

Dialogic Transformations: Narrative Voice and Social Inequality in Indian Fiction-to-Film Adaptations

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Abstract: This paper examines how underdog narratives are revoiced when Indian novels are adapted into films, using Bakhtinian dialogism as its central theoretical framework. Focusing on *The White Tiger* (Aravind Adiga), *Serious Men* (Manu Joseph), and *Q&A* (Vikas Swarup), along with their cinematic adaptations, the study explores how narrative voice, polyphony, and social critique transform in the movement from page to screen. These texts foreground marginalized protagonists whose struggles against caste, class, and systemic inequality are articulated through distinctive narrative voices that challenge dominant social discourses.

Drawing on Bakhtin's concepts of dialogism, heteroglossia, and polyphony, and integrating insights from narratology and adaptation studies, the paper argues that adaptation operates as a process of narrative revoicing rather than simple reproduction or fidelity. In the novels, the underdog's resistance is primarily expressed through interior monologue, linguistic plurality, satire, and ironic self-fashioning, allowing marginalized voices to speak directly against structures of power. In contrast, the film adaptations redistribute this dialogic energy through cinematic narration, visual framing, performance, and sound, often reshaping or moderating the critical intensity of the original narrative voice.

The paper demonstrates that these shifts are not merely formal but ideological, reflecting the constraints and possibilities of cinema as well as broader cultural and market considerations. It contributes to Indian literary and film studies by foregrounding Bakhtinian dialogism as a productive framework for understanding narrative transformation, social critique, and the politics of voice across literary and cinematic forms.

Keywords: Dialogism, Adaptation Studies, Indian Fiction, Indian Cinema. Underdog Narratives, Bakhtinian Theory, Caste and Class.

I. INTRODUCTION

In the present age of digitalization, the popularity of cinema is undeniable. Compared to earlier times, the dominance of written texts has declined significantly with the rise of visual media, especially cinema. This cultural shift from reading to watching is visible across societies. As cinema has gained wider acceptance and reach, many literary texts have been adapted into films.

Over the last few decades, there has been a noticeable increase in cinematic adaptations of literary works. India, too, has actively participated in this trend. Whether it is the adaptation of Indian literary texts within India or abroad, or the adaptation of foreign literary works in Indian cinema, the pace of such adaptations has grown rapidly. These cinematic adaptations often attract a larger audience and enjoy greater popular appeal than their original literary sources. So, the tendency to produce a cinema out of literature has become a common drive among Indian film makers in recent years.

However, adaptation is not merely a process of translating a story from page to screen. It involves significant transformations in narrative voice, perspective, and ideological emphasis. This paper examines how Indian fiction-to-film adaptations reshape narrative voice, particularly in texts that foreground marginalized or "underdog" protagonists. Using Mikhail Bakhtin's theory of dialogism, the study explores how social critique articulated through literary narration is revoiced, reframed, or moderated in cinematic form.

The study of literary adaptation is significant not only for examining formal shifts between media but also for understanding changes in narrative meaning and ideological emphasis. Literary texts frequently rely on narrative voice, interiority, and linguistic complexity

to represent social realities and structures of inequality. When such texts are adapted into cinema, these narrative strategies are reconfigured through visual narration, performance, and cinematic organization. This process inevitably reshapes the representation of caste, class, power, and marginality. Examining fiction-to-film adaptations through the framework of Bakhtinian dialogism enables a critical understanding of how multiple voices and social perspectives are negotiated, revoiced, or moderated in the transition from page to screen.

II. LITERATURE REVIEW

Madhava Prasad's *Ideology of Hindi Film* is widely regarded as a foundational work in Indian cinema studies. It represents the first sustained, book-length effort to apply semiotic film theory to Indian films. Through this study, Prasad engages with key concerns that have shaped Euro-American film theory over the past several decades, including debates on realism and melodrama, the ways in which films address and position spectators, and the influence of industrial structures on cinematic form and content. However, Prasad does not merely replicate Western theoretical models. Instead, he adapts and reworks these critical frameworks to examine the specific political and ideological conditions of film culture in a postcolonial Indian context. (Vasudevan)

