



From Print to Performance: A Study of Film Adaptation and Intertextuality in *The Reluctant Fundamentalist*

Wareesha Batool Qureshi

English Department, Forman Christian College (A Chartered University), Pakistan
wareeshabatoolqureshi@gmail.com

Sadia Nazir

English Department, Lahore College for Women University, Pakistan
shafaqatsadia@gmail.com

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Abstract

This research examines the adaptation of Mohsin Hamid's *The Reluctant Fundamentalist* (2007) into Mira Nair's film, *The Reluctant Fundamentalist* (2012). This study aims to explore the elements of adaptation and intertextuality principles as they transition from print to performance. It highlights the addition and subtraction in the narration, characterisation, and plot during the transformation from a book to a film. The objective of this research is to focus on the individual attributes and characteristics of the telling and showing modes in Mohsin Hamid's intellectual use of words and Mira Nair's works of art, respectively. This study applies Linda Hutcheon's adaptation theory and Julia Kristeva's principles of intertextuality to compare Hamid's book and Nair's film. As a result, this research examines the telling and showing modes of novel and film, respectively. It explores their differences and similarities between the narrative of a book and a movie.

Keywords: film adaptation, intertextuality, telling, showing, Hamid, Nair, Hutcheon

Introduction

This research argues that Mira Nair has made several changes to the narration, characterisation, and plot of Mohsin Hamid's *The Reluctant Fundamentalist* during the film adaptation. Hamid presents an intriguing narrative that illuminates the essential elements of patriotism, racism,

identity crisis, fundamentalism, and American imperialism in the post-9/11 United States. Mira Nair's film effectively combines these themes through its plot, narration, and actors' performances, as well as its cinematography, direction, and editing. For her, this has been a challenging task to make a movie about the clash of ideas between two different countries. The changes and replacements have been made to fill the gaps in the novel. Mohsin Hamid had no issue with changes and replacements. Along with consulting screenwriter William Wheeler, Nair had to decide what would happen at the end of the film and how the characters would adapt their actions to their social lives.

Literary art is an excellent source for a film world. Most directors derive ideas for films from books. It is essential to acknowledge that a significant challenge arises in adapting a book into a film in terms of language. Bluestone states that "the moving picture comes to us directly through perception, language must be filtered through the screen of conceptual apprehension" (1957, p. 20). Accordingly, a film producer of adapted film production tackles numerous problems, such as addition and subtraction, in the film script. However, this does not make a film subordinate to a novel. Ingmar Bergman states, "Film has nothing to do with literature; the character and substance of the two art forms are usually in conflict" (1960, p. xvii). It means that the progress of cinema must come from cinema, not from any literary art. Accordingly, a film and a book are distinct means of presenting art. Both present the story through significant differences in narration. In the book, the story is told through the distinct styles of dialogue, actions, and thoughts of the characters. In contrast, a film unfolds the story within the limited but skilled use of words and a series of images. A book allows the reader to imagine the characters' personalities, scenes, and evaluate the themes. However, film displays everything in visual form, immersing the viewers deeply in the story. A film can be adapted from a novel through the process of adaptation. It is an entirely different process rather than merely replacing dialogue with visuals. Some of the most famous film adaptations include *Stardust* (2007), *The Vampire Diaries* (2009), and *Little Women* (2019).

The adaptation of a literary book into a film has sparked a debate over the merits of literature versus film. The critics had made enough controversy about the film. Hollands claims that literary critics are against the adaptation of fiction into a film as "Literature has been seen as an art, film as a mass medium" (2002, p. 2). The reason is that the novel and the film are different mediums for conveying the story. Various aspects of the novel change when it is adapted into a movie. A book demonstrates emotions, scenarios, and dialogues through words. But a film is more than just words, highlighting sounds, visuals, and other dramatic effects. Moreover, a book fails to adequately represent abstract concepts and individuals' inner nature in words. To fill these gaps, the director of the film expertly modifies the narrative of the book, particularly when the story is well-known, as readers have already formed their own interpretations of the storyline. One of the challenges for the filmmaking team is translating printed words into a visual form. Sometimes, the screenplay writer has to change the narration of a book "through the "language" of film, which is made up of more "tangible" elements like speech, actions, sounds and images" (Mariani, 2024, p.5). These images of the actors in the film create a direct connection to the "imaginary characters created by writers" (Hollands, 2002, p. 35). This visual depiction of characters is a more straightforward representation, whereas books often are not so. Moreover, the soundtracks in the movie also significantly enhance the audience's understanding. Therefore, it is accurate to say that these elements of the film make art easier to

understand than those in the book. The filmmaking team makes some variations of the book to inspire the audience. Consequently, both the novel and its adapted film are alternative forms of entertainment that incorporate changes to meet specific requirements accordingly.

