

**EXPLORING DISPLACEMENT NARRATIVES: A COMPARATIVE ANALYSIS OF  
'ISLAND' AND 'DWEIPA' ACROSS LITERARY AND CINEMATIC FORMS**

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**Abstract:**

The survival of human beings has a history of 300000 years, it is characterized by displacement due to natural disasters and man-made developments. However, any kind of forced displacement induces pain and agony among the victims. Psychologically, human beings show the characteristics of the highest adaptation to the ecosystem. In spite of this industrialization and urbanization have caused a large-scale displacement of dwellers of their native place. Dam construction for multipurpose projects is responsible for the displacement of many people across the world. In this regard, it is notable to quote 'Narmada Bachavo Andolan' by the activists Medapatkar and others. The Kannada movie 'Dweepa' is based on the novella 'Island' and has one such theme. This paper tries to attempt a comparative study between the novella 'Island' and its adapted movie 'Dweepa'; There are many similarities as well as contradictions between The novella 'Island' and the movie 'Dweepa'.

**Keywords:** Dweepa, Island, Displacement, Construction of Dams. Contradictions, Similarities.

**Introduction:**

Movies, a potent form of mass communication, wield a profound cultural, social, and spiritual influence on audiences. They convey a spectrum of ideas, messages, perspectives, stories, sentiments, and aesthetics, appealing universally irrespective of age, education, socioeconomic status, or gender. Their magnetic allure is marked by exceptional stress-relieving capabilities and a unique capacity to impart morality. Movies have historically shaped behavioral concepts, fashion trends, and societal appearances. Through portraying the gamut of human experiences—suffering, joy, humor, and cruelty—movies address multifaceted societal issues. Audiences connect deeply with characters, profoundly affected by emotional scenes and dialogues. Technological advancements have elevated movie presentations, showcasing stunning scenery, nuanced sound, and symbolically rich human relationships. Incorporating universal themes in diverse narrative forms, movies resonate widely. Furthermore, while novels remain crucial in educating society, limitations in literary media reach have prompted artists to pivot towards representative enactments, underscoring the pivotal role of scene enactment. It has long been a tradition to adapt popular novels into movies.

Adapting popular novels into movies has been a time-honoured tradition. Director Girish Kasaravalli took on the challenge of visualizing the anguish and suffering caused by displacement, drawing inspiration from the Kannada novella 'Dweepa' by Na D'Souza, later translated as 'Island' by Susheela Punitha. This narrative delves into the agony of residents forced from their homes under the guise of modernization. India, post-independence, underwent rapid industrialization, with dam construction becoming a pivotal part of generating electricity. This shift was an inevitable consequence. This article endeavours to undertake a comparative exploration between the 'Island' novella and its cinematic adaptation, 'Dweepa,' unveiling a tapestry of similarities and contradictions between the two renditions.

**Literature Review:**

Mr. Nisha Sabar' in the scholarly article 'Displacement and Intrusion of Modernity in Na D'Souza's Island' has demonstrated how displacement and modernization cause turmoil and misery for the unprivileged groups in the novella who are at the bottom of the caste-based Indian society's hierarchy. (Sabar 107)

In the article 'A Study Of Displacement And Injustice In Norbert D'Souza's Dweepa', Dr. M. Angkayarkan Vinayakaselvi and R.Abinaya attempted to analyze how internal displacement has brought great danger and uncertainty among the native people and how the web of human relationships in the novella disintegrates in the adverse situation has been studied in detail. (Vinayakaselvia 733)

Through the article 'Between the Sacred and the Haunted: Western Ghats and Environmental Messaging in Cinema', K Narendra Pai has portrayed the environmental issues symbolically through the traditional belief and practice of worshipping demons as deities (Nema or Bhuta Kola). (Pai 1)

The preceding works attempted to analyze the issue of displacement and the indigenous' strong belief in a type of worship of demons as deities (Nema or Bhota Kola), where these bhotas purportedly encapture the human and are capable of foretelling the past, present, and future. However, no one has done a comparative study between the novella 'Island' and its film adaptation 'Dweepa' to date. So the researcher discovered the aforementioned study gap and worked on the area to fill the research gap.

### **Research Methodology:**

This study adopts a descriptive and qualitative methodology, employing the adaptation theory and a structuralism approach to present and analyze data. Focused on the transformation of the 'Island' novella into a cinematic rendition, the research scrutinizes alterations in the narrative. Employing a descriptive qualitative method, the analysis involves a comparative approach, juxtaposing elements from the original work and its cinematic adaptation. Direct sources—namely, the novella and the film—are engaged through rigorous reading, continuous viewing, note-taking, and meticulous comparison, forming the foundation of this comprehensive analysis.

### **Comparative Study of the novella 'Island' and its Adopted Movie 'Dweepa':**

Na D'Souza, renowned as a submersion writer, spent 25 years entrenched within the Sharavathi hydroelectric project. Through this extensive tenure, he intimately witnessed the harrowing plight of indigenous communities subjected to alienation and displacement due to dam construction, ostensibly in the name of societal advancement. In his poignant novella 'Dweepa' (1978), D'Souza adeptly channels the anguish and sorrow of these marginalized groups, vividly portraying their struggles. The narrative delves into the tribulations faced by families forced to uproot their lives, livestock, and belongings, resettling in designated shelters with land offered as compensation.

The callous indifference of government authorities in providing adequate recompense to those who lost their homes and lands due to dam construction becomes the tragic backdrop for the novella's central characters. D'Souza masterfully underscores the profound grief and turmoil experienced by these victims, grappling not only with the loss of their physical dwellings but also with the erosion of their community identity. The narrative poignantly explores their struggles to navigate a newfound, fragmented individuality thrust upon them by circumstances beyond their control.

