his hand:



As an editing tool the parallel cut here ties destinies of Saleem and Shiva last time in the film (They were shown as two side by side babies with a close-up camera angle first). Ironically, the sun brings hope and a new life to Saleem but death to Shiva since he crashes to a lorry as seen from the reflection of his glasses. In the novel Saleem first says Shiva got poisoned and died, but then confesses that he lied about him. As readers, we do not know what happens to Shiva then. Just like Saleem's

uncertain doom at the end, Shiva's end stays uncertain. Shiva's being hit by a lorry is an addition of script which can be credited as an act of spoiling fidelity, however linking the two men with close up camera on faces, same light colour and a parallel cut in fact is an act of loyalty to the text in terms of style and meaning. Mehta transcodes Rushdie's tools into hers and achieves reflecting the plurality of Saleem and his parallel destiny with Shiva as well as the destiny of the nation. For the viewers who only watch the film according to fidelity, such an end for Shiva may be disappointing but for the ones that are aware of the codes of visual storytelling, cinema, such an end can be interpreted as an artistic and aesthetic touch.

Indira Gandhi is also a prominent figure in the novel that since the beginning of the novel she is mentioned as Widow. Even when Saleem is ten years old, she is in dreams. The first appearance of Indira Gandhi in the film is also through a dream. At night, Adam is born, the next day Emergency is announced, Saleem wakes up with a nightmare where he sees Indira Gandhi:

In the dream, the close-up camera focuses on her face which reflects her self-confidence. The low-level camera position refers to her powerful side but in terms of colour light, while the background is warm, low key cold light on her represents the negative implications. In the following scenes of the film, Gandhi appear one more time listening advice from an astrologer about the sterilization of the midnight's children. The astrologer finishes his words with the famous phrase: "Indira is India,

India is Indira". Rushdie criticizes Indira Gandhi in *Midnight's Children* reflecting her negatively for her demolishing democracy with Emergency and he was sued by her due to "defamation". The film too mirrors her as a controversial figure.

The motion picture adaptation of *Midnight's Children* excludes so many "worth to represent" characters. Saleem's uncle Hanif and his wife Pia are in film industry in the novel and Saleem lives with them for a while after family learns the fact that he is not the child of Sinai family. In the film Rushdie and Mehta with a plot/script twist sends Saleem to Pakistan to live with Emerald, not with Hanif and Pia. As Hanif is a director and Pia an actress, it would be symbolically meaningful to include the couple in the adaptation, but they are dropped.

Farooq, Shaheed, and Ayooba the soldiers accompanying Saleem in war, the American Evie Lilith Burns Saleem's first love and neighbour, Mustapha, Saleem's uncle of whom he lives with for a while, Ramram Seth the fortune teller, Sony Ibrahim Saleem's best friend, the neighbours of Sinai family Homi Catrack, Commander Sabarmati and his wife Lila who become the subject of deception and tragedy, are among the central characters of the novel being the pieces of Saleem's plural identities but they are all excluded in the film.

Identity is a plenary concept in Rushdie's fiction, and he narrates about the individual, multiple, plural, national and postcolonial identities successfully in his novel combining them all in Saleem, as also clarified in the second chapter in the study. Rushdie can "concretize" the abstract notion of identity so well referring to its grotesque and ambivalent statue in his novel going deep in characterization, however the film adaptation fails representing all the national and postcolonial identities, it projects postcolonial influences though, and despite the fact that Saleem is the central figure in the film, his individual identity as a reflection of plural identities, vice versa, is not echoed well. The film achieves accounting Saleem's single identity, family identity and his parallel identity with Shiva, not very deep though. It is also successful representing the characters through the cinematography used, yet excluding the characters listed above, the plurality of identity is not presented effectively, like postcolonial symbols or history projected. Mehta, via her unique visual storytelling skills, portrays the identity of the nation through colourful and rich representation of Indian culture. Since identity is an abstract phenomenon, literary language, namely the

power of rhetoric is able to assimilate it into meaning. The nature of film forces itself to be more concrete and may fail to embody such notions.

4.1.4. Magic Realism

Magic realism is a literary genre and style that incorporates the magical events in a realistic setting. The outstanding features are specifically pointed out to combine reality and fantasy. Fredrich Jameson describes it as

> "authentic Latin American realization of what in the more reified European context took the form of surrealism: his emphasis would seem to have been on a certain poetic transfiguration of the object world itself-not so much a fantastic narrative, then, as a metamorphosis in perception and in things perceived" (1986:301)

Postcolonial discourse also uses magic realism as a tool to communicate with the past or to create a future free from the power of colonization. *Midnight's Children* bears the characteristics of a magic realist novel: Saleem has a special power of telepathic communication with the other children like himself. Furthermore, the first magic realist feature appears in the film in the beginning when Naseem visits the dreams of her daughters. Through this visit, shot as a scene with soft focus, postcolonial and magic realist representations of the film are reflected as a parallelism with the book. Furthermore, the mystical and spiritual side of Indian culture through the faith of Naseem is displayed effectively. Visually the dreams of the daughters are projected with blurred scenes due to soft focus within a cold colour of light implying non-realistic, fantasy side but Naseem seeing them not as a dream in sleep but with open eyes underscores magic realism in film:

Mumtaz's (Amina) dream also foreshadows the birth of cucumber nosed Saleem and such a foreshadowing in the film supports the overall unity. One of the excluded characters who could be credited as magical is Shri Ramram. Lifafa Das is dropped as a character in the film as well as his cousin, Shri Ramram (The dugdugee drum shown as a mise en scène element in the beginning of the film might be an allusion to Lifafa Das to remind him indirectly, but it might also be used only to picture traditional Indian culture). One day pregnant Amina saves him from the hatred of the people and to pay back, Lifafa Das wants to take Amina to his cousin Shri Ram Ram, a fortune seer. When they arrive there, he is "sitting cross-legged, six inches above the ground". He utters a very poetic at the same prophetic speech about Amina's future child:

> A son, Sahiba, who will never be older than his motherland-neither older nor younger.' And now, real fear amongst snake-charmer mongoose-dancer bone-setter and peepshow-wallah, because they have never heard Ramram like this, as he continues, singsong, high-pitched: 'There will be two heads-but you shall see only one-there will be knees and a nose, a nose and knees.' Nose and knees and knees and nose… listen carefully, Padma; the fellow got nothing wrong! 'Newspaper praises him, two mothers raise him! Bicyclists love him-but, crowds will shove him! Sisters will weep; cobra will creep. Washing will hidehim-voices will guide him! Friends mutilate him-blood will betray him. Spittoons will brain him-doctors will drain him-jungle will claim him-wizards reclaim him! Soldiers will try him-tyrants will fry him. He will have sons without having sons! He will be old before he is old! And he will die… before he is dead (Rushdie, 2006:114).

The film lacks such a significant scene associated with magic realism and Saleem's destiny is summarized in an effective way by Ramram's prophecy above. However, Mumtaz (Amina) with the baby in the dream is possibly an allusion to the mentioned prophecy above. In the novel, Naseem in the visit to Mumtaz's dream, sees her flirting with Nadir Khan, not holding a baby, thus Rushdie and Mehta with such detail twists establish allusions to the excluded stories in the novel, just as allusions to ants and snakes mentioned in mise en scène and symbols part. Even though the experience with Ramram is dropped and Amina's dream is clearly changed in the film, which could be considered as a betrayal to fidelity of plot, allusions and creative cinematography skills allow magic realism to be a common tool with the novel forming a fidelity in style.

Saleem's telepathic skill and the midnight's children conference is the central magical aspect of the novel and the film, and the conference is displayed a few times in the film in the same way, with a soft focus and blur. Moreover, when Saleem starts the conference, the colour of the light also desaturates possibly referring to a change in dimension or reality:

The difference with magic realism in the adaptation is, although through cinematic skills those scenes are presented in a different way, they don't seem extraordinary as in the novel. The preference by the director could be only associating them with magic in the film. In the novel, Padma accidentally poisons Saleem, and he starts to talk about the midnight's children, unsure about its reality thinking he might be hallucinating. In the novel magic realism refers to the unreliable narrator, traditional Indian culture (the children with their names symbolize the mythological past of India) and an attempt to create alternative reality in a postcolonial backdrop. Indira Gandhi, Saleem believes, wants to sterilize the country from the midnight's children. Ironically, the children who represent the non-reality, become the reminders of Emergency in India, the harsh reality. While the novel rests upon these grotesque ideas, the film seems sharper and more decisive even while presenting magic realism. Deepa Mehta transcodes the literary style magic realism into a magical state in her film, but the film is less extraordinary considering the depiction of the magical aspects and the fidelity of adaptation in terms of magic realism.

