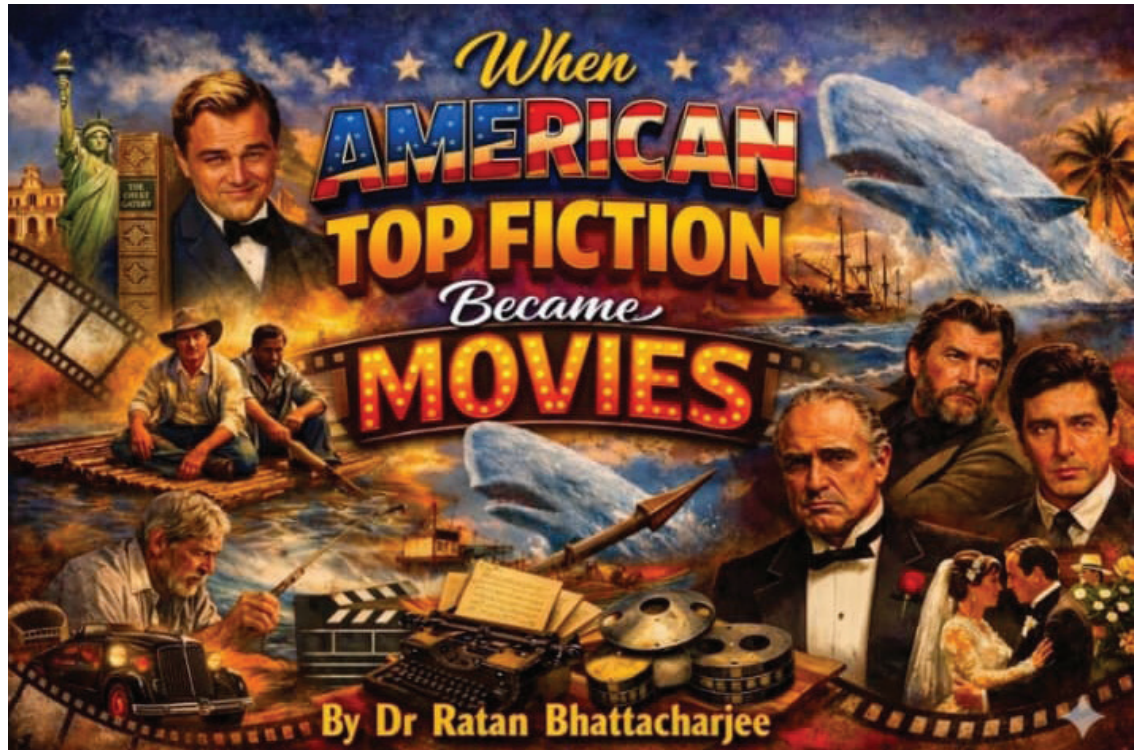




Dr. Ratan Bhattacharjee

Fiction becomes movies through a process of adaptation that reshapes the written word into a visual and auditory experience. A novel or short story is built on imagination, description, and inner thought, while a film must translate those elements into images, performances, and sound. This transformation often requires condensing long narratives into a manageable runtime, which means certain subplots or characters may be altered or omitted. At the same time, filmmakers must decide how to visualize aspects that readers once imagined for themselves, such as settings, costumes, or fantastical creatures. The result is both an interpretation and a reinvention, as the director and screenwriter bring their own creative vision to the source material. Some adaptations remain faithful, preserving the tone and detail of the original, while others take liberties to appeal to broader audiences or to fit the demands of cinematic storytelling. This can lead to debates among fans about whether the film captures the essence of the book or distorts it. Yet, when done well, adaptations can elevate the story, offering new dimensions through performance, cinematography, and music. Works like *The Lord of the Rings* or *Life of Pi* show how fiction can be transformed into immersive cinematic worlds, while others demonstrate the challenges of condensing complex narratives into film. Ultimately, the journey from page to screen highlights the flexibility of storytelling and the enduring power of imagination across different mediums.

When American movies became movies in the fullest sense, they did so by embracing literature, history, and the cultural imagination of the nation, and later by creating original cinematic myths that stood alongside the great novels. The transformation was not simply technical, not just about sound or color or spectacle, but



about depth, about the ability of cinema to carry the weight of ideas and emotions that had already shaped American identity. *The Great Gatsby*, *Moby-Dick*, *Adventures of Huckleberry Finn*, and *The Old Man and the Sea* were novels that defined the American spirit in different ways, and when they were adapted into films, they gave cinema its conscience. Yet it was with *The Godfather* that American movies reached a new summit, proving that film could be both popular and profound, both commercially successful and artistically daring, a cultural landmark that redefined the medium itself.