This research presents a textual and visual analysis of Mohsin Hamid's *The Reluctant Fundamentalist* and Nair's film adaptation, *The Reluctant Fundamentalist* (2012). The research article aims to analyse the narration, characterisation, and plot of the novel and how these elements of the book are adapted to the film. The research employs Linda Hutcheon's adaptation theory and the principles of intertextuality by Julia Kristeva. The research work examines different aspects of adaptation theory and intertextuality, which helps shift the novel into a new mode of entertainment, such as a film. In *A Theory of Adaptation*, Linda Hutcheon argues that adapted work is the repetition of the well-known story but not a replication. She describes different modes of engagement, such as "telling" and "showing," which are two of them (2013, p. 22). These modes are essentially the means of presenting a storyline, revealing how the stories are perceived and understood by the audience through alternative modes of engagement. In the telling mode of adaptation, the story includes the printed "words" on paper (2013, p. 23), such as short stories and novels. The public engages with this mode by reading the book and understanding the story through imagination. However, in the showing mode, the story comprises both visual and auditory elements (Hutcheon, 2013, p. 23). These elements are presented with pictures and music, such as films, radio dramas, plays, and songs. The audience is engaged with this mode by seeing and hearing the story. These modes include an inter-linked relationship between the creator and adaptor of the story, who decide which medium and mode of presentation are used to present the story.

Additionally, the intertextual principles employed in the adapted film include transformation, modification, haplology, parallel, and expansion. Based on Julia Kristeva's theory of intertextuality, transformation is a formal or abstract conversion of one mode into another mode, preserving the essence (1980, p. 80). Modification refers to the alterations, changes, or amendments made to different parts of a mode, transforming it into another mode (Kristeva, 1980, p. 90). Expansion is the conversion of one mode into another by developing or expanding it (Kristeva, 1980, as cited in Yusuff et al., 2019, p. 491). Haplology mentions the error or absence of an individual act or any scene from print to performance (Kristeva, 1980, as cited in Yusuff et al., 2019, p. 492). Parallel is applied when themes, forms, or ideas are similar between two mediums, just as both modes follow the same theme or dialogue. (Kristeva, 1980, p. 491). Simultaneously, these intertextual principles address the differences between the narration of the book and the film. So, this research examines the differences and similarities between Mohsin Hamid's *The Reluctant Fundamentalist* and Mira Nair's *The Reluctant Fundamentalist* by employing adaptation theory and intertextuality principles.

Literature Review

A film and a novel are not the same medium, but they share some similarities as well as dissimilarities, such as their mode of presentation. A novel is an intellectual work of a writer that goes into the hands of an editor, proofreader, publisher, etc. But, a film is a visual expression through the collaboration of actors, screenwriters, producers, and directors etc. A book is defined as "a long written or printed literary composition" (Merriam-Webster, 2019).

But a film is “a series of moving pictures recorded with sound that tells a story, watched at a cinema or on a television or other device” (Oxford Learner’s Dictionaries, 2020). Accordingly, books and films differ in terms of narration and the nature of their depiction.

The adaptation of a book into a film is essentially the conversion of a literary text into a film script. Ramrao claims, “literature and film are the artistic expression, unifying the human mind” (p. 151). They are common in their expression of reality and narrative structure. Both the writer of the book and the director of the film create a story according to their ideologies, like “the writers use the literary language whereas in film adaptation the director uses a language peculiar/fit to visual imagination for the appreciation of audience” (p. 152). Ramrao argues that literature and film are the production of the writer and director, respectively. This research highlights that the director’s guidance for the film script is based on the writer’s text. This is an ongoing process of text modification. This modification is a result of the use of different languages in literature and film (Mariani, 2024, p. 3). This different language creates different signs for readers as well as the audience. The similarity between the texts lies in their portrayal of the same storyline, albeit in different ways. Due to this, a network of similar themes exists between the texts, which is referred to as “Intertextuality” (Mariani, 2024, p. 3). Mentioned critics discuss the adaptation process and intertextuality in a limited manner. They do not mention the kinds and principles of intertextuality used in filmmaking.