Robert Stam's *Literature Through Film* provides a significant intervention in adaptation studies by challenging fidelity-based models that privilege literary texts over their cinematic counterparts. Stam conceptualizes adaptation as an intertextual and dialogic process in which films engage with multiple narrative and cultural discourses rather than merely reproducing a source text. By emphasizing medium specificity without hierarchy, Stam argues that shifts in narrative structure, voice, and emphasis result from the distinct expressive capacities of cinema. His analysis of realism and spectacle further demonstrates how adaptations are shaped by ideological and cultural pressures, a perspective that is particularly relevant to the study of Indian fiction-to-film adaptations. (Stam) Later critics challenged this hierarchical view. Linda Hutcheon reconceptualizes adaptation as an independent creative process, describing it as "repetition without replication". Robert Stam similarly

critiques fidelity discourse and advocates intertextuality as a more productive approach to adaptation. These perspectives shift the focus from loss to transformation. (Hutcheon and O'Flynn)

George Bluestone's *Novels into Film* represents one of the earliest systematic attempts to theorize literary adaptation. Bluestone argues that novels and films constitute fundamentally different modes of expression, operating through language and visual imagery respectively. He conceptualizes adaptation as a shift from the conceptual narration of the novel to the perceptual immediacy of cinema, a process that necessarily transforms narrative structure and voice. Bluestone also highlights the difficulty of translating interior monologue into film, noting that cinematic adaptations must externalize psychological depth through visual and dramatic strategies. While foundational, Bluestone's framework retains an implicit fidelity orientation, which later adaptation scholars have critically revised. (Bluestone)

However, limited attention has been paid to narrative voice and dialogism in Indian adaptations. This paper addresses that gap by integrating adaptation studies with Bakhtinian narratology.

III. THEORETICAL FRAMEWORK: BAKHTINIAN DIALOGISM

This study is grounded in Mikhail Bakhtin's theory of dialogism, which conceptualizes language and narrative as inherently relational and socially situated. Bakhtin argues that meaning does not emerge from a single, authoritative voice but from the interaction of multiple voices shaped by historical, cultural, and ideological contexts. This framework is particularly useful for analyzing literary texts that foreground marginalized or subaltern protagonists, as it highlights how suppressed voices contest dominant discourses from within narrative structures.

Central to Bakhtin's theory is the concept of heteroglossia, which refers to the coexistence of diverse social languages, registers, and ideological perspectives within a single text. In the novels examined in this study, heteroglossia enables marginalized characters to articulate resistance through irony, satire, and linguistic plurality. These narrative strategies disrupt monologic authority and expose the contradictions embedded in social

institutions such as caste hierarchies, bureaucracy, and capitalism.

Another crucial concept is polyphony, through which Bakhtin describes narratives that allow characters to possess independent ideological consciousness rather than functioning as mere mouthpieces for authorial intent. Polyphonic novels grant narrative autonomy to marginalized voices, allowing them to speak against dominant structures without being fully absorbed into a unified moral framework. In Indian fiction, such polyphony often manifests through first-person narration, confessional storytelling, and self-reflexive irony.

Bakhtin's idea of double-voiced discourse is particularly relevant to the study of satire and irony in the selected texts. Double-voiced discourse allows a character's speech to simultaneously inhabit and subvert dominant language systems. In novels such as *The White Tiger* and *Serious Men*, protagonists adopt the language of elite institutions entrepreneurship, science, meritocracy while subtly exposing their ideological emptiness. This dialogic tension is central to the novels' social critique.

When these dialogic literary texts are adapted into cinema, narrative voice undergoes significant transformation. Cinema, as a visual and performative medium, externalizes interior monologue through framing, editing, sound, and performance. As a result, dialogic plurality is often redistributed across cinematic elements rather than articulated through language alone. While films may retain voice-over narration, the emphasis frequently shifts toward visual realism, emotional immediacy, and narrative closure, which can reduce polyphonic openness.

From a Bakhtinian perspective, adaptation can be understood as a process of dialogic revoicing, in which narrative voices are not simply transferred but renegotiated across media. This revoicing is shaped by cinematic conventions, industrial structures, and audience expectations. Consequently, certain dialogic tensions present in the novel may be amplified, muted, or restructured in film.