This compelling narrative found its visual counterpart in the film adaptation 'Dweepa,' crafted by the versatile writer-director Girish Kasaravalli. Garnering critical acclaim, the movie earned prestigious accolades, including two National Film Awards, four Karnataka State Film Awards, and three Film Fare Awards South, highlighting its profound impact and resonance with audiences.

### **Findings:**

1. The novella 'Island' clearly states "Ganapayya was neither rich nor poor. All he had were two acres of wetland for areca farm and three acres of agricultural land to grow rice." Whereas in the adapted movie Ganapayya does not have any land for agriculture, he owns only a house and relies on revenue that comes from the 'Nema'.
2. In the novella, the river across which the dam was built was Sharavathi which causes submersion of the land of the village Hosamanehalli, but in the adapted movie the name of the river is changed to Bhagavathi.
3. Ganapayya, the protagonist of the novella, wants to leave the village, like the other two families in Hosamanehalli, after the settlement is decided, but in the film, Ganapayya and his father insist on remaining in the hamlet regardless of what may happen.
4. In the novella, we see that the submersion office's government employees have lost Ganapayya's file, which was crucial to paying the settlement. However, the movie makes clear that Ganapayya was unwilling to accept the official's offer of compensation and instead asked for it to be increased so he could live a respectable and dignified life in a new location.

5. The novella demonstrates how, despite Ganapayya's lack of wealth compared to Heramba Hegde and Parameshwarayya, they coexist as equals who rely on one another. However, it is made clear in the adapted film that Ganapayya is a member of a lower caste, which prevents him from entering Heramba Hegde's house.
6. In the novella, Nagaveni's father lives in a hamlet close to Talagoppa; but, in the film, it is revealed that she is from a city and has a native ability for weaving bamboo baskets and river fishing. She can effortlessly row a boat in the river.
7. Krishnayya is a destitute youngster reared by Nagaveni's father in the novella. Nagaveni is ten years younger than Krishnayya. They have an indescribable connection. They achieved Moksha through their physical union in the novella. However, in the film, Nagaveni persuades Krishnayya to leave the house in order to safeguard her family because her husband is suspicious of their relationship.
8. The novella concludes in catastrophe. Nagaveni and Krishnayya are drowned, while Ganapayya is killed by a tiger. However, the film depicts a joyful conclusion in which Nagaveni and Ganapayya are relieved since their house is not inundated and the dam is full.
9. In the story Duggajja, who plays a very small part in the novella, perishes as soon as the village loses contact with the outside world. But in the movie, where Duggajja plays "Nema," Ganapayya respects his father greatly and follows his father's guidance.
10. Krishnayya is the most skilled man in the tale and is capable of handling any task with the utmost care. But he is portrayed in the film as a city lad who has left Mumbai and is disappointed.
11. In the novella, Ganapayya beats Nagaveni because he thinks she has an illicit relationship with Krishnayya, but in the movie, Ganapayya stays silent to express his disapproval.
12. Sita Hillock, Sita mandapa, tales related to the Ramayana and the invasion of the tiger, the death of Belli a cow by the tiger, struggle to survive on the island which is bereft from outside the world are similar things in the novella as well as in the movie.

### **Discussion:**

This article delves into a comparative study between Na D'Souza's novella 'Island' and Girish Kasaravalli's film adaptation, 'Dweepa'. It systematically dissects the differences and similarities between the two mediums in portraying the theme of displacement due to dam construction, reflecting upon the human toll of such forced relocation.

The comparative analysis dissects various elements, from character developments to plot alterations, illustrating how the shift from literary narrative to cinematic storytelling necessitates changes in emphasis, character dynamics, and resolutions. Both 'Island' and 'Dweepa' echo the pain and anguish caused by displacement but do so through distinct lenses. While the novella delves deeply into the tragedy of characters' lives and their eventual demise, the film adaptation chooses a more optimistic ending while still highlighting the emotional struggles.

Although the theme of the novella and the movie is the same, both depict the pain and sorrow of isolation. The movie has been made with many alterations, necessary to showcase the story on a larger scale. In the end, Nagaveni and Krishnayya unite physically to satisfy their true love, but in the movie, Nagaveni's love for her husband remains unwavering. Until the end of the film, she struggles to save her house and maintain family relationships.

The movie portrays a happy ending where Ganapayya fails to appreciate his wife's determination to save herself and her family from the water that isolated them and the tiger that had already killed Belli the cow. Ganapayya attributes all credit to Daiva, believing it saved them. Nagaveni feels desperate as her husband does not acknowledge her efforts to safeguard her family. In the novella, Nagaveni desires to leave the village with Krishnayya when he decides to depart. However, during this attempt, she drowns, and Krishnayya tries to save her but ends up drowning in the river Bhagavathi himself. Ganapayya witnesses everything from a distance, returns home, and is killed by the tiger.

**Conclusion:**

In conclusion, the comparative analysis between Na D'Souza's novella 'Island' and Girish Kasaravalli's film adaptation 'Dweepa' reveals nuanced differences in character arcs, plot resolutions, and thematic emphasis. While both narratives revolve around displacement and its emotional toll, the novella and the movie diverge in their portrayal of character motivations and the resolution of the story's conflicts. These variations showcase how the shift in medium—from literary to visual storytelling—alters the narrative focus and nuances. Despite these differences, both 'Island' and 'Dweepa' remain powerful commentaries on the human experience amidst forced displacement, urging contemplation on the impact of societal changes on individuals and communities.

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