When a novel is adapted into a film, it typically follows the “telling-showing” mode of adaptation. However, this mode of engagement alters the story to fill up the gaps in the performance when it is adapted from a printed text. So, to adopt is to transform, and to transform is to alteration. Words cannot be articulated in a performance, but other tools of engagement are also compulsory to convey the message:

In the move from telling to showing, performance adaptation must dramatize: descriptions, narration, and represented thoughts must be transcoded into speech, actions, sounds and visual images. Conflicts and ideological differences between characters must be visible and audible ... In the process of dramatization there is sinevitably a certain amount of re-accentuation and refocusing of themes, characters, and plot (Hutcheon, 2012, pp.39-40).

Although adaptation can be considered a form of intertextuality, as it preserves some of the ideas from the original literary compositions and modifies them. Moreover, the theory of intertextuality employs various principles to transform printed text into a visual form. Some of these principles are modification, transformation, haplology, excerpt, expansion, and parallel (Yusuff et. al, 2019, pp. 490-493). These principles help to understand the nature of adapting a book into a film.

The researchers have analysed the adaptation of Mohsin Hamid’s *The Reluctant Fundamentalist* (2007) into a Mira Nair’s film (2012) through different lenses. In “‘Tired of Taking Sides’: Repressive Tolerance in Mira Nair’s *The Reluctant Fundamentalist*”, Smith and Ross argue that film adaptation of Hamid’s novel has an impact on the translation of the “novel’s political and economic content into the phenotypical terms of culture, the naturalised, and consequently irresolvable antagonisms of which can be managed only by the sanctioned

cultural practices of liberalism” (2017, p.305). They examine that unlike the novel, film does not highlight the “imperialist” beliefs regarding post 9/11 discourse (2017, p.306). Additionally, they claim that film replicates a “tolerationist discourse” that unintentionally records the civilisation view delimiting the contemporary exercise of territory. Nair’s film translation also overlooks Hamid’s critique of materialism from a cultural perspective centred on global capitalism (Smith & Ross, 2017, p. 320). Instead, it reveals the harsh realities of the Empire, which undermine the comforting feelings of belonging and ritualistic identity that make the workings of the former nearly impossible to comprehend. Smith and Ross highlight the political, cultural, and social contexts to distinguish between Hamid’s novel and Nair’s film.

In “Post-9/11 re-orientalism: Confrontation and conciliation in Mohsin Hamid’s and Mira Nair’s *The Reluctant Fundamentalist*,” Lau and Mendes compare the novel and film adaptation of *The Reluctant Fundamentalist* in terms of themes of re-orientalism and Islamophobia. They state that Nair’s film adaptation engages with the historical event of “post-9/11 Islamophobia” (Lau & Mendes, 2018, p.80). They also claim that “Changez’s re-orientalism” is moderated by his dual identity of “oppressed and oppressor,” as he is a former member of the Global South and also a part of an elite “hierarchical society” (Lau & Mendes, 2018, p.83). Changez is depicted as “hostile rather in an orientalist way” in both the novel and the film. He is represented not just as a West (American) but also as an East (Pakistani). This constant “self-peripheralising of the East/Orient is characteristic of re-orientalism” (Lau & Mendes, 2018, p.89). Lau and Mendesa’s research presents a comparative analysis of Mohsin Hamid’s novel and Mira Nair’s film, focusing on the distinct treatment of religious phobia and re-orientalism.

In a master’s thesis titled “Politics of Film Adaptation in *The Quiet American* and *The Reluctant Fundamentalist*: A Comparative Study”, Numan and Sheeraz examine the cinematising texts of Graham Greene’s *The Quiet American* (1955) and Mohsin Hamid’s *The Reluctant Fundamentalist* (2007). They focus on the political aspects of filmmakers Joseph L. Mankiewicz, Phillip Noyce and Mira Nair in the adaptations of *The Quiet American* (1958), *The Quiet American* (2002) and *The Reluctant Fundamentalist* (2012), respectively. They critically explore the producers’ politics in film adaptation. They emphasis the political motifs of accuracy of film producers, particularly. In the analysis of the film adaptation of *The Reluctant Fundamentalist*, Numan and Sheeraz accentuate that politics played its crucial role in the misrepresentation of unlike cultural spaces in the adaptation process (Numan & Sheeraz, 2018, p. 61). Nair’s film highlights “the intrusion in other cultures but in a more ambivalent and hidden manner” than a novel (Numan & Sheeraz, 2018, p. 62). Additionally, Hamid bridged the gap between Pakistan and America by making a friendly meeting between Changez and the unknown interviewer. Nair has made a gap between them “after the 9/11 event by stereotyping Muslims as extremists”. However, (Numan & Sheeraz, 2018, p. 62). Numan and Sheeraz expose the faithfulness of Nair’s filmmaking which reveals her political reasons behind these changes.