The Great Gatsby was the novel of dreams and illusions, of wealth and emptiness, of the Jazz Age's glittering surface and its hollow core. When it was brought to the screen, especially in Baz Luhrmann's 2013 version, the camera became a mirror for Fitzgerald's prose, capturing the allure of Gatsby's mansion and parties while exposing the futility of his longing. Gatsby's pursuit of Daisy was not just a love story but a metaphor for America's obsession with reinvention and material success. The film's dazzling visuals and haunting score turned the novel's critique into cinematic language, showing audiences that movies could embody cultural anxieties as powerfully as literature. In Gatsby's eyes, cinema found its own reflection, a medium built on glamour yet haunted by emptiness.

Moby-Dick, Herman Melville's epic of obsession, was rediscovered in the twentieth century as a modern myth, and John Huston's 1956 adaptation remains a masterpiece of existential cinema. Gregory Peck's Captain Ahab, with Ray Bradbury's poetic screenplay, embodied the struggle against fate and madness. The white whale was not merely a creature but destiny itself, and Ahab's defiance became a cinematic archetype for the tragic antihero. The storm-tossed seas, the Pequod's creaking timbers, the harpoon raised in rage—all became cinematic metaphors for obsession and futility. *Moby-Dick* transformed American cinema's portrayal of heroism, replacing triumph with tragedy, and in doing so, it gave filmmakers a language for characters who defy inevitability, who fight even when defeat is certain.

Mark Twain's *Adventures of Huckleberry Finn* gave America its first true rebel, a boy who questioned society's hypocrisy and sought freedom on the Mississippi. On screen, Huck's raft became a symbol of innocence drifting through corruption, a fragile vessel carrying both laughter and conscience. The 1939 MGM adaptation softened Twain's critique, but later versions restored the novel's racial and ethical complexity. Huck's journey with Jim challenged audiences to confront moral dilemmas, and in film, it shaped the archetype of the wanderer, the outsider who seeks truth

beyond civilization. Twain's humor and humanity became cinematic tools, turning the river into a metaphor for America's restless search for identity. Huck Finn's legacy in film lies in its embrace of freedom and conscience, themes that continue to resonate in American storytelling.

Ernest Hemingway's *The Old Man and the Sea* distilled the American ethos into one man's solitary struggle against nature. Santiago's endurance, captured in John Sturges' 1958 adaptation with Spencer Tracy, became a cinematic meditation on dignity and defeat. The vast ocean mirrored Hemingway's minimalist prose, while Santiago's battle with the marlin symbolized artistic perseverance. Just as the fisherman fought against the tides, filmmakers battled against commerce and criticism, seeking integrity in a world of compromise. *The Old Man and the Sea* showed how cinema could embody contemplation as well as action, turning the screen into a canvas for endurance, solitude, and redemption. Santiago's quiet triumph was a reminder that movies could capture not only spectacle but also silence, not only victory but also resilience.

These literary adaptations marked the moment when American movies became more than entertainment. They became art, capable of exploring psychological depth, moral ambiguity, and existential

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knowledge and vision through the poetry. This is highly appreciable trend to translate and share the poems, we like most to our other counter parts poets and critics.

Taghrid: How have translations contributed to the global spread of your poetic experience?

Perwaiz: It is a good question, because your work must reach to other part of the world where culture and customs are different. I have translated poems from Serbian poems the word where culture and customs and Arabic poems which reflect their customs and rituals, whereas my poems have been translated into European and semantic languages and got admirations from there. One thing I noticed was very impressive that our human emotions and feelings are same in real life situation. We react same way everywhere due to our basic instincts. We are living in a period where the concept of world has change. It is called global village. We all are facing same problem due to global warming, too rise and fall of senses, climate change and melting of the glaciers, etc. poems receive well recognition and I am glad that my romantic and mystic poems are equally received well recognition in Greek, Europe, Arab and Latin America.

Taghrid: Your poetry collection 'The Burning Boat' carries mystical and metaphysical dimensions, what is the main idea you wished to convey through this work?

Perwaiz: Main idea of my poetry is progressive. I strive to raise the issues of social evil of the society. However, I have been impressed and influenced by the poets of mysticism and Sufism as well. I have read the work of John Donne and others in English Literature. I am influenced by the great poets of Persian like Jalal Uddin Rumi, Khayyam, Shaikh Sadie and Hafiz and Attar. There are great poets in Urdu Literature who have attempted mix and mingle the romantic and mystic thought side by side to create astonishment to the readers well qualified readers. This is the style I have adopted to dedicate it the great poet like Mirza Ghalib and Faiz Ahmed Faiz. I have also begun my poems with the mundane and physical love but it ends with the note of divine love and spiritual love. I

believe that all kinds of sincere love led to divine Love that is a mystery and maze to discover in my poems.