4.1.5. Use of Light, Editing and Sound

The use of light in film making has a long past going back to camera obscura, and with development of technology better cameras are invented for effective use of light first in photography and then in film industry. At first, light was used as an essential part of technique but later the artistic effect of the light especially on emotions started to appear in films. In the cellar where Nadir Han hides, the director of photography in the film uses a dramatic light, low key namely, but a moderate, mild light especially on the faces to foster emotions between Mumtaz and Nadir Han. The eye level close up shot is in unity with the gestures reflecting the intensive feelings. At the same time, in the narration Saleem comments on the situation with words: “Sometimes emotions are stirred into food... and become what you feel. And sometimes, people leak into each other; like flavours when you cook” (13 min). In the film, the figures of speech employed in narration are combined with the close-up camera angle, use of light and slight music in the background to accentuate the positive feeling and the mood in the story:

When Nadir Khan escapes from the basement, Mumtaz finds the divorce note in the same spot of the scene above. This time the mild low key turns into a very harsh low key, making the setting highly dark and little light is reflected on the desperate face of Mumtaz and the spittoon. Light does not only serve as a technical tool but also it represents the changing feelings. Years later, in Bombay Mumtaz becomes Amina and Nadir becomes Qasim. They meet secretly in Pioneer Café and catch up. The

impassioned feelings of them are reflected through a high key light intentionally used by the director while they are exchanging indirect kisses. Rushdie also describes this scene through a cinematographic narration in the novel focusing on the hands:

Apart from the amount of the light as high-key and low-key, the colour of the light, the temperature is also used as a determiner throughout the film and referred to in a lot of scenes in my analysis. While the warm and cold colours can be used distinctively in different scenes, sometimes both could be used in the same shot to highlight a contrast between ideas and feelings.

After learning Saleem is not his son, Ahmed feels and behaves quite distant from Saleem. The scene above, using both warm colour light inside with Ahmed and cold bluish colour with Saleem and Mary outside reflect the distance and contrast between them. Mehta utilizes the light as a code of her visual language successfully throughout the adaptation to reverberate feelings and foster meanings and implications.

There are limitations both for novels and film adaptations that in a novel the author can shift from one narration to another easily by changing the character or time or even the language style but in a film the director chooses different styles. The shifts of time and scenes differ exceptionally in both disciplines. For instance, while Aadam's 30 years of history until marriage is told in 42 pages in the novel, it takes only 7,5 minutes in the film dropping several details from the plot of the novel, however this short time in the film still covers the chronology of events and portrays the colonial India successfully thanks to mise en scène, camera work, lighting and editing preferred by director. Since the film does not have curtains as in theatres or since dissolving the scene very often might distract the audience, the directors mostly employ images or very short scenes projected to shift from one scene to another using editing skills such as cross cutting or parallel editing. After Adam and Naseem get married, the scene shifts to pigeons flying, shot with a dolly camera following the flight of the birds, and Aadam appear on a rooftop with a long shot, examining an old man and he has a beard. Moreover, birds make the Aziz family fly from Kashmir to Agra. His beard on his face appears when the setting is given in the subtitle of the screen: Agra, 1942. The film uses some mise en scène details to highlight Aadam's mimicry and ambivalence which does not take place in the novel. He speaks Hindi with the old man but his European beard, his shirt and tie on him appear with Taj Mahal in the background. In the novel such a detail as examining an old man or a beard is not mentioned, but in the novel, he strolls with a bicycle whistling German tunes in Agra. Apparently Mehta decodes Rushdie's postcolonial concepts and transcodes them into cinematography, her unique visual language.

As much as the preliminary efforts to tell the story by displaying details about the plot, using symbols or background views are functional creating an atmosphere and attracting the attention of the audience. In this sense, the birds as a shifting mise en scène might symbolize the freedom seeking Indians, and appearance of Taj Mahal

in the background might also be an effort to strengthen the atmosphere and support the plot. Through the end of the film, birds are also seen in orange warm light, representing positive feelings, just after the announcement of ending Emergency in the film. Birds also have symbolic importance in the novel that according to Saleem, Aadam's father is believed to speak with birds and her sister Jamila does the same until the age of six retaining her great grandfather's heritage. Saleem also believes that Jamila learns singing from birds. As another symbolic figure, Mian Abdullah, known as "Hummingbird" in the novel, is introduced to the spectators after the scene with pigeons making the cut and continuing more meaningful associated with the birds. Deepa Mehta uses the technical elements of film language successfully combining them with the postcolonial imagery and meaning Rushdie created successfully in his novel:

After examining the old man on rooftop where we see a high key lighting to emphasize positive efforts trying to heal the man, Adam returns with his bicycle and while he is on his bike, horse carts are seen in the background. In literature, repetition of images is a remarkable style to foster the meaning and convey messages. In the film, using cinematography such repetitions have the same function as in literature. Aadam's riding the bicycle in narrow streets of Agra is shown with a panning camera movement in a long shot picturing the environment and the same panning movement shifts and continues into the scene to Adam's conversation with Mian Abdullah. Adam

is against the partition of India with Pakistan and the political, and cultural Muslim Hindu conflict is reflected in a more detailed way in the novel. While there is a high key lighting in the previous scene with the old man and the birds, there is not a low key but a darker lighting in the scene with Mian Abdullah. Political, cultural and religious conflicts are also among the issues of postcolonial India reflecting the negative effects of colonialization. While Mehta uses the diseased old man as an addition to the story and dark lighting afterwards, as cinematography, Rushdie, in his novel, resembles the mood and conflict between Muslims and Hindu to an epidemic disease, both foreshadowing Mian Abdullah's death:

> At this point,' the betel-chewers say, 'the Hummingbird's hum became higher. Higher and higher, yara, and the assassins' eyes became wide as their members made tents under their robes. Then -Allah, then! - the knives began to sing and Abdullah sang louder, humming high-high like he'd never hummed before. His body was hard and the long curved blades had trouble killing him; one broke on a rib, but the others quickly became stained with red (Rushdie, 2006:58).

At the end of the scene, in medium shot with a dolly camera moving fast, Mian Abdullah's assassination not only reflects the fast action and horror but also foreshadows the dark future of the colonized India. In the novel the assassination is described with a fast-paced narration that the victim is stabbed indoor at a university visit by six men with knives but he is shot with a gun outdoor near his car shown with a dark lighting in the film. Although the type of the action and the details apparently differ, fast paced narration in the novel and fast-moving dolly camera and dark lighting match so well as different narratives of literature and film creating a common effect. Mian Abdullah's death in the novel also includes extraordinary details that he hums while dying and the pitch of the humming shatters the windows around, causing one of the assassin's eyes to fall down and gather all the dogs of the city there. Moreover, the six assassins with knives surround him creating a crescent shape that symbolizes the Islamic faith. Compared to the non-realistic or magic realist side of the assassination story in the novel, film version of the event looks highly realistic but less detailed. The scene while failing to reflect the magic realist peer in the novel, achieves being the realistic reflection of political and historical facts of India in the period that are serious problems on Muslim-Hindu conflict, partition and eventual violence.

The shifts between the scenes are significant tools for adaptations that in a novel chapters function in the same way dividing the story into subparts and events. After Ahmed and Amina appear in the train, where Ahmed gives a new name, a new identity to Mumtaz (Amina), the scene is parallel cut to a railroad where we see a man, seemingly British, waiting for the train to pass, probably the same train carrying Ahmet and Amina inside. Ahmet who drinks a lot of whisky to make his skin whiter and who mimics the British in speech and dress is presented as an ambivalent character both in the novel and the film. The parallel cut from culturally hybrid and ambivalent character Ahmet giving a new identity to Mumtaz to the scene with British man functions as a symbolic link referring to the influences of colonialism and foreshadows the upcoming house trade. In the scene with the British man, the use of mise en scène , camerawork and lighting reflect a lot of implications within the postcolonial context of the film and the novel.

Mr. Methwold is introduced with a historical background in the novel that there is another Methwold from the East India Company, from the year 1633, probably the great great grandfather of Mr. Methwold. In the novel, the continuing legacy of Methwold representing the colonization of England, that dates back to more than 300 hundred years ago, is given with the same name, however in the film a number of visual details such as the facial expression of the man in white suit and his Western car, the writing on the wall – “Quit India & Go Home”- and the railway between these two are some striking images symbolizing the unrest of the Indians and the colonial pride of the British. All these details are a part of the mise en scène created by the director in the film and while the writer in the novel creates a background of the

character to foster the postcolonial implications, the director, although such a scene does not take place in the novel, creates a visual story to foster the postcolonial condition.