As discussed above, previous studies have analysed the film adaptation of *The Reluctant Fundamentalist* through different angles. These studies have not explored the particularly telling and showing mode of presentation in Hamid’s novel and Nair’s film, respectively, with intertextuality principles. So, this research article is significant as it investigates the adaptation

of the book into the movie by using the telling-showing mode of adaptation and intertextuality principles.

Film Adaptation and Intertextuality: Textual and Visual Analysis

Mohsin Hamid's novel *The Reluctant Fundamentalist* (2007) and the adapted film, *The Reluctant Fundamentalist* (2012) belong thematically to the second wave of 9/11 fiction. They both show the details of 'fundamentalism', which encourages the audience to interpret the term. When first inspecting the titles of the novel and film, it seems that the term 'fundamentalism' is referring stereotypically to religious extremism. However, after the 9/11 incident, which shook the world and brought America to its knees, it is still believed to have been caused by Muslim terrorism. Both novel and film both do not deal directly with the catastrophic events in New York but try to elucidate the incident of 9/11 and teem with ideas of a globalised and fractured world. The storyline of both novel and film revolves around a middle-class Pakistani named Changez Khan, who is ambitious about his dreams at a well-reputed Wall Street valuation firm. He goes on to work in New York City, where he falls in love with Erica, a woman from the aristocratic society of New York. It seems that he has achieved his American dream until the 9/11 attacks devastated the city. The climax occurs when he is conflicted by his desire to adopt the identity of a deceased white man to please his girlfriend. He realises that his place in society has changed. The apparent collapse of the twin towers forces him to determine where his true loyalties lie: with his homeland or his adopted country. Later on, he meets a well-known publisher during an official tour. Here, he learns that a family member is a renowned poet. He understands that he has surrendered himself to an American firm for the sake of money. Consequently, he decides to return to Pakistan. With similarities in storyline and themes between the novel and film, there are still numerous major and minor differences in the plot and narration, as well as characterisation between the book and film.

The transformation of the telling mode to the showing mode requires an adaptation approach. The description, represented thoughts, and narration should be transferred into speech, music, actions, and visual images. Furthermore, ideological differences and conflicts between characters should be represented both audible and visible. An inevitable re-accentuation and transferring of themes, plot, and characters are also perceived in dramatisation (Hutcheon, 2012, p. 40). Hutcheon categorises an adaptation into three processes: transportation, creation, and reception. The third one, the process of reception, extends adaptation to a form of intertextuality. Julia Kristeva accentuates many intertextual principles like transformation, modification, expansion, haplology, parallel etc, (Yusuff et. al, 2019, pp. 491,492). These principles are used to depict the differences between two mediums. So, this research explores these principles for analysing the differences between the novel, *The Reluctant Fundamentalist* (2007), and the film, *The Reluctant Fundamentalist* (2012). This research also examines how the narration, characterisation, and plot of the novel were adapted when it was translated into the film.

This research argues that there are some differences in the narration of the text of the book and the script of the film. In the novel, Changez Khan is the narrator of the story. He narrates all events from a first-person point of view with some flashbacks. He uses the past tense and acts

as a personal narrator. Throughout the novel, the narration is both monologue and dramatic. The film also employs flashbacks accompanied by a dramatic monologue. However, the film contains more information and scenes in which Changez appears more engaged, rather than simply listening to his perspective directly. In the film, several songs enhance the understanding of the ups and downs in Changez's life. Hutcheon enlightens the concept of the showing mode, which engages the audience through auditory and visual factors. Performances or gestural representations utilise dialogues and music to convey the meaning of written words and phrases (Hutcheon, 2013, p. 23). This highlights that Nair's film uses intertextuality principles of transformation and modification in Hamid's narrative. The additional scenes and flashbacks with the soundtrack are incorporated for a better understanding of the viewers.