Taghrid: To what extent have Sufism and Philosophy influenced your poetic writing?

Perwaiz: My father was also a poet. He has brought up in the spiritual atmosphere of Daira Shah Ajmal. I have studied many books on Sufism and the life of Prophet Muhammad (P.B.U.H.). I have been visiting the shrines of Sufi and saints of Quadria and Chisti connection. I have studied many poets in Urdu and mystic poets of English, who used metaphysical elements and translucent elements in their poetry. However, I do not use the Sufism pure thoughts of Sufism. But I prefer to mix it with worldly love and rank. My poems reflect an amalgamation of metaphysics, Sufism and human love and compassion all in one. If you love yourself then only you will love God. If you love God then you will love His creatures. If you love the creatures of God, then you will love your neighbour. Islam teaches to love your neighbour. If you shed your ego for a particular person, it is called mundane love but if you shed your ego for everyone then it will be a pure divine love. If you practice divine love, it means that there is no importance of status and rank of worldly things in your eyes. These are futile things in the eyes of a Sufi or Saint. I have used these elements in my poetry. In nut and shell, I can say that such kinds of poems cover only ten percent of my entire work of poetry.

Taghrid: You have written in several fields: poetry, short stories, criticism, and translation. Which of these fields feels closest to your soul?

Perwaiz: This is a very interesting question you have posed for me Taghrid. You see, when I first began creative writing for the literature, any the two genres were most favourite to me. I embarked on the voyage of literature with short stories and prose poems simultaneously. It was a tale of 1980s, since then, my poems and stories have been publishing in magazines of national repute. Although, I have contributed in literary criticism also but these were the part of

my educational career. I have done translations also but not with my passion or interest. These were as well as need based activities of writing. Hence, I can confidently, say that story writing as well as poetry in different languages have been my passionate pursuit of literature. Nevertheless, I have translated a stage drama from Hindi to Urdu, some children's story books from English to Urdu and from Urdu to Hindi.

Taghrid: You also have notable contributions to children's literatures. What is the importance of writing for Children in your view?

Perwaiz: There are many reasons to write for children the most important among is to transfer your cultural legacy to new generation. Secondly, to teach your mother tongue to children, so that they know better how to express their feelings and share their emotions with their parents, siblings and pair groups. We can enhance the imagination power and reading habit apart from creating interest for reading and writing. Children are the father of the nation. After growing adult, they will lead the entire nation. It is important to make prepare them for debating with appropriate vision and insight to achieve the goal of the nation. Literature a vehicle or tools to teach languages to coming generations. Stories, poems, drama and essay are the most appropriate genres with the help of these, we construct knowledge and develop the life skill in children. That is why every poet and author who are interested in it should write for their children in their own languages.

Taghrid: You have published nearly 200 articles and research papers. How does a writer balance academic research with creative writing?

Perwaiz: I have been a meritorious student and hard working has been my hobby since my school days. Alhamdulillah! I have no other hobbies except reading and writing. I have such a job where my hobby and passion became my duty. Most of the research papers were written during my university days, there I was a hosteller and 24 hours were in my hand to utilise for study. I have written many poems and stories sitting in Reading

Hall of the University where students and aspirants of Civil Services sit to study for competitive preparing competitive exam. My friends generally called me a professional writer, yes of course, it was true, even now I cannot wait for someone without reading the articles, I like and desire to read. These are the reason I make a balance in creative and research works.

Taghrid: With the rapid development of digital media and electronic publishing, how do you see the future of poetry?

Perwaiz: The poet is the best among all forms of fine arts. It is as old as human civilization, when there was no writing facility. Poetry has adapted every new situation with the rapid development of the technology. Poetry has been a thing of oral art at the stages of folk literature. Poetry not only survived but flourished during the revolution of print media and electronic media. We have enjoyed poetry during the trends in the age of voice and sound, I mean of Radio and transistors. Now, at the current digital media, we have been part of International or global poetic meets. We can easily participate and enjoy the poetic gathering on line by poetic meets and gatherings of audiences in many devices and machines of internet. I am a strong supporter of digital and electronic media for the entertainment and rejoicing the full flagged poetic meet on Televisions and mobile handsets. However, the importance of off-line festivals of literature and poetry recitations will not lose their charm and fascination, it is my perception.

Taghrid: After such a long and rich journey what advice would you offer to the young poets?

Perwaiz: My advice to young budding poets is to work hard, read the classics as much as you can. make a routine to write every day and edit your work ruthlessly to make them sharp and effective. you should work hard on your weak points of You should focus on your own style rather than following and copying the style of great poets. Your personal observations and experiences will make your works unique. You must keep patience and avoid