Methwold appears last time watching the sunset near the coast. He utters his last words with iconic but cliché phrase: “The empire on which the sun never sets” (00:33:36) and takes off his hat. In the novel, he farewells his four mansions just in the middle of them watching the sun set but not saying the phrase above. He takes off his wig revealing his secret, but his farewell is presented symbolically in the novel: “Bald, bald; shiny-pated! Revealed: the deception which had tricked an accordionist's wife. Samson-like, William Methwold's power had resided in his hair; but now, bald patch glowing in the dusk, he flings his thatch through the window of his motor-car” (Rushdie, 2006:153). Methwold’s secret “hairpiece” represents the deception of India by England. With the car leaving, India starts a new era but what Methwold leave behind are not only the mansions with British furniture and order inside, in a word a cultural oppression to the inhabitants leading them to mimicry, but also a hybrid identity in Vanita’s womb connected to the national identity. Charles Dance, the actor playing Methwold, over-perform the negative British role in postcolonial India with his great acting. In terms of fidelity, the farewell of Methwold is not presented loyally to the novel, however the farewell is transcoded via camera work, lighting, the phrase and actor’s overall performance as mise en scéne element contributing to the common postcolonial themes of the novel and film.

The sound is also used well in the film adaptation. The types of the sounds we hear in the film are mainly the voiceover narration, people's dialogues and Indian music. Salman Rushdie tells the story in a mild tone of voice. Although there are dramatic and funny events described, he does not sound sad or happy. Most of his narration sounds neutral in mood and tone. He reads quite slowly to make sure he stresses on his sentences. When Saleem discovers his telepathic power, he is quite excited and, Rushdie reflects Saleems feelings with an effusive tone in his speech. The film starts with Rushdie's voice and ends with it again. The novel finishes with an ambivalent and uncertain mood of Saleem however the film ends with a mood of hope displaying celebrations. Rushdie also ends his narration in the film with a positive tone in his speech.

The music used in the film contribute to the cultural representation of India. There are eighteen different Indian songs, played in the film, except the short tunes and melodies played to reflect the mood connected with the feelings of the scenes and the people in them. The authentic Indian songs of the film harmonize with the depiction of colourful and rich Indian culture. Rushdie stands ambivalent in supporting and criticizing his motherland in his book but his extraordinary story along with traditional Indian storytelling techniques embody multiplexed Indian cultural heritage. The adapted film of Rushdie also achieves reflecting the rich authentic Indian culture, especially with the authentic music played in accordance with the cinematography employed throughout the film.

4.1.6. Voiceover Narration and Absence of Padma

Salman Rushdie employs multiple narration techniques in his novel *Midnight's Children* such as oral storytelling, fragmentation and unreliable narration. Saleem tells his story to Padma who works in the pickle factory. The stories are in pieces that he jumps back and forth in time and expects confirmation from Padma as well as making mistakes in his story. All these strategies generate a unique writing style in his narration. As he tells his own story, he chooses first person narration but has an ominous view being able to travel in time and delve into characters' minds and hearts. Such a complex narrative style would not be adapted into film easily that Rushdie and Mehta completely remove Padma, who in fact stands for a frame narrative strengthening the style. To create an alternative, a voiceover narration is implemented

into the film, the spectator being Padma. Rushdie's voiceover narration in the film is composed of the sentences he chooses from his novel.

Mendes and Kuortti comment on the preference of Rushdie and Mehta on the voiceover narration:" Even if Mehta took a secondary role to Rushdie during the promotion of the film, judging from the available material, it might be far-fetched to consider the voiceover as a manifestation of "authorial vanity" (2017:516). Although the voiceover may seem as a "vanity" from outside, it functions well to feel engaged to the film. His narration creates a frame narrative sometimes functioning as connection of time and events and sometimes only as commentaries to the events. Presence of Padma also highlights the unreliable side of the narration. In that sense, excluding Padma could also be an effort to avoid the unreliable side of the story.

4.2. The Buddha of Suburbia

The film adaptation of the novel *The Buddha of Suburbia* was made in 1993 by BBC as a miniseries for television. The screenplay was written with a collaboration of the director Roger Michell and Hanif Kureishi, the author of the novel. Kureishi's first public artistic works were in film industry with the screenplays he wrote. *My Beautiful Laundrette* was filmed in 1985 and nominated for Oscar award in Best Writing, Screenplay Written Directly for the Screen category. He also received awards for Best Screenplay from various cinema associations for that film. His second unique screenplay was *Sammy and Rosie Get Laid* in 1987. His third attempt was both writing and directing the film *London Kills Me* in 1991. He was both lauded and panned for all these productions. In all his films, he portrayed cosmopolitan London in the 1960s and 70s with all its layers from pushers to hustlers, from bisexuals to homosexuals, from poor to rich, from racist to socialist, all kinds of people who were dragged from pillar to post by the multicultural capitalist society and order. After possible disturbances due to the criticism, in 2003 in an interview on his books and films and while describing how he decided to write the novel *The Buddha of Suburbia*, he states:

> I also remember Rushdie saying this really cutting thing to me. 'We take you seriously as a writer, Hanif, he said, 'but you only write screenplays'. I remember being really hurt by this, and provoked by it, and I thought, well, I'll write a novel, and then I'll be a proper writer; that somehow that's what being a proper writer was. Perhaps it is, in the

> sense that what you write then goes to the reader unmediated: there are no actors, directors or anybody else involved (McCabe, 2003:43).

What is understood from his speech is his wish to produce a work lonely, with no interferences. That is how he wrote the novel making it highly personal, naturalistic, and realistic portraying the era and the place he lived in clearly with all the eventual ambiguous feelings. Although Kureishi states that he wanted to write a novel to be a "proper" writer, his early film experiences and love for motion pictures constitute a reflex in him: "I write a book. I redo it. Finish it. Make it good. It will take me two, three years. Either way, it's a big job. Writing *The Buddha of Suburbia*, I knew it as a movie as well as a book" (Kaleta, 1998:115).

4.2.1. Identity

Identity is not a single subject one can constitute for himself but through the responses of the others it can be formed. Karim tries to form one among the Pakistanis and English, actors and actresses, father and mother(s), punks and pop stars, traditions and modernity, old histories, and new histories. Even at the end he is among a crowd of people but still feels uncertain. Among all varieties, Karim accumulates and achieves a career for himself but still stays ambiguous. For Michell and Kureishi, as they also state in an interview, apart from the point of view, it is challenging to concretize abstract notions such as identity.

Haroon and Karim are invited to Eva's house where Haroon will do a performance on Oriental Philosophy. Karim feels English and is interested in the pop culture of his time but ironically, he finds himself in the stereotypes. In Eva's house he goes to the toilet surrounded by "oriental" objects which remind him the fact that he is oriental, but it does not lead to melancholy but a kind of determination. In the novel Karim clearly reflects his ideas and feelings: "I could see my life clearly for the first time: the future and what I wanted to do. I wanted to live always this intensely: mysticism, alcohol, sexual promise, clever people and drugs. I hadn't come upon it all like this before, and now" (Kureishi, 1990:15). In the adaptation a dolly camera with a panning movement shows the oriental objects one by one and then we see the reflection of Karim in the mirror. In the film, the intensive feelings Karim described above cannot be understood clearly, but looking at a mirror is a symbolic act referring

to looking at the self. Mirror could be associated with the reflected self, reflected identity. Karim looks at his own eyes for a while with deep thoughts. In the novel, especially mirror is not mentioned but the director adds it as a symbolic mise en scène element referring to the identity of Karim, blurred by juxtapositions.

