

Chapter – IV

Conclusion

In this study entitled “Translating Nature in Deepa Mehta and Bapsi Sidhwa: An Ecocritical Approach to Adapting *Ice-Candy-Man* and *Water*”, the research has undertaken an ecocritical analysis of Bapsi Sidhwa’s novels *Ice-Candy-Man* and *Water*, and their adaptations into films by Deepa Mehta as *Earth 1947* and *Water*, respectively. This research also attempts to explore the concepts of ‘adaptation’ and ‘intersemiotic translation’ - the kind of differences that occur when a text is translated from one sign system to another and the reason behind bringing such differences.

The environment as a motif has always been an area of study relegated to the margins by literary theorists, scholars and researchers alike. Where ecological elements have featured in novels or films, they serve mostly as mere background to ‘more significant’ events, themes and motifs. As such, studies and researches have mostly ignored the eco-critical elements in films as well as novels. In such a scenario, it is but natural that the translation of ecological elements from one semiotic system to another has not been considered as a substantial topic for research. Therefore, the present research explores not only the depiction of ecology and its relationship to humankind in the works under consideration, but it also analyses ecocritical elements are gained or lost in translation/adaptation.

A major problem underlying most works on ecocriticism is their inability to take into consideration, mediums other than fiction into their purview. Films and performative traditions, as well as oral traditions are not considered as worthy of being analyzed. Hence it is but natural that ecology as a theme in films is considered marginal and insignificant. Given these state of affairs, the translation of ecology from

fiction into film and vice versa, is an area that has been mostly ignored. Through ‘Translating Nature in Deepa Mehta and Bapsi Sidhwa: An Ecocritical Approach to Adapting *Ice-Candy-Man* and *Water*’, the researcher intended to bring to light as to, how the physical environment gets translated from one semiotic system to another, with reference to the exchange-translation of Bapsi Sidhwa’s novels, *Ice-Candy Man* and *Water: A Novel* and Deepa Mehta’s films *Earth* and *Water*, respectively. The postcolonial aspect of ecology is also located with reference to the socio-political turmoil that accompanied colonization as well as decolonization. The loss and gain of ecocritical aspects of the works in translation is another area which is explored in the context of the changing landscape of the settings, considering the time-frames within which the works are adapted. The dissertation explores the potential of adaptations and translations to bring to light; the definitive role ecology can play in bridging the gap between different semiotic systems, especially in the context of postcolonial social orders.

The theory of Ecocriticism and intersemiotic translation is defined in Chapter – I. It is an attempt to locate the theory of ecocriticism in Indian culture and how it is different from the western theory.

Existence on this earth is not exclusively human. We are all aware of the fact that we exist in relation to everything in this universe. We cannot imagine the existence of only human beings in the universe. The problems or threats of existence in terms of ecological disasters that human beings are facing today can be solved through human beings’ proper understanding of their relationship with the nonhuman environment. Considering the circumstances of thee ecological world, literary studies need to consider the interconnections, the implicit dialogue between the verbal text and the environmental context. It is the most important function of literature today to

engage human consciousness directly in a full consciousness of its place in the threatened natural world. In this circumstance, ecocriticism is developing as an important critical discourse to raise ecological issues to a higher level of consciousness.

During my research I have tried to locate different changes which occurred between the two mediums and between the two texts i.e. the source text and the target text or the visual medium. These changes can be attributed mainly to the difference in the medium, as they belong to two different sign systems and also to the change in the 'creative talents' i.e. novelist or story writer, screen writer, director, actor, producer, etc. For instance, a screenwriter takes several things into consideration in adapting a novel into a film such as length, depth, point of view, time and use of inner view of the characters in the novel. And the director has her/his own perception of the whole thing. Some of the deviation in the audio-visual can, therefore, be attributed to the individual choices and preferences of the screen writer and the director.

Chapter II and III focus on the particular novels, *Water: A Novel* and *Ice-Candy-Man* by Bapsi Sidhwa and their adaptation into films as *Water* and *Earth 1947* directed by Deepa Mehta. These are studies to find the ecological differences which occurred while translating them from one sign system to another and if there are any particular reasons behind it.

To conclude, it might be observed that while analysing a film adaptation and comparing it with its verbal source text, one should keep in mind that they are two different mediums governed by the different norms and objectives. In analyzing a film which is based on a novel or short story, it is better that one has an insight into the shifts, both the obligatory and the optional ones, that take place in the process of adaptation as the two texts belong to two different media that have their own priorities,

strengths and limitations. As inter-semiotic translation of this kind has emerged as very dynamic and vibrant field all over the world and the stakes are high, the researchers and theoreticians have a lot to contribute to the field focussing on the interface between the Film Studies and Translation Studies. The present work is a modest attempt in this direction but nonetheless it is hoped that it would inspire future researchers to study further to throw light on many other aspects that deserve to be studied further:

Joseph W. Meeker's statement may perhaps better conclude the present research:

Human beings are the earth's only literary creatures... If the creation of literature is an important characteristic of human species, it should be examined carefully and honestly to discover its influence upon human behaviour and the natural environment to determine what role, if any, it plays in the welfare and survival of mankind and what insight it offers into human relationships with other species and with the world around us. Is it an activity which adapts us better to the world or one which estranges us from it? From the unforgiving perspective of evolution and natural selection, does literature contribute more to our survival than it does to our extinction?

- Joseph W. Meeker, *The Comedy of Survival* (3-4)