

**“NARRATIVE DISCOURSE ANALYSIS OF NOVEL “FIVE POINT SOMEONE” AND THE FILM “3 IDIOTS””****Brijesh\* & Deshmukh\*\***Research Scholar, Professor Ramakrishna More Arts, Commerce & Science College,  
Akurdi, Pune, Maharashtra

**Cite This Article:** Brijesh & Deshmukh, “Narrative Discourse Analysis of Novel “Five Point Someone” and the Film “3 Idiots”, International Journal of Interdisciplinary Research in Arts and Humanities, Volume 3, Conference World Special Issue 1, Page Number 81-83, 2018.

**Abstract:**

The topic of the present paper is ‘Narrative Discourse Analysis of the Novel “Five Point Someone” and the Film “3 Idiots”’. The aim of the paper is to find out exact point of difference between the novel “Five Point Someone” and the film “3 Idiots”. When the novel transformed into the film the topic comes under the area of film studies and narrative discourse.

**Key Words:** Discourse Analysis, Discourse of Novel and Film

**1. Preliminaries:**

The topic of the present paper is ‘Narrative Discourse Analysis of the Novel “Five Point Someone” and the Film “3 Idiots”’. The aim of the paper is to find out exact point of difference between the novel “Five Point Someone” and the film “3 Idiots”. When the novel transformed into the film the topic comes under the area of film studies and narrative discourse.

**2. Discourse:**

Discourse is dynamics of reading between the lines. Discourse is well defined as language beyond the sentence. Discourse is a study of language use. These three statements are not enough to define discourse because Discourse is a broad term and it can be grasped in not only language use but it proceeds further to reading between the lines also. What is reading between the lines? It is prediction and communication between the speaker and hearer. Speaker encodes message through written medium and spoken medium and hearer decodes it. Discourse as a term was first time coined by Zelling Harris in 1952 as a title of his paper. Here are some definitions of discourse by some noted linguists. Discourse is: ‘Language above the sentence or above the clause’. The study of discourse is the study of any aspect of language use (Fasold 1990: 65)

The analysis of discourse is, necessarily, the analysis of language in use. As such, it cannot be restricted to the description of linguistic forms independent of the purposes or functions which these forms are designed to serve in human affairs. (Brown and Yule 1983: 1)

‘Discourse’ is for me more than just language use: It is language use, whether speech or writing, seen as a type of social practice. (Fairclough 1992: 28)

From the above definitions it can be clear that discourse is above the sentence or above the clause, in general it is a study of language use in which manner language is used in the paragraph, sentence. Discourse involves analysis of language in use. Discourse is language use which associates itself with social, political and cultural formations. It is language which mirrors social order but also language which forms social orders and forming individual’s introduction with society. Discourse is an interesting topic not only among linguists, literary critics, critical theorists and communication scientists but also geographers, philosophers, political scientists’, sociologists, anthropologists, social psychologists and many others. So, discourse is an important concept for understanding society and human response to it. As well as for understanding language itself.

**3. Novel Five Point Someone and Its Background:**

*Five Point Someone* is a blockbuster novel by Chetan Bhagat. It has been written keeping youths in mind. It is a campus novel which has honest and autobiographical tone.

Chetan Bhagat is a reputed writer of emerging India. He has a global outlook, motivational tendency and ability to drive youth crazy for his writings. Seen this IIT / IIM graduate is making India read the creative writing which is something unique. Apart from books, the author has a keen interest in screenplays and spirituality. *Five Point Someone* was published in 2008. From the day of publication it became best seller and it is still ruling in the psyche of Indian youth. This is the story of 3 average friends in IIT whose lives are connected to each other through the bonds of friendship, love, loyalty and fun. This is not a book to guide students how to get into IIT or even survive in it. In fact, it describes how things can get bad if people don’t think straight. Funny, dark, non-stop; *Five Point Someone* is the story of three friends in whose case five-point something GPAs (Grade per Average) comes in the way of everything – their friendship, their love for life and their future. *Five Point Someone* is a commercial and popular book in the history of Indian writing in English. This book had a flavor of Indian culture and extravagance of modern urban Indian culture. The setting of the book is local but essence is global. So, this is one of the life size portraits of globalized India.