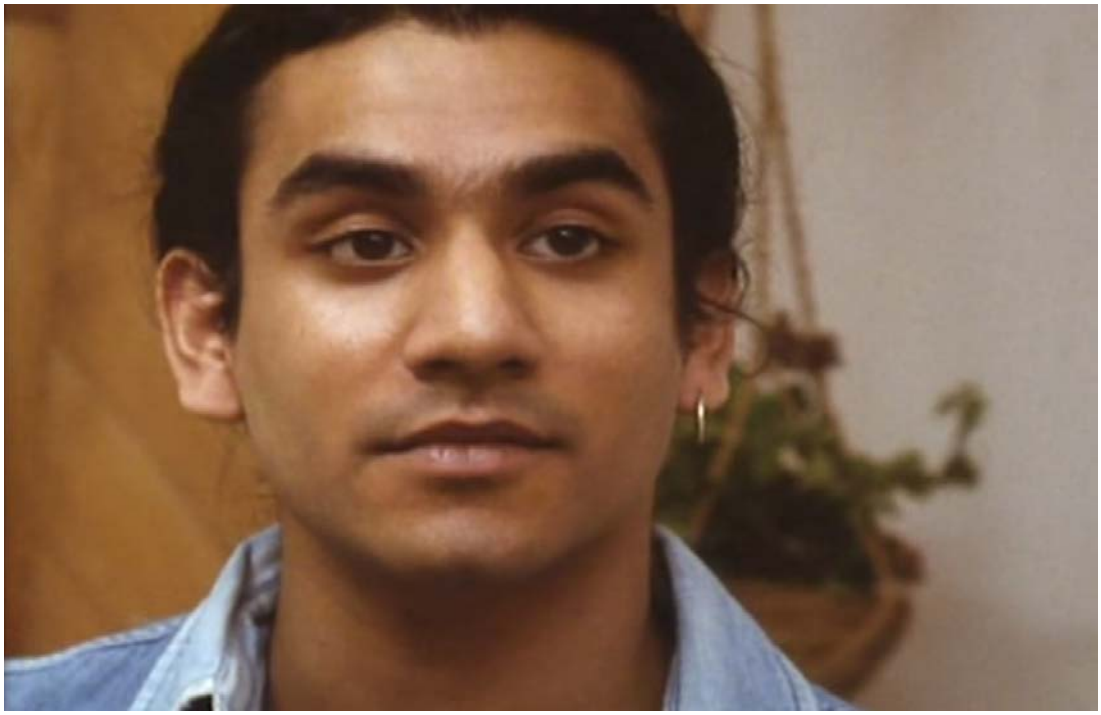
In the film, after the scenes from Eva's house, in a series of parallel cuts we see Karim; first at school, then at home watching his father rehearsing a speech, in the kitchen secretly looking at her mother's painting and, finally in his room, looking through the window. All these shots are made through medium shots framing Karim with his surrounding, and in each shot his worried, uncertain face evidently shows how bored he is. In the short scene at school, a panning camera movement shows other students one by one. Two boys before the sight of Karim are Asians and Karim watches Charlie walking in a charismatic way with a guitar. All the details described above are not mentioned in the novel as details but they are some outcomes scattered in the novel. Director adds these scenes as visual aids to point out Karim's search of identity and the different races who live together in the same suburbs. The ideas and feelings of Karim are given in a detailed and realistic way in the novel, but in the adaptation, especially in the scenes like the mentioned ones above, the monotony of his environment and his mimics are projected through the choice of camera work and mise en scène .

Kureishi's novel portrays Karim's positive change from an uncertain mimicking boy into a determined career seeking man even though he is ambivalent

due to the ethnic origin he has. In the film, Karim's search of identity and ambivalences are mostly reflected through the close-up shots of his face but the director uses different lights as Karim changes. When Karim witnesses the sexual intercourse between his father and Eva, the close up shot on his face is parallel cut to the sex scene and to the face again, repeated a few times. The low-key light reflected on his face along with the mimics referring to his complex feelings are also blended by the director. Michell here amalgamating the camerawork, use of light, editing and the good performance of the actor as mise en scène , pictures the inner ambivalent mood of Karim. While Kureishi reflects the inner state with simple realistic descriptions of events and Karim's emotional interventions by the help of first-person point of view, Michel achieves externalizing the inner world of Karim through effective use of cinematography:

After Karim starts an acting career in London, he visits his mother with flowers. Karim's initially grotesque mood, reflected through dramatic use of low key, is now projected with warm, close up high-key lighted shot on his face during the conversation with his mother. Half of his face is lit via low-key light and symbolically it also refers to the ambivalent mood he is in. While his inner world is in dark side, in despair sometimes, the same inner world is in the light from time to time reflected through Karim's sarcastic mood. From a cinematic perspective, low key light especially on the face of a character tends to demonstrate intensive feelings of the

character as it is also exemplified in the adaptation of *Midnight's Children*. Amina's vulnerability when Qasim left her was best reflected with the same type of light used now on Karim's face:



Throughout the film Karim keeps observing people and witnessing the changes in lives of people: his father leaves his mother to live with Eva; his mother starts a new relationship; Charlie gets lost in drugs and hedonism; Changez looks after Jamila's baby from another man. Karim falls in love with Elanor but later learns that he is manipulated by Pyke. Among all ambivalences around him, he still manages to be successful. The inexperienced young boy develops into a mature person now experiencing new adventures.

Karim's relationship with other characters is a significant determiner in shaping his identity. In the beginning of the novel and the film, he adores Charlie and even gets into a small bisexual adventure with him. The self-confidence of Charlie as a young Briton of 1970s who has the advantage of class and race contrasts with the unconfident Karim, a seventeen-year-old hybrid boy with an Indian origin who has the disadvantage of class and race. Karim is ignored a few times by Charlie and one of these moments is projected in a powerful way by the director:

After their special time in Charlie's attic room, Karim wants to see and talk to him at school, but he is immediately ignored. The eye level medium shot that frames Charlie and Helen in the front and Karim in the back highlights the sharp contrast of the skin colours. The mimics of the characters as mise en scène element also support the contrast displaying the self-confidence and happiness of the British in the forefront, the sadness and worry of the ethnic in the back. Kureishi uses comic irony in his novel several times while telling his story and a similar irony can be read here from the cinematography preferred by the director. Even though Karim seems neglected in the scene, the focus of the camera is on Karim, making him the central identity. The novel unearths an untold story of a suburban boy with an ethnic origin and the film puts the character in the centre via cinematography, both versions achieving the realistic portrayal of post-imperial London. In the following chapters of the book and scenes of the film, the irony about Charlie continues. Karim improves himself gaining self-confidence and self-respect despite his ambivalence, however Charlie consumes and corrupts himself under the influence of drugs and popular culture. Michell also projects the change with these two young boys in an effective way employing his cinematography. Karim starts to live in Eva's house with Eva and his father where Charlie does not live anymore. Charlie comes for a visit after a long time and the position of the camera, chosen in the scene Karim and Charlie chat, fosters the changed relationship between the two:

Karim, framed with a medium shot and seen up from a low-level camera position, folds his arms which represents his self-confidence and distance to Charlie. Charlie still ignores him and the rejection this time turns into pity by Karim, compared to worry and admiration before. Karim's folded arms and clothes as mise en scène also emphasize the development of Karim. In the beginning of the novel and film, Karim, with his manners and clothes mimics Charlie adoring him as an ideal young Briton, yet he does not mimic the colonizer English anymore as reflected via cinematography and seen from the screenshot above.

At the end of the novel, Karim organizes a dinner at a restaurant, in Soho, the expensive and high-class region of London. He invites Jamila and Changez who were out all day working for Labour Party in the election but only Changez comes with his Japanese friend Shinko. Eva, Haroon and Allie are also invited and join the dinner. The novel finishes with an open ending while Karim is in deep thought in the dinner table and after a toast to the announcement of marriage between Eva and Haroon, he utters the last words of the novel:

> After this there were hours of congratulation and drinking and so many people around our table I didn't have to talk much. I could think about the past and what I'd been through as I'd struggled to locate myself and learn what the heart is. Perhaps in the future I would live more deeply. And so I sat in the centre of this old city that I loved, which itself sat at

> the bottom of a tiny island. I was surrounded by people I loved, and I felt happy and miserable at the same time. I thought of what a mess everything had been, but that it wouldn't always be that way (Kureishi, 1990: 284).

Even though Karim's career journey and growth is a story of success, his experiences make him feel both happy and miserable, still ambivalent namely, due to his Indian origin and due to the fast-changing cultural history of London he has experienced. In the film, the last scene starts with a long shot that frames people shouting and celebrating the result of the election in which Margaret Thatcher from Conservative party wins. The scene is parallel cut to the long shot of the round table of Karim and his guests celebrating the marriage announcement. When Karim toasts, the camera with a long shot framing all guests and the restaurant, starts panning slowly around the table. The scene is cross-cut twice with close up shots of a TV screen showing a real time video of Thatcher's celebration. Then the camera angle narrows down to a close up shot on the face of Karim lighted with warm high-key, but the camera still continues panning slowly, probably referring to the m. His mimics shift from slight smiles to sad forms which is seen clearly thanks to the zoom in close up shot on the face. In this very last scene, the theme song David Bowie made, *The Buddha of Suburbia* (1993) is played simultaneously. The last scene smoothly blends each dynamic element of cinematography; camera work, use of light, mise en scène and sound, and it reflects the melancholy Karim feels. The people around Karim accompanying his story with their stories, the restaurant in Soho representing the class differences and Thatcher on TV referring to the cultural and political history of England meet altogether in the last scene as representations that shape Karim's plural and grotesque identity. The director successfully concretizes these representations in both dynamic and smooth ways referring to the themes the novel portrays. Throughout the film, the director mostly uses close-up and medium shot angles revolving around Karim. As viewers we cannot go deep in his thoughts mainly but by the help of the events he witnesses, Karim shown as the central character in most frames, we as spectators witness the events from his perspective and understand his emotions. Although he seems complex outside, his grotesque mood and manners are revealed through the visual codes of cinema.