Bakhtin's theory also enables an ideological reading of adaptation. Since dialogism foregrounds the struggle between competing worldviews, it allows this study to examine how cinematic adaptations mediate social critique in postcolonial and neoliberal contexts. The transformation of marginalized voices in

adaptation reflects broader negotiations between resistance and accommodation, visibility and containment.

By applying Bakhtinian dialogism to Indian fiction-to-film adaptations, this study moves beyond fidelity-based models and foregrounds adaptation as an ideological and narrative process. Dialogism thus provides a critical framework for understanding how narrative voice, social inequality, and power relations are reshaped in the movement from page to screen. (Bakhtin)

IV. ANALYSIS OF TEXTS

This section examines how narrative voice and social critique are transformed in the cinematic adaptations of *The White Tiger*, *Serious Men*, and *Q & A*. Drawing on Bakhtinian dialogism, the analysis focuses on how marginalized protagonists articulate resistance in the novels and how this dialogic energy is reconfigured in their film adaptations through visual narration, performance, and ideological framing.

4.1. The White Tiger: From Confessional Voice to Visual Individualism

Aravind Adiga's *The White Tiger* is structured as a first-person epistolary narrative addressed to the Chinese Premier. This narrative strategy grants Balram Halwai direct control over storytelling and enables him to confront dominant discourses of globalization, entrepreneurship, and democracy. Balram's voice is deeply dialogic: it simultaneously adopts and subverts the language of neoliberal success. His confessional tone, marked by irony and self-awareness, exposes the hypocrisy underlying meritocratic ideals.

From a Bakhtinian perspective, Balram's narration exemplifies double-voiced discourse. He speaks in the idiom of power, business, ambition, progress while undermining its moral authority. The novel's dialogic strength lies in its sustained interior monologue, which allows Balram to reinterpret social reality from a subaltern position without authorial correction or moral closure.

In the film adaptation, Balram's voice is partially retained through voice-over narration, but its dialogic intensity is significantly altered. The cinematic narrative relies heavily on visual realism, dramatic

spacing, and performance to convey Balram's transformation. While the film emphasizes social mobility and spectacle, it reduces the sustained linguistic irony that defines the novel. As a result, resistance is reconfigured as individual triumph rather than systemic critique.

This shift reflects what Bakhtin describes as the movement from polyphonic openness toward narrative closure. The film's emphasis on visual immediacy and emotional identification moderates the novel's ideological ambiguity, aligning Balram's success more comfortably with dominant narratives of self-making.

4.2. Serious Men: Satire, Caste, and the Limits of Cinematic Irony

Manu Joseph's *Serious Men* employs satire and interior monologue to critique caste hierarchies embedded within scientific and bureaucratic institutions. Ayyan Mani's narrative voice is marked by irony, resentment, and strategic mimicry of elite rationalism. His narration exposes how caste discrimination operates beneath the surface of meritocratic discourse.

Ayyan's voice exemplifies heteroglossia, as it draws upon multiple social languages, science, bureaucracy, ambition, and subaltern resentment. His narrative authority lies in his ability to manipulate institutional language while revealing its ideological contradictions. The novel's satire depends heavily on internal commentary, where Ayyan's thoughts constantly undermine the authority of the institutions he serves.

In the film adaptation, the dialogic complexity of Ayyan's interior voice is significantly reduced. Satire is conveyed primarily through situational comedy, visual exaggeration, and performance. While these techniques create accessibility and humor, they also externalize resistance, limiting the depth of ideological critique. The absence of sustained interior monologue diminishes polyphony, as Ayyan's voice becomes increasingly mediated by the film's narrative framing. From a Bakhtinian standpoint, this represents a shift from dialogic tension to monologic containment. The film retains the surface-level critique of caste but avoids the novel's deeper interrogation of institutional hypocrisy. This transformation reflects cinema's

tendency to translate linguistic irony into visual humor, often at the cost of narrative plurality.

4.3. Q & A and *Slumdog Millionaire*: Fragmentation, Spectacle, and Global Address

Vikas Swarup's *Q & A* presents a fragmented narrative structure in which the protagonist's life unfolds through episodic recollections linked to quiz-show questions. This structure allows the novel to foreground multiple social voices, revealing how systemic inequality shapes individual experience. The narrative resists linear causality and emphasizes lived contingency.