**4. Film 3 Idiots and Its Background:**

The film industry in India is more than a hundred years old. The first film screening took place on July 7, 1896, when the Lumiere Brothers cinematography unveiled six soundless short films at Watson’s Hotel, now the Esplanade Mansion, in downtown Mumbai. However Dhundiraj Govind (“Dadasaheb”) Phalke’s *Raja Harishchandra* is India’s first film which was released on May 3, 1913 as it was India’s first fully indigenous production. So, he has been considered the father of Indian Cinema. These tentative but eventful early years were important for the development of the Indian film industry. In 1929 important studios like the Prabhat film company, Ranjit Movietone, General Pictures Corporation emerged around the country. As the Indian film industry found acceptance worldwide star system established self in Hindi Cinema Stars like Raj Kapoor, Dev Anand, Dilip Kumar Rajesh Khanna, Amitabh Bachchan ruled the Indian Film Industry. Now, Shahrukh Khan, Salman Khan, Aamir Khan and recently Ranbir Kapoor are ruling the same with their Charisma and stardom. This stardom is one of the trends in industry and Hindi film industry i.e. Bollywood is trend driven industry. Novel adaptation is also one of them. It means transfer of a written work, in whole or in part to a feature film. It is a type of derivative work. Erich Von Stroheim attempted a literal

adaptation of Frank Norris's novel *McTeague* in 1924 with his film, *Greed*. This adaptation is most celebrated of the early adaptations. The director intends to film every aspect of the novel in great detail. Novel adaptation has then become a trend in the world cinema. *Godfather* by Mario Puzo was adapted and it became *Godfather* by Francis Capola and created history on celluloid. Then, *Othello*, *Hamlet*, *Macbeth* also had appeared on big screen. So, from Hollywood this trend hit the Indian Cinema. In 1950 and onwards Veteran author like Sharadchandra Chattopadhyay's *Devdas*, R.K. Narayan's *Guide* Munshi Premchand's *Shatranj Ke Khiladi* were turned into films by the same name only. Now, in an era of globalization our films once again have gathered a momentum for adaptation e.g. Vishal Bhardwaj's *Maqbool* and *Omkara*, then, Anurag Kashyap's *Black Friday* and Rajkumar Hirani's *3 Idiots* are also examples of good adaptations. Now-a-days director and producer of the film consider this trend as a safe game of entertainment business because of the factors like wise audience, rise of multiplexes across megacities and critics acclamation.

### 5. Narrative Discourse Analysis of the Novel *Five Point Someone* and the Film *3 Idiots*:

The researcher has selected seven adopted chapters from the novel *Five Point Someone* on which film *3 Idiots* is based for a detailed analysis.

The researcher's assumption is that complicating action in any narrative is unfolded and continued with the help of speech acts, co-operative principles and proper turn-taking because dialogues, narrative are integrating parts of any novel. For analysis, the researcher has explored complicating action and narrative discourse with the help of co-operative principle, speech acts and turn-taking. It has helped to get meaning behind meaning i.e. intentional meaning. It has also helped to get some traits about novel adaptation and how to transform novel play into screenplay. So, the whole analysis is a kind of DNA (Detailed Narrative Analysis) of the subject matter.

*3 Idiots* is sole Indian film which fetched 202 cr. on box-office and created history in terms of entertainment in Bollywood. Rajkumar Hirani is the editor and director and Vidhu Vinod Chopra is the producer of this film. Abhijat Joshi and Rajkumar Hirani are the script writers of the same. This film is the finest example of adaptation. It is a complete package of entertainment and satire with flavor of social message. This director duo always wants the audience to get connect with them by the link of social awareness, and they have got formulated this in their films.

*3 Idiots*' star power i.e. Aamir Khan is the excellent U.S.P. (Unique Selling Point) of this film. Aamir Khan, famous for his critically acclaimed roles in movies like *Lagaan*, *Talash*, *Rang de basanti* and *Dil Chahata Hai*. He is a passionate actor, who gives complete devotion to work. This characteristic offers him super hit films from 2001 to 2013. Other actors like R. Madhavan, Sharman Joshi, Boman Irani and Kareena Kapoor are also assets of the film, *3 idiots*. Cinematography of the film is also highly natural and effective so it makes film more bright and young.

e.g. Prologue Scenes Discourse analysis

*Five Point Someone*, the title itself creates stir in reader's mind, it opens with a prologue.

I had never been inside an ambulance before.

It was kind of creepy, like a hospital has suddenly asked to pack up and move

In hospital you haven't slept for fifty hours.