4.2.2. Race

Class and race are such juxtaposed issues in Kureishi's novel that they are pictured as a backdrop of Karim's identity search and as a realistic portrayal of post-imperial London. Ethnic people who live in the suburbs suffer from discrimination and prejudices especially after politician Enoch's targeting views on immigrants in 1960s. In the novel and the film, the first racial harassment Karim is exposed to comes from Helen's racist father. His hatred towards the immigrants can easily be seen with a close-up camera on his facial expressions. Also, the level of the camera is lower than eye level highlighting the superiority he feels, and Karim, seen through a higher-level camera, turns into a victim of British racial hatred:

Helen's father's words are the same both in the novel and the film: "We don't like it,' Hairy Back said. 'However many niggers there are, we don't like it. We're with Enoch. If you put one of your black 'ands near my daughter I'll smash it with a 'ammer! With a 'ammer!" (Kureishi, 1990:40). The experience makes Karim very angry as it reminds him of his Indian origin and the consequences it brings. Although Karim does not describe the event in a critical, postcolonial way in the novel, the film, through the camerawork employed and through mise en scène, as a "dislocated" setting for Karim, offers a visual context for the post-imperial London.

After the disappointing visit to Helen's house, Karim arrives at Ted and Aunt Jean's house where she wants the shoes off before entering. The arrogance and prejudiced attitude of Aunt Jean is reflected via the appearance in the doorway. The

low-level medium shot frames her “superior” pride along with the whiskey in hand and aristocratic house in the background. The scene follows with a continuity cut to a very low-level camera angle, a foot level, which reinforces the postcolonial perceptions one more time that proud colonizer humiliates the colonized, they are now living together in the same country, and they are even relatives in Karim’s case though:

In the novel, Aunt Jean’s welcoming Karim is not pictured in that way however her humiliating attitudes towards the lower classes and immigrants are mentioned a few times. For instance, Jean and her husband Ted call Haroon, Karim’s father, as Harry which could be considered as the rejection of Indian identity and imposing an English one. The director utilizes his visual storytelling techniques successfully to emphasize the postcolonial concepts of the novel.

The second situation Karim is exposed to racial discrimination is when he takes the role of Mowgli in the production Jungle Book. Shadwell is an arrogant, stereotypical British who loves abusing people, especially the ethnic ones. His racist views are not earned but natural which means he is too insensitive and has no awareness about the ethnic people. He forces Karim to wear a dark make up, Karim’s skin is dark though. Shadwell also wants Karim to have an Indian accent while acting. The situation is ironic Karim has to “act” to be an Indian with an Indian origin. In the screenshot below, while he is being made darker, Karim’s feelings can be detected through his mimics. Gestures are also a part of mise en scène being among the visual tools demonstrating meanings or messages:

In fact, Saleem participates almost all events in the novel, most of the time as an observer. In the film it is not easy to understand his deep thoughts unless he expresses them. In the scene above, Karim's sadness and reluctance can be detected easily as he is exposed to an insensitivity and discrimination due to the prejudices. Saleem's dark skin contrasts with the woman helping him and the man in the painting shown in the background above. The medium shot chosen fits well to the scene for showing the character with the surrounding that viewer does not focus on his face and feelings only but also to the surrounding. The camera tilts slowly up from feet to the upper side of the body, reflected through a mirror, and refers to his ambivalent identity. The cinematography forms a dramatic effect unifying with the negative mood of Karim. The white wraparound costume, an intentional mise en scène preference by the director, also highlights darkness of his skin and the satirical aspect of the novel on stereotypes of races.

It is not only Karim who is exposed to racist acts. Anwar's grocery is attacked by the extremist white people that Anwar gets mad and starts to stroll around the shop talking to himself and threatening these "white boys." Karim learns all the news from Jamila. In fact, even if Karim is in London now for a better career, his past does not leave him alone:

The situation and the mood are reflected with a cinematography so successfully that Anwar gets mad, Jeeta feels desperate and Jamila angry. A high-level camera captures three victims in one frame which depicts the vulnerability they feel. Combining three characters in one scene also means a unification but unfortunately on negative grounds here since it pictures a realistic victimization of immigrants of the period. Kureishi himself also suffers from being a dark-skinned man. In 1960s and 1970s, even among the immigrants, there were class and privilege differences that led Kureishi and his family to new ambivalences: “And to me, also, when I was growing up, the stories of immigration were very interesting. My father's experience of coming to England during the war and being a Paki or an Indian; the differences between being a Paki and being an Indian. 'Indian' was a rather aristocratic term - there were Indians in Billy Bunter, I remember - whereas when you were called a Paki, you were really scum (Maccabe, 2003: 44).

Despite his concerns, Karim becomes very successful with his Mowgli role and steps up to another theatre group managed by Pyke. In one of the rehearsals, Karim acts as his uncle Anwar parodying his hunger strike to convince his daughter to marry. Tracy rejects to see the role thinking that it is a disrespect to the ethnic communities. Karim feels English and he has the reflex of an English, thus mirroring a relative is innocent for him. The scene where Tracy and Karim quarrel shows the contrasts well. The high-level wide camera angle shows all the people in one frame intentionally as they all remain silent while the two ethnic people cannot agree on an idea. Karim in his personal story does not evaluate each subject with serious conduct except the passion for acting. This passive situation creates an ambiguity in Karim’s feelings:

Changez is a passionate character establishing an identity in the novel. He is a man of Pakistani wearing a kaftan but keen on reading like Europeans. He is not interested in grocery work so finally he has problem with Anwar. He blames some immigrants for disrespecting the British culture, not feeling immigrant but ironically this does not save him from being attacked and injured by fascists. Jamila keeps inviting Karim to the marches against the fascist, but he never participates, and he stays passive to the situation. While Jamila becomes the constant and conscious fighter for her own race, Karim stays distant as he only focuses on his career.

In Kureishi's fiction, race and class juxtaposition is not only pictured negatively with the racist attacks or prejudices but also with comic irony in the novel.

The film also reflects the ironic conditions perfectly. Karim and Haroon go to the house of Eva's friends for the second session of spiritual illumination by the Buddha, his father. Karim mocks the situation in the novel:

> God told me that the house was owned by Carl and Marianne, friends of Eva, who'd recently been trekking in India. This was immediately obvious from the sandalwood Buddhas, brass ashtrays and striped plaster elephants which decorated every available space. And by the fact that Carl and Marianne stood barefoot at the door as we entered, the palms of their hands together in prayer and their heads bowed as if they were temple servants and not partners in the local TV rental firm of Rumbold & Toedrip (Kureishi, 1990:30).

Absurdity starts when Haroon wears a car coat over pyjama like traditional clothes which Karim cynically describes his father as a "midget toreador". The typically civil servant looking Haroon with a suit, briefcase and an umbrella now seems like a fake Indian buddha, which is an ironic situation since he tries to create a so-called Indian image from India. The comic irony goes on with Carl and Marianne who are highly influenced by "exotic" oriental philosophy of India. The scene of the visit to the house starts with a medium shot of Haroon while he is taking off the car coat over his "kaftan", the traditional dress and followed by a parallel cut with the scene above: two English people standing with kaftans. Karim whispers to his father's ear with a smile: "They do more Indian than you do" (22 min, Episode 1). The sarcastic commentary of Karim about their appearance and jobs is now substituted with a sarcastic speech to ear in the film and functional use of mise en scène ; costumes of

the couple and the “oriental” statue hung on the wall behind. The high key light used on the couple explicitly contrasts with the low key on the statue, just as the contrasts of cultures and situations told in the novel. Karim’s commentary to his father’s ear, in fact, does not take place in the novel but the cinematography preferred fosters the irony and absurd consequences of multiculturalism in London. Michell transcodes the literary irony into a visual irony with his skills on the language of film.