This research also argues that the primary characters of the novel, such as Changez Khan, Erica, Jim, Wainwright, Juan Batista, and the unnamed man, remain the same in the film with minor changes. *Changez Khan* is slightly changed in the film as compared to the book. Nair attempts to preserve the essence of the novel, as the journey of Changez Khan to find his true identity is adapted from the novel, and the transformation principle of intertextuality is employed to convey it in the film. In the novel, Changez narrates his story in a monologue. However, in the film, he is seen more from the outside rather than narrating his perspective directly. In the novel, he starts his narration with dialogue, "Do not be frightened by my beard: I am lover of America" (Hamid, 2007, p. 1). However, in the film after sometime, he states, "Looks can be deceiving. I am a lover of America" (Nair, 2012, 00:12:55-00:13:00). In the novel, it seems like Changez is just indicating the beard man but in the film, it is evident that the word "looks" indicates the whole world for viewers. Additionally, the following dialogue, "I am a lover of America", is a repeated dialogue, highlighting the intertextuality principle of parallel. He appears to be a more ambiguous character in the novel than in the film.

Changez is gradually radicalised due to some problematic reasons in the novel. However, it is not clear whether he is ashamed of terrorism or not. In the film, a series of discriminated incidents basically result in Changez's effort for fundamentalism. Additionally, there is no kidnapping scene in the book. But, in the film, the kidnapping scene of the professor with a background qawwali soundtrack shows a very manipulative nature of the Muslim community. Hutcheon states that soundtracks in films "enhance and direct audience response to characters and action" (2013, p.41). Similarly, the ups and down in the soundtrack of qawwali tell the audience that this kidnapping will soon put Changez in danger. Later, the film reveals that he is part of the Pakistani Activist Movement, serving as a leader and delivering lectures to students against America. Here, the principle of modification is used to make some amendments to the film. However, mystery vanishes when he is confirmed as an innocent and uninvolved (Nair, 2012, 01:57:58-01:58:14). The director gives the message of how to tackle challenging situations and take yourself out of danger. However, it diverges from the ambiguity of the novel. The novel leaves the reader to wonder whether Changez is genuinely opposed to America or not. Nevertheless, the film offers a more detailed depiction of the invisible struggle between Changez and the US.

Erica is another central character in both the book and the film. Erica is a novelist in the book but a visual artist in the film (principle of modification). It is noticeable that the name, "Erica", is taken from the word "AmErica". It is not a coincidence, but actually it shows her

relationship with Changez as parallel to his relationship with America. Like, how America attracts the public towards its luxurious life and unparalleled betrayal, she also attracts people towards her just like having “an uncommon magnetism. Documenting her effect on her habitat, a naturalist would likely have compared her to a lioness: strong, sleek, and invariably surrounded by her pride” (Hamid 17). Additionally, she has severe psychological issues in the book, but not as such in the film. She undergoes depression after the attack of 9/11, which leads her to nostalgic memories about her boyfriend, as she claims, “I keep thinking about Chris” (Hamid, 2007, p. 53), which frustrates her relationship with Changez. Her mental breakdown in the novel leaves a question for the readers about whether she would commit suicide or just move forward. Nevertheless, she seems a more real human being in the film rather than wasting herself or dying in the novel. Nair’s film shows that her psychological issues have more sensible cause for audience as she is accidental cause of Chris’s death while driving the car (Nair, 2012, 01:07:06-01:07:12). This shows that changes are sometimes noticeable to avoid negative response from the audience (Hutcheon, 2013, p. 92). Due to the psychological disorders, there is ambiguity in the novel regarding her suicide. But, Nair clears this ambiguity by breaking up her relationship with Changez when their arguments over the art gallery grow too stressful. Nair provides a concise and brief adaptation, utilising the principle of modification.