Straight – (Prologue, P.g.8, *Five Point Someone*)

The above cited example makes us to understand that novel triggers with a complicating action. The whole prologue becomes narrative of storytelling. 'I had never been inside an ambulance before'. This is an abrupt opening and straight forward action which engages reader in story telling discourse. The novel is a narrative discourse because all the events had already happened and author has just recapitulated them. What is the intention of Prologue at last? It is just to present the story in a dramatic way. This prologue satisfies Labov's (American linguist) idea of Narrative structure.

- ✓ I had never been inside an ambulance before – (abstract)
- ✓ It was kind of creepy – (Orientation)
- ✓ Like a hospital has suddenly asked to pack up and move – (Complicating action)

The researcher has already discussed these concepts of narrative structure in Chapter II. The main aim of the prologue is to create tension in reader's mind as this is the symbol of any play and drama. This novel is a drama with a flavour of picturesque narration.

### 6. Prologue Scene of the Film:

The film, *3 Idiots* starts with the scene of Delhi Airport. Where Farhan Qureshi is in the plane and he gets a call from Chatur. All of a sudden he tries to get up and fails down. Afterword, Farhan is taken for medical emergency. This is actually Farhan's drama to get out from the airport. He manages to get out from the airport and gets one taxi for him and on the way he calls Raju to accompany him. Now, Raju gets up from sleep, washes his face and just runs away to meet Farhan. Two of them are on the roof of Imperial College of Engineering's where they meet Chatur.

This scene in the film is a neat screenplay. Everything is linked up with each other so perfectly that audience does not get a fraction of second to think what is going on? And this is the main effect of visual medium on the viewer. Here, the film takes a grip of the viewer by inserting some funny scenes i.e. Farhan's dramatic escape from the airport, Raju's rushing out from the home without wearing a pant. This is one of the tricks the director plays with the viewers to tickle their funny bone.

Chatur: Welcome idiots! Madira piyoge. Ye wahi rum hai na jo tum yaha pite the. Have a drink. (Throwing bottle of rum to Raju and Farhan)

Raju: Abe! Rancho kaha hai?

Chatur: Batata hu, Pehele ye dekho, mere wife ko nahi, uske piche ka bangala dekho, idiots, 3.5 million, living room maple wood flooring, my new Lamborghini 6496CC..... very fast.

Farhan: Abe, Kamein kuon dikha raha hai ye sab?

Chatur: Bhul gaye, ye kya hai?

Raju: 5<sup>th</sup> September. Aaj ka date aur kya yaar?

(Chatur rubs one of the wall to reveal '5<sup>th</sup> Sept.' the day Chatur beted with Rancho)

(Here opening credits of film starts with song, "Behti Hawa sat ha wo" and Chatur, Farhan and Raju march towards Shimla in Chatur's SUV, where in close-shot Farhan narrates Rancho's introduction)

Rancho, Ranchoddas Shamakdas Chanchad. Jitna alag sale ka naam tha, Utani hi alag soch; hamne to bachpan se yahi suna tha ki, life ek race hai tej nahi bhagoge to log tumhe kuchalkar aage nikal jayege.

In every film the beginning or starting of the film is very much important. So a good film maker gives an intriguing start to engage viewers with the film completely and this is true about Rajkumar Hirani. From this dialogue structure any one can say that this film is interesting enough to watch.

In the opening scene of the film viewers get engaged with the film because of its suspense element: who is Rancho? This piece is crucial for the character building of Rancho or it can be said that this scene is created for Rancho's entrance in the film. The researcher assumes that the complicated action starts from the very first dialogue and with the help of co-operative principle's observance, violation and speech acts with different types and flourishes. In the very first utterance, Chatur uses direct speech act to begin the dialogue, but Raju violates co-operative principle and maxim of relevance, when Raju refuses to give him direct answer. Then, Chatur states his position and status in society by describing his wealth and property, so this is a speech act of assertion. Then, Farhan asks Chatur, "Why are you telling this crap to us?"

Farhan: Abe hamein kyon dikha raha hai ye sab?

Chatur: Bhul gaye : Ye kya hai?

Raju: 5<sup>th</sup> September. Aaj ka date aur kya yaar?

This dialogue is a simple question-answer format but it observes co-operative principle and all its maxims. This makes the dialogue integrated.

In the next piece, Farhan is in anger and just bursts it on Chatur but even in anger he makes audience laugh.

Chatur: Kuch yaad aaya us idiot se yahi shart lagaye thi..... I kept my promise. I am back.

Farhan: Mein hawai jahaj chod ke aaya hu. Ye apni pant chod ke aaya hai. 5 sal se use dhoond rahe hai ki wo zinda hai ya mar gaya ye bhi pata nahi, tuze kya lagta hai