The hybridity of culture is also projected skilfully in the film when Changez, another ironic character in the novel, arrives at Anwar’s house from Pakistan; a feast is prepared for him. Karim describes the feast in the novel: “Upstairs in the flat, Jeeta and Jamila had prepared a steaming, delicious feast of keema and aloo and all, and rice, chapatis and nan. There was Tizer and cream soda and beer and lassi to drink, all of it laid out on white tablecloths with tiny paper napkins for all of us. (Kureishi, 1990:80). The scene starts with a close up shot of the table which comprises “keema”, “aloo”, “chapatis”, -traditional Pakistani food- along with Tizer, soda -typical English drinks- and napkins. The camera now zooms out slowly from the table and turns into a medium shot framing happy Changez and Anwar but sad Jamila, then with more zoom out to a long shot showing Helen, Jeeta and Karim with the others in a traditionally decorated room. Helen comments: “yum-yum, all looks very exotic” (3 min, Episode 2):

The mise en scène ; food from two cultures, the traditional room, the Pakistani costumes and British clothes, portray the hybridity of cultures with an English girl

present in the room. The first close-up camera shot on the table emphasizes the symbolic representation of food and Helen's finding them "exotic", which is not a commentary in the novel, refer to the post-imperial multicultural condition of England. Kureishi's realistic depiction of race and culture with an ambivalent standpoint, neither criticizing nor boasting, but portraying as a cultural and historical background of Karim's story is achieved in the same by the director Roger Michell, by dint of his skills on cinematography that the film, too does not approach the race issue from a critical perspective but from an objective one.

4.2.3. Pop Culture and Music

London becomes the home of enthusiastic young people who would like a change as they reject the traditional values and classical political attitudes. In search of identity and place, they experiment new things to express themselves, such as drugs, punk and music influenced by the Beat Generation of US. Karim as a young boy feeling English witnesses the cultural change around him and tries to mimic them at first but realizes the vanity of this ideal turning it into a career in theatre. Pop culture and music he adores become significant milestones in shaping his identity and the novel traces the influences of them on the cultural history of England. Kureishi alludes to the popular culture and music with brand names, albums, bands, magazines and clubs, mostly in first person narrative interventions of Karim while he is describing events. The director projects some of them fostering by effective use of cinematography.

After the visit to the house of Carl and Marianne, the next day, Karim goes to her aunt Jean's house with a bike. With a close up tilting shot we first see Karim's feet, his knees and finally his head while he is riding his bike. Then the scene changes into the surrounding, a panning medium shot giving the sense of being on a bike. The camera becomes Karim's eyes and peoples' different activities, their routines are shown. In the novel the same routines are told in detail: "I rode slowly and watched the men hoovering, hosepiping, washing, polishing, shining, scraping, repainting, discussing and admiring their cars. It was a lovely day but their routine never changed." David Bowie's song *Time* plays in the film while we are watching the people in routines. Kureishi's repetition of -ing-s create a rhythm in language and a

moving camera with a different view in each second also creates a visual rhythm in the film. The song *Time* and the routines of the people also form a unity of meaning. John Storey argues that "Subcultural use of music is perhaps music consumption at its most active. The consumption of music is one of the means through which a subculture forges its identity and culturally reproduces itself by marking its distinction and difference from other members of society" (2003:119). The neighbourhood clearly displays the traces of a class-based society but Karim is not interested in their monotonous lifestyle even though those people are from upper class. Karim's distinction to the typical English life is portrayed through the use of music and cinematography by the director in the scene described above. Karim feels English but both his Indian origin and the boring English culture lead him towards ambivalence.

Music becomes a tool for Karim to understand life, however Charlie puts it in the centre of his lifestyle and being influenced by "punk" movement he gets more and more violent emotionally. While music and pop culture establish a background for Karim for his new career in acting, Carlie is alienated from himself and society, sink in hedonistic pleasures. David Bowie is one of the iconic figures of England in 1970s with his courageous attempts to create a unique lifestyle and music style. Kureishi confesses about his inspirations:

> Bowie and pop were a big influence. Bowie went to the same school as I did, ten years before. Dressing up and being girlish was part of English pop. You can see it with the Rolling Stones. As Mick Jagger said, every Englishman can't wait to get into a dress. An English pantomime. It did seem to me that being a girl was part of being a boy in some way. I was rather surprised when it was called bisexuality. I thought it was just the ambiguity that we all inhabited somehow (Maccabe, 2003:46)

Charlie Hero is not very different from Karim in search of identity; the routines, politicians, and rules disturb him. The Beat Generation in US also influence the cultural life and preferences of young Britons. Music and style become a way of expressing the self. Karim listens to the advice of Charlie about clothing in the beginning and he does not care about the clothes later, but the adaptation pictures the cultural change of the period in terms of clothes and style. Charlie, probably representing David Bowie, becomes the visual spokesperson of the new hedonistic living style as well as clothing style of the period:

The punk movement Charlie is a pursuer is also projected in the film adaptation as effectively as in the novel. Karim and Eva go to a club in Soho to listen Charlie Hero, the name he gives himself now. While they are walking towards the entrance of the club, the medium shot frames them with the crowds of young people in the queue. Camera moves panning and captures the faces of Karim and Eva with mimics of great astonishment. Young people in the background are the same Karim describes in the novel:

> They were dressed like Charlie, mostly in black. Some of them had orange-or blue-streaked hair, making them look like cockatoos. They

> elbowed and fought and gave each other tongue-sandwiches, and spat at passers-by and in each other's faces, there in the cold and rain of decaying London (Kureishi, 1990: 152).

The slow regular panning movement of the camera suddenly changes when they enter the club. The dolly camera, moving freely and frantically here, with close up shots show Charlie's face, which is in blood, and with frequent parallel cuts to medium shots show young people dancing, shouting, spitting and broken glass pieces flying in the air. The colours of the light as much as the amount of it change very fast keeping up with the camera movement and Charlie's song. Chaos in the club is portrayed actively and colourfully depicting the anger and chaos young Britons use as an expression. Karim describes performance of Charlie in a poetic and rhythmic way in the novel with short sentences, phrases, and adjectives. Kaleta states:

> Kureishi uses 'words as sounds and as signification to create linguistic and thematic cohesion throughout his novel', and this style carries themes to his final paragraph, completing his piece in much the same way that a classical coda completes a symphony'. It is a novel of style, and 'its language is like music (1998:71).

Just as Kureishi creating a "symphony" of words, Michell presents a spectacular harmony of cinematography. Music and punk, in works of the author and director, both become themes and figures of style. The next scene starts with a stable camera showing audience in theatre who are prepared for Karim's first theatre performance as "Mowgli". Even the types of the cinematography preferred in two

scenes juxtapose referring to the thematic juxtapositions of the novel in a postcolonial context.

The director transcodes the cultural codes of the period from Kureishi's novel through effective use of mise en scène and camerawork as well as the light. Karim is mimicking young English boys to locate himself in the pop culture, but his ethnic origin makes him culturally hybrid that he himself is already biologically hybrid being the son of Haroon and Margaret. In the novel he does not describe his room, but in the film the director shows Karim's room, and the symbolic use of mise en scène embodies the grotesque state he is in. While he is getting prepared for the first visit to Eva in the beginning of the film, a dolly camera, which freely moves, with a medium shot shows the details in the room by the help of the high key light chosen and *Bang a Gong (1971)* by T. Rex is heard in the background simultaneously, Karim plays Bod Dylan in the novel, though:

The scene starts with a zoom out from a poster of an eye macro and the dolly camera shows the objects only in seconds with continuity cuts keeping up with the fast rhythm of the pop music chosen. The room is untidy with books piled and the covers of the two are intentionally shown: *On the Road* by Jack Kerouac and *Animal Farm* by George Orwell. Both books represent the context Karim is influenced shaping his

identity: Kerouac symbolizes the rebellious side of Karim who adores the lifestyle of the hippies of Beat Generation and Orwell stands for the political class-based society Karim lives in. Other objects shown in the room are magazines in the ground, one of which is *Melody Maker*, oriental type of clothes and curtains, headbands, posters of motorbikers, a broken electro guitar, music discs and photos of Beatles band. The dolly camera also sometimes shows Karim's reflection from the mirror via parallel cuts while he is trying different clothes. The dynamic room scene takes less than a minute and ends with the close up shot of the wall, the screenshot of which is above. In the novel, Karim's room is mentioned when Eva visited their house. She looks at Karim's books and posters of Marc Bolan, whose song is played in the scene described, and she criticizes him for his interest in Kerourac gifting *Candide* by Voltaire. Orwell is also mentioned through the end of the novel when Karim visits a club with his brother Allie and he mocks with the type of the people there: "It was like being in a room full of George Orwell lookalikes, except that Orwell would have eschewed earrings (Kureishi, 1990:170). *Melody Maker* is a popular magazine for the young Britons of 1970s and Karim also reads, even studies it, to be able to keep up with the youth as he states in the novel. Karim, the autobiographical peer of Kureishi, through first person narration of his thoughts, mentions about the symbols of the pop culture and music scattering them throughout the novel. Roger Michell in this scene does the same with Deepa Mehta in *Midnight's Children (2012)* that he combines the symbolic visual allusions of the novel as props, namely mise en scène, in one scene and by employing a dynamic cinematography, he achieves portraying the cultural codes of the period which is a backdrop in Karim's development. While the rhythm of the chosen song and the active cinematography are unifying with the lifestyle Karim is adoring, the reflected view in the mirror and the side-by-side pictures of popular culture icons and Indian mythology refer to the hybrid identity of Karim. Thus, Michell in the adaptation via cinematography achieves transcoding the themes with juxtapositions and collages as Kureishi does the same in a literal way. In the adaptation, showing a detailed room scene that does not take place in the novel and adding some symbolic images told in different further parts of the novel could be considered as a betrayal to fidelity of plot and chronology, however the scene highlights the significant thematic and stylistic characteristics of the novel only in 45 seconds.