The novel's dialogic richness lies in its episodic form, which accommodates diverse social realities without imposing a singular moral framework. Each episode functions as a dialogic encounter between personal memory and institutional power, allowing marginalized experience to remain open-ended and unresolved.

In contrast, *Slumdog Millionaire* restructures the narrative into a fast-paced, visually spectacular form designed for global audiences. The film prioritizes emotional immediacy, romantic closure, and visual excess. While it amplifies the visibility of poverty and marginality, it simplifies narrative plurality by aligning the protagonist's success with destiny and chance.

From a Bakhtinian perspective, the film transforms dialogic fragmentation into monologic coherence. The open-ended social critique of the novel is replaced by a narrative of redemption and triumph. This shift reflects the ideological demands of global cinema, where spectacle and emotional resolution often override narrative ambiguity.

V. COMPARATIVE OBSERVATIONS

Across all three adaptations, a consistent pattern emerges: the redistribution of dialogic voice from language-centered narration to visually driven storytelling. In the novels, resistance is primarily articulated through interior monologue, irony, satire, and fragmented narrative structures. These techniques allow marginalized protagonists to speak directly and critically against dominant social and institutional discourses. Language becomes a space of resistance,

enabling psychological depth and ideological complexity.

In the cinematic adaptations, this resistance is relocated to visual form, performance, sound, and plot progression. Voice-over narration, where present, functions only partially as a substitute for interior monologue. Instead, meaning is increasingly generated through facial expression, mise-en-scène, editing, and narrative pacing. As a result, the critical force of the narrative often shifts from sustained linguistic critique to emotionally charged moments and dramatic resolution.

While cinematic adaptations increase accessibility and reach, they frequently reduce polyphonic openness. The multiplicity of voices that coexist in the novels is often streamlined to maintain narrative coherence and audience engagement. Marginalized voices are not erased but reshaped to align with cinematic conventions, market expectations, and processes of audience identification. This reshaping can make social critique more visible, yet also more contained and individualized.

Furthermore, the comparison reveals that cinema tends to foreground personal success and emotional closure over systemic critique. Structural inequalities that remain unresolved in the novels are often softened or symbolically resolved in films. From a Bakhtinian perspective, this shift represents a movement from dialogic tension toward partial monologic closure, where conflicting voices are harmonized within a more unified narrative framework.

These case studies demonstrate that adaptation involves not only formal transformation but also ideological mediation. Using Bakhtinian dialogism, this analysis shows that narrative voice operates as a crucial site where power, resistance, and social meaning are negotiated. The movement from page to screen does not simply translate stories but actively reshapes how social critique is articulated, amplified, reframed, or contained within popular culture.

VI. CONCLUSION

This study shows that when Indian novels are adapted into films, they are not simply translated from one form to another. Instead, films present new versions of the original stories. These versions are shaped by the director's creative choices, the limitations and

strengths of cinema as a medium, and the social and cultural environment in which the films are made.

Novels allow writers to explore deep psychological and philosophical ideas through inner thoughts and detailed narration. Films, on the other hand, focus more on visual storytelling, emotions, and performance. Because of this difference, narrative voice changes during adaptation. Ideas that are expressed through language in novels are often shown through images, sound, and action in films.

This interaction between literary and cinematic storytelling shows that adaptation is an interpretive process rather than a simple copy of the original text. Film adaptations add new meanings to literary works and help them reach a wider audience. By moving beyond the idea of fidelity, this study highlights adaptation as a creative practice that enriches both literature and cinema, especially in the Indian context where stories often deal with issues of social inequality and marginalization.

Future research can expand this study in several meaningful ways. Scholars may examine adaptations from regional Indian languages and cinemas to understand how narrative voice changes across linguistic and cultural contexts. Comparative studies between mainstream and independent cinema can also reveal how market forces influence the representation of marginalized voices. In addition, future work may include gender-focused or feminist readings of adaptations to explore how women's voices are reshaped in the move from text to screen. With the growing influence of digital platforms and web series, further research can also study adaptations in new media formats, offering fresh insights into how storytelling and social critique continue to evolve.

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