Jim is an executive vice president at Underwood Samson, as well as Changez’s mentor most of his time with the firm. He himself has made his way up from a needy family. So, he recognises Changez’s financial condition during his job interview, “you must have really needed the money... your family couldn’t afford to send you to Princeton without a scholarship?” (Hamid, 2007, p. 9). Like Erica, Jim’s feelings towards Changez may be restricted by his negligible understanding of Changez’s personality and his culture. The novel also hints that Jim gets close to Changez amorously. In the film, his close relationship with Changez Khan is borrowed from the novel, outlining the principle of transformation. He always encourages Changez for his deep devotion to his profession because he himself sees his younger self in Changez. The relationship between Changez and Jim is more conflicted in the film than in the novel. The evident is when Changez wants to quite the job at Underwood Samson and Jim has an outrage by his whole attitude, “you are not letting him go what the hell does that mean...you are killing me (Nair, 2012, 01:35:14-01:36:38). It seems that Jim might have some feelings for Changez and the novel also suggests that Jim might be interested in Changez. But his feelings are somehow exposed by his actions as “when we watch a man do something on screen, our guts much more than our brains will tell us the truth of the gesture” (Smith, 2003, p. 10). Accordingly, Jim’s gestures in the film reveal his kind of intimacy towards Changez. This demonstrates the principles of modification and parallel to highlight the same theme of Jim’s affection towards Changez, but in a more expressive way.

Wainwright is another non-white trainee at the firm with Changez. The characterisation of Wainwright is borrowed from the novel in the film using transformation. In both film and novel, he appears as non-white employ with Changez at Underwood Samson, who becomes a good friend and advisor for Changez, “Just remember your deals would go ahead whether you worked on them or not. And focus on the fundamentals” (Hamid, 2007, p. 64) suggesting that he is trying Changez to recall the principle of Underwood Samson. Also, in the film, he offers Changez friendly advice by ironical comment, “hey yourself are wolf” (Nair, 2012,

01:15:09-01:15:12). However, Changez says, “I don’t understand that Dr. Phil has a mustache” (Nair, 2012, 01:15:16-01:15:19). For Changez, beard is common as he admits in the novel, “They are common where I come from” (Hamid 83). There are many dialogues and scenes in Wainwright that deal with the same theme and ideas, such as when Changez asks him which thing reminds him of his country. Wainwright answers that jerk chicken reminds him where he comes from, “but I’m not smearing it all over my face” (Nair, 2012, 01:15:24-01:15:26), and in the book he concludes, “but I don’t smear it all over my face” (Hamid, 2007, p. 59). The repetition of dialogues shows that “adaptation is a form of repetition” (Hutcheon, 2013, p. xvii). Accordingly, Nair retains this repetition and the essence of the character by employing the principle of parallelism.

Juan Bautista is an old CEO of a publishing company in Valparaiso who reminds Changez about the janissaries who have erased their own culture and developed themselves into their adopted empire. In the novel, he reminds Changez about his culture and background with the reference to janissary boys, “There were Christian boys captured by the Ottomans” (Hamid, 2007, p. 96). He also reminds Changez to recall his father’s uncle when he learns that his grandfather’s poetry is famous around the world, saying, “I was surprised and pleased to hear” (Hamid, 2007, p. 93). However, this character undergoes some changes when adapted to the film. In the film, he is replaced by a character named Nazmi Kemal, a publisher in Turkey who also reminds Changez about janissary boys, “They were Christian boys captured by the Ottomans” (01:30:32-01:30:35). The repetition of dialogue and theme shows the intertextuality principle of parallel. He makes him aware of how popular his father’s poetry is. This incidence urges him to realise his insignificance towards his culture. Mira Nair adapts this character into a Muslim character in the film for a better understanding of viewers. This suggests that it is more suitable to wake up a Muslim (Changez) from his religious disillusionment by a Muslim (Nazmi). As Hutcheon claims that “change is inevitable... across cultures, languages, and history, the meaning and impact of stories can change radically” (Hutcheon, 2013, p. xvii). Similarly, the change in Nazmi’s characterisation has a meaningful impact on the story. For instance, he awakens Changez by saying, “I think you should be ashamed of yourself...what are you doing here” (Nair, 2012, 01:27:13-01:27:21). So, modification is heavily used in adapting this character to make him look like a true advisor in the film.