CONCLUSION

Colonialism is a long past historical condition that has affected countries, nations and their people destroying geographies, lives and hopes. Postcolonialism gave a chance to the "others" who raised their voice to tell their stories from their own perspectives. Postcolonial literature unfolds the hybrid lives and ambivalent quests. Salman Rushdie and Hanif Kureishi, being two hybrid ambivalent voices in literature, wrote great work of arts dribbled down from their experiences. Rushdie blends oral storytelling with modern writing and Kureishi deepens the classical first-person point of view that both authors narrate their stories in unique ways. Rushdie's novel *Midnight's Children* and Kureishi's novel *The Buddha of Suburbia* are adapted into films offering spectacular visual peers.

It has been observed in this thesis that there is an illumination on the history and definition of postcolonialism because the two selected novels are regarded as postcolonial novels. The historical contexts of post-colonial India and England are intentionally explicated in the beginning with dates and political facts to allow an understanding on the historical framework of the novels and the movement they belong to. History, identity, hybridity, mimicry, ambivalence, and displacement are the fundamental concepts and aspects of the postcolonial literature that are all seen juxtaposed or intermingled in fiction, especially in the works of Rushdie and Kureishi. Each concept is explained in the first chapter under separate titles via definitions and theories of the field scholars to provide a deeper grasp of the selected novels and the film adaptations in that these concepts are the main discussion points in comparison of the two art forms. History, in postcolonial literature, is employed in various ways such as a backdrop of the stories, a theme highlighting the colonizer/colonized perspectives and a structural narrative tool to recreate new histories. Postcolonial authors mostly conceptualize the paradoxical identity with the hybrid identities as well as plural identities. Homi Bhabha defines hybridity with "Third Space of enunciation" (1994:37) stressing on interdependence and cross-cultural exchanges that create cultural, linguistic and racial forms. Mimicry and ambivalence are interrelated concepts along with hybridity and identity referring to the relationships between the colonizer and the colonized in postcolonial discourse. Displacement is mostly associated with sense of belonging in postcolonial context and the displaced body mostly feels alienated eventually. It has been clarified that these concepts which are

interwoven in the novels and film adaptations, both disciplines depicting them in their unique ways.

The second chapter of the study uncovers film studies starting with an explanation on the correlation between the image and text, referring to theories of Roland Barthes who argues on the “far-fetched” relation between the two. Andre Bazin finds photography form of image more realistic in making meaning. As text and image constitute the natural opponents of a film adaptation, the correlation between the two is needed to be clarified at first. The definition of film is presented next with a historical context as a development from of photography. The following title within this chapter, Film Adaptation and Fidelity first unfolds what adaptation is and discusses the role of fidelity in evaluations second. Most studies on film adaptations have been carried out centering fidelity as an analysis measure, however scholars such as McFarlane (1996), Sheen and Giddings (2000) and Hutcheon (2006) offer new perspectives in understanding the adaptations and reject the single role of fidelity. Hutcheon uses the term “transcoding” to explain that the films are “aesthetic objects in their own right” (2006:6) and defines the act of adapting as “a recoding into a new set of conventions as well as signs” (2006:16). This study borrows the definition of Hutcheon as the analysis technique in understanding the film adaptations and discussing the outcomes within a postcolonial context. After clarification on the term “transcoding”, the last part of the first chapter explicates codes of cinematography under the title language of cinema that are mise en scène , camera work, use of light, editing and sound. Mise en scène refers to carefully located and arranged visual elements including props, sets, costumes, make up and even gestures, all of which utilized by the director to foster the dominating messages or meanings. Camerawork consists of the angle of the camera according to framing the subject – long, medium or close up-, position -low, eye level or high-, and movement -panning, tilting or dollying-. The director uses the amount of the light as low key or high key, position as fill light or back light and colour (temperature) as warm or cold for specific purposes. Editing is made after shooting finishes connecting the scenes with parallel cuts or continuity cuts. Sound is another component of cinematography unifying the total effect used as dialogues, reflective sound, and music. All these codes of film language are defined and exemplified with screenshots from various films. The selected film adaptations are analyzed under the light of the terms uncovered in this

part that discusses the outcomes through the postcolonial concepts explained in the first chapter.

It has been seen that analysis and discussions on how the postcolonial characteristics of Salman Rushdie's novel *Midnight's Children* and Hanif Kureishi's novel *The Buddha of Suburbia* referring to the concepts scrutinized in the first chapter. Rushdie's fiction recounts the personal history and family history of the protagonist that coincide with the colonial and post-colonial past of India but subverts history forming a" histographic metafiction". Rushdie connects the personal history of Saleem to the history of India not only with historical coincidences but also with mythological and cultural metaphors such as Midnight's Children Conference whose members stand for mythological past of India, spittoon which follows Saleem throughout the story or "chutney" associated with authentic history as well as plural identities. Identity is another striking concept Rushdie represents symbolically in his novel. Taking on a stereoscopic vision, he combines plural identities that Saleem wants to reconcile multiple identities in him along with the national identity he is tied. Rushdie introduces central hybrid characters in the novel such as biologically hybrid Saleem or culturally hybrid Ahmed and Dr. Aziz who mimic the colonizers. Rushdie also offers a hybrid narration both making it traditional and modern or realist and magic realist. There are several stylistic tools that are experimented and blended in the narration of *Midnight's Children*. As a postcolonial novel, it traces the national history as well as Saleem's story with a collage of fragmentations, temporal distortions, oral storytelling, cinematographic narration, and magic realism. Just as Mary, in the novel, combines different elements in a jar to create authentic chutneys, Rushdie shapes an authentic flavored writing style crowning it with several postcolonial images to portray colonial and postcolonial experiences of himself and India.

Being not as fruitful and as bulky as Rushdie's fiction, *The Buddha of Suburbia* by Hanif Kureishi offers a realistic portrayal of post-imperial multicultural London with a political and cultural backdrop of 1970s through the objective, sarcastic and ambivalent eyes of Karim. It is a first-person point of view bildungsroman tracking Karim's shape of career and identity surrounded by race, class, sexuality, pop culture and music. Kureishi's fiction is also multilayered that history can be divided into two just as the book is divided: the history of suburbs and the history of London, the very first depicting prejudices, stereotypes, mimicry and a monotonous middle class

lifestyle leading Karim towards ambivalence and dislocation, the latter picturing the class struggle, politics and punk lifestyle diverting the characters to ambition and vanity. The efforts of the ethnic people, such as Haroon and Changez, to keep up with the English and efforts to locate themselves are simultaneously reflected with attempts of the middle-class English people to climb up to higher class such as Eva and Charlie. Kureishi conveys the juxtapositions of race and class along with juxtapositions of identity and place by use of comic irony throughout the novel. English people are interested in Oriental philosophy and try to pursue a spiritual life, with kaftans on, learning lessons by Haroon, an Indian who tries to be English but only accepted to community when he imitates a fake Buddhist identity. Karim feels English and naturally acts like English but ironically the gate to a new career opens when he accepts the role of Mowgli and when he imitates Anwar or Changez in acting. Karim's identity search is concretized through the stories of Indian and English identities around him, his ambivalent admiration to popular culture, bisexual and heterosexual adventures and through realistic first-person narration Kureishi prefers. Racist attacks under the influence of conservative political views and experimental punk lifestyle young Britons are absorbed in, represented with Charlie, are some realistic cultural outcomes of the period that are observed by Karim and that also form multiculturalism of England. The following chapter decodes the cinematography of *The Buddha of Suburbia* film adaptation and discusses on the outcomes such as race, class, identity, popular culture and music which are also the postcolonial aspects of the novel.

As a result, the two adapted, transcoded films using cinematography, namely film language are analyzed to find out the extent of the adaptations and discuss how postcolonial imagery and concepts are revealed in both art forms. The study fundamentally revisits a route that the author encodes his individual intimate experiences into a novel employing his great literary skills first. The director then working with the screenwriter, the authors themselves in the case of this study, decodes the cultural, historical reflections along with metaphorical meanings. In the last step, the director encodes those dug out reflections into the visual codes of film applying great skills of cinematography. Thus, this study initially deciphers the postcolonial reflections of the novels through a literary analysis under the light of the terms explicated beforehand and secondly decodes the film adaptations through film analysis via the terms of cinematography. The last but not the least, the study discusses

the results jointly and independently on behalf of postcolonialism.

The film *Midnight's Children* (2012), as an adaptation of a bulky novel with more than two hundred thousand words, was obliged to be shortened in terms of plot to keep it in ideal film durations, thus several events and significant characters are excluded crediting it an intermediate adaptation. However, the award-winning director Deepa Mehta projects some of the prominent metaphors of the novel highlighting them repeatedly throughout the film utilizing mise en scène , camera work, use of light and editing. Perforated sheet, chutney, spittoon, mirrors and the enormous nose are exceptionally unfolded with a powerful use of cinematography. Mehta excludes snakes and ladders game or the Victorian painting that are no less significant than the other metaphors, but she still projects some allusions to these metaphors not fostering them as good as in the novel, though. History, being one of the multilayered opponents of the novel is also shown parallel to Saleem's story as in the novel, thus the adaptation achieves telling parallel histories but only with a few historical events. It fails projecting all the parallel coincided events, which could be acceptable considering the duration limitations, however another failure is the type of reflecting history that while Rushdie intentionally keeps spoiling the chronology of events and makes intentional mistakes to raise questions on reliability in the novel, the film adaptation tells Saleem's story in a chronological fast pace but changes the order with twists leaving no question to unreliability. Identity is another worth to tell symbolic theme of Rushdie's novel that Mehta through effective use of cinematography; namely using mise en scène to create cultural backgrounds, employing light to foster feelings, applying camerawork to emphasize personalities, and using editing to create rhythm, brings the existing characters of the film forth successfully. She does not only put Saleem in the center but also focuses on the other characters, too, possibly referring to the multiple identities the novel portray. Naturally the film cannot achieve the same deep and metaphorical characterization of the novel, however, evaluating the projection of the characters as an insider to the film and outsider to the text, it pictures the characters highly vivid and colourful as representations of their cultures.

One of the most significant aspects of Rushdie's storytelling, the frame narration of Padma seems a betrayal to the original, but it is substituted with Rushdie's own voiceover narration as Saleem. Throughout the film, Rushdie-Saleem comments on his own story not functioning as good as the original narration with Padma, but still

creating a frame narrative to form a unity, at the same time a consolation alternative to the novel. Considering the postcolonial, postmodern, magical and historical characteristics of the novel, the film adaptation successfully represents the colourful traditional Indian culture juxtaposing it with the postcolonial and historical scenes portraying the inevitable outcomes: hybridity, ambivalence and mimicry. The movie adaptation of the book accentuates some of the key symbolic imagery, presenting them in close-ups or as background images but nevertheless bringing them up periodically throughout the story. Mehta combines a variety of visual components to create a collage in order to further the message, much like Rushdie does with his hybrid narrative style. The Midnight's Children Conference and dreams are presented in the movie as examples of magic realism, and the way that color, light, and focus are used to present them makes them appear magical rather than strange or remarkable.

To be able to judge the loyalty of the film to the book, the merits should be evaluated in different categories. According to definitions, the terms close, intermediate and loose adaptations only refer to the loyalty of the plot. The analysis of the texts and the films, made through decoding techniques for each discipline in this thesis point out that there are excluded events and when the adaptation of *Midnight's Children* is evaluated, one can say it is an intermediate film adaptation that mostly involves the details of the novel but covers and highlights the events as much as the duration of a commercial film allows. However, fidelity is a narrow term, and it should also be referred to other aspects of cinema too. *Midnight's Children* is a great postcolonial novel documenting colonial and postcolonial India. The film too portrays the direct and indirect influences of postcolonial concepts such as ambivalence, mimicry and displacement. In terms of displaying the postcolonial aspects, the adaptation performs well and can be credited as a close adaptation that the director intentionally shines those aspects forth. The most challenging side of the novel is its pompous literary style. Mehta transcodes the style and develops a visual narrative style in the adaptation with a lot of parallelism with storytelling, fragmentation and historiography. In that sense, interpreting the style, Mehta shoots a great film with a skillful use of cinematography, and she entertains the viewers. It would be unfair to expect the same literary joys of almost limitless creativity and writing style, but analyzing in its own right, as Hutcheon states, the film stands as a spectacular artwork before the viewers.

In the film adaptation of the novel, *The Buddha of Suburbia*, the protagonist Karim tells the story from his point of view, but there is no voiceover narration to offer a different point of view, making it more challenging to comprehend the most private ideas Karim communicates with the audience. Instead of narrative, Karim is the focus of almost every scene, using close-up, wide-angle, low-level, and high-level camera work, as well as skilled the light and mise en scène, to assist the audience understand Karim's conflicted and contradictory feelings. Most close-up shots on the face of Karim detail his gestures giving ideas about the possible ambivalent feelings of him. With only a few incidents left out, the adaptation is largely faithful to the source in terms of narrative as it is a mini-TV series shot in 214 minutes. Similar ideas that are present in both the novel and the movie are race conflicts, class struggles, sexual experimentation, identity search, popular culture and music. The novel does not only picture the post-imperial London suburbs with a postcolonial context, but it also depicts the class struggles and the cultural changes of 1970s. The film, with its unique cinematography employed, portray both the racial and cultural traces of the period.

With excellent mise en scène aspects, the novel's postcolonial condition also does a good job of portraying the racial tensions and ethnic people of mixed heritage who are going through identity crises in suburban London. Mise en scène chosen by the director clearly reflects the cultural hybridity ethnic people experience and emphasizes the comic irony formed along with. For instance Changez adores, imitates and wants to be like English people, criticizing the Indians but he can only make a Japanese friend. His admiration to English does not save him from being attacked by the racist English people. Haroon comes from a Muslim Indian background but acts as if he is a buddhist, same happening for the English people wearing kaftans. The hybrid costumes people wear and hybrid attitudes they have are all shown through successful use of mise en scène , camerawork, light and editing. Karim’s hybrid identity is best reflected in the scene where he has to be painted to a darker skin, not only highlighting the stereotypes on ethnics but also the irony that he acts like an Indian, all of which supporting the postcolonial context the film belongs to. While Karim's theater journey is shown with inside scenes and ponderous camera movements, dolly cameras highlight the very dynamic young people in the pop music, punk, and bohemian lifestyle of the young Britons in 1970s London. The film adapts the postcolonial English cultural codes, sided with the vivid pop culture and music,

using a range of camera techniques, high and low-key utilization, and mise en scène shots.

The Buddha of Suburbia as a film adaptation is very loyal to the plot that only few events are dropped. In terms of fidelity, it is a very close adaptation. For the depiction of cultural characteristics of the period, the film is an intermediate adaptation as the story revolves around Karim and he becomes only a witness to the cultural change around him. The first-person narration and humorous style of Kureishi is not transcoded into the film due the limitations as camera cannot go inside the brain. The viewer could see all the changes with Karim however the deep feelings and ideas that lead him to these changes are not uncovered successfully. Thus the adaptation has its own visual narrative depicting realistic side of the story. While the available duration allows chances to keep most of the story and the first person narration, most of which consist detailed sarcastic inner interventions of Karim, limits the depiction of emotional world of Karim and the extent of the ambivalence he feels.

In conclusion, the study offers two types of analysis on two distinctive disciplines following a technical route, however the discussion is mainly based on postcolonial reflections that can be inferred through findings of the comparison. Briefly, the study interprets on the fidelity of the texts to the films, to be able argue on the portrayal of the postcolonial aspects. As a result, the two novels *Midnight's Children* by Salman Rushdie and *The Buddha of Suburbia* by Hanif Kureishi are among top novels that they represent the postcolonial conditions both in India and England particularly because of the rich rhetorical writing styles they have and variety of symbols and themes they accentuate. This study propounds the postcolonial literary value of these selected works through detailed literary analysis it offers. The novels are transcoded successfully into films by Deepa Mehta and Roger Michell and the film adaptations project the postcolonial concepts successfully, which is also manifested in detail in this study through cinematography analysis.

Finally, there are several adaptation studies that compare the films and texts on a thematic base or on fidelity. There are also various distinct studies on postcolonial literature. Furthermore, postcolonial film adaptations refer to the Western literature canon adapted into film by postcolonial directors, however this study is among only few that reconnoitered film adaptations of postcolonial novels. Likewise, this study

opens new doors to the adaptation studies which are mainly preoccupied with fidelity issue. It provides new insights into learning the visual codes of cinema that should be used in comparative studies. In addition, it encourages more scholars to investigate the visual language of cinema to use it as an analysis tool understanding the art form deeply. The study even opens up new perspectives for cinema students who would like to understand and shoot films.

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