The *unnamed man* comes to interview Changez, who recounts his lifetime in America, but the man says nothing in the novel. Because of this, it is not clear to understand that the man is just a tourist and maybe an American scout sent to inspect or kill Changez. The novel ends with a sixty-thousand-dollar question, but it does not reveal who the man actually is. This unnamed person is adapted to a character named *Bobby Lincoln* in the film. In the film, there is more information about this character. The novel only tells that he is an American who is obviously listening to Changez’s narration. But in the film, he is seen as a journalist and a CIA agent who comes to investigate the kidnapping of an American professor. Throughout the film, Bobby seems to be entangled in an internal conflict, struggling against himself. The addition of a new character in a film adaptation is intended to increase “suspense” (Hutcheon, 2013, p. 37). Additionally, “reluctant” means hesitant, which suggests that Bobby appears hesitant throughout the film. His meeting with Changez would have never happened if the CIA team had not sent him to castellated Pakistan even against his own will. In frustration, Bobby accidentally shoots Sameer (Nair, 2012, 01:56:24-01:56:28), then realises his mistake and finds

Changez to be an innocent person. Ultimately, he listens to Changez's words in the final scenes of the film, "could you please listen to the whole story, not just bits and pieces" (Nair, 2012, 02:01:18-02:01:29), while writing his story. The research argues that Nair used this modification to show that an American investigator investigates the case of a kidnapped American.

This research also suggests that the secondary characters of the novel undergo transformation and modification when adapted into the film. For instance, *Chris* is Erica's boyfriend in both the novel and film, with minor changes. In the book, Erica recalls her nostalgic memory about Chris, who died due to lung cancer, "He died last year...he was diagnosed with lung cancer" (Hamid, 2007, pp. 20-21). But in the film, Erica feels guilty of Chris's accidental death because she is driving the car with him when she has drunk already, "I have been drinking and Chris asked me if I was okay to drive and I said, yes" (Nair, 2012, 01:07:06-01:07:12). Nair's film uses modification principle used to highlight the reason of Erica's depression.

Changez's family: In the novel, there are father, mother and brother of Changez living in Pakistan who are afraid of attack of 9/11 in US and make him aware of war by suggesting not to come Pakistan, "My mother told me not to come; my father said much the same" (Hamid, 2007, p. 78). However, in the film, there are characters like Ami, Abu, and his sister, who are also scared of Changez's lectures on anti-Americanism. The character of the brother is replaced by Changez's sister, named Bina Khan (haplology and modification), but both characters are trying to alert Changez to any unpleasant situation (transformation).

Erica's Family: In the novel, there are Erica's parent; her mother is polite and humble towards Changez, but her father, who is "a man of consequence in the corporate world" (Hamid, 2007, p. 36). Her father asks Changez once at dinner, "You drink?", suggesting an ironic question for him (a Pakistani) because he thinks that Pakistani never drink. But the film never mentions Erica's parents, but Erica's uncle, who seems to act like Erica's father during an official dinner by mocking Changez, who accepts his offer to drink (haplology and modification). The role of Erica's father in the novel and Erica's uncle in the novel are pretty similar.

Sherman is the vice president of the firm in the novel. He discusses the meritocracy and informs the candidates that their bonuses will depend on their performance during an orientation presentation, stating, "If you do well, you'll be rewarded" (Hamid 25). But in the film, Jim gives this orientation presentation. Nair cuts this character from the film and adds additional characters, such as members of Al Qaida, Sameer, and Rainer. The members of Al-Qaida invite Changez to join Al-Qaida, which preaches against America. Even with his opposition to the US, Changez refrains from participating in any violent activities in the country. Sameer is one of the students of Changez in his Islamic propaganda for peace (Nair, 2012, 01:34:02-01:34:10). Rainer is an American professor at Lahore University. However, the film later reveals that Rainer was a CIA officer. Nair does these changes to connect the kidnapping of the American professor by using the principles of haplology and expansion. As a result, all changes in Hamid's characters have been made to enhance the dramatic effect.

Hutcheon claims that changes often happen radically in the "plot ordering" during the process of adaptation (2013, p. 11). So, this research argues that when a novel is adapted into a film,

the plot is comprehensively altered to display the characters and themes more effectively. The order of plot elements in a story is: Exposition, Rising Action, Climax, Falling Action, and Resolution. Together, these elements create a storyline that builds tension, reaches a peak, and then resolves the central conflict. Accordingly, Nair made adjustments to the plot of the film to align with its tone.

Exposition: The novel begins with Changez's meeting with an unnamed person who appears to be an American. However, the film starts with a kidnapping scene of a professor (haplology and modification). The next day, kidnappers send a video recording in which they demand the release of prisoners from the different regions of Pakistan in return for Rainer's life. An American journalist, Bobby Lincoln, arranges a meeting in Lahore café to interview Changez Khan, who is one of the colleagues of the kidnapped professor. For him, Changez is supposed to be involved in the kidnapping. By applying the principles of haplology and modification, Nair creates suspense for the viewers through a kidnapping scene. The novel follows the linear structure, but film does not as such as "a film can tolerate less plot retardation even for suspense purposes, than can a novel" (Hutcheon, 2013, p. 63). Additionally, the film gives more detailed information about American journalist Bobby Lincoln, who is sent to Changez to investigate the kidnapping case. As the interview begins, Changez recounts his story with some flashbacks in both the novel and film, illustrating the principle of transformation.

Rising Action is quite similar in the film. In the novel, Changez recalls back in 2000, the son of a famous poet and housewife lived a prosperous life in Lahore. Changez receives a grant to attend Princeton University. Then, he got a job at the well-known firm, Underwood Samson. Before starting his career, he goes on vacation to Greece, where he meets Erica, who is a novelist and an eye-catching Princeton graduate, in the novel. However, in the film, Changez meets her in Central Park while she is capturing moments as a visual artist, undergoing transformation and modification. Changez and Erica are both in touch with each other, but Changez feels that she has psychiatric issues due to her boyfriend's death, which disturbs their relationship. In the book, she has a severe mental illness, rather than in the film.

Climax: On a business tour, Changez watched the news of the downfall of the Twin Towers on 11 September 2001. He finds himself smiling positively at the thought of the destruction of America. He can observe the racial discrimination and grudges towards the Muslim community in America. Furthermore, in the book, he meets a publisher, Juan Batista, in Valparaiso during official duty, where Changez realises that he is doing nothing but going against Pakistan by serving the US firm. However, in the film, he encounters with Muslim publisher, Nazmi Kemal, in Turkey, where he realises the same fact that is described in the novel. Nair uses a different place of publisher as the travelling stories are told and shown differently" in different places (Hutcheon, 2012, p. 126). Similarly, Nair chooses a Muslim country instead of the one mentioned in the book, using the principles of haplology, modification, and transformation.

Falling action: In the book, Changez decides to resign from his job and returns to Pakistan, where he becomes a lecturer at a university. He also encounters suspected Al-Qaida members, due to which the US attacks his house and threatens his family members. However, in the film, the scenes are somewhat different; for instance, Bobby and Changez are under pressure due to a protest outside the café, and here Changez admits that he has refused to join Al-Qaida. In

return, Bobby reveals that Rainer was a CIA officer. As the protests in Lahore escalate into violence, Changez suggests a butcher's shop where Rainer may have been taken. But, protests outside the café intensify, and Bobby receives the news from the CIA team that the professor has already passed away. Bobby then drags Changez outside the café at gunpoint.

Resolution: There is no appropriate resolution in the novel because the author has written the novel with an open ending. So, the readers evaluate their own interpretations of the ending of the book. On the other hand, the film presents a proper ending by expanding the plot, as the transition from narrative to performative mode is necessary to fill the gaps (Hutcheon, 2013, p. 121). Bobby becomes suspicious about Changez and shoots Sameer unintentionally. The CIA team informs Bobby that they have misinterpreted the news about Changez. Then, Bobby feels sorry for Changez, who gives a tribute speech at Sameer's funeral. On the other hand, Bobby re-listens to Changez's words, which he recorded during their interview while writing the story of Changez, and this is where the film ends. Nair expands the story of the novel to achieve a proper ending through the application of expansion and modification principles.

Conclusion

This research work focuses on the adaptation approach from the printed text to performance. It explores the differences between the book and film, emphasising the characteristics of each as individual works of art. The printed text (novel) and visual presentation (film) are two different mediums of entertainment and remain odds due to standard comparison. The research highlights the oral and visual modes of Mohsin Hamid's *The Reluctant Fundamentalist* and its adapted movie, *The Reluctant Fundamentalist*, respectively. Both the novel and the film revolve around the protagonist's journey to find his true identity after facing racial discrimination. The adapted film retains the essence of the original text (book) but adopts an exclusive approach to present the characters, direct the plot, and narration. The research also demonstrates intertextuality and its principle employed to adapt the telling mode into the showing mode. These principles are used to capture the attention of viewers while transforming descriptions, narration, and thoughts into sounds, actions, speech, and visual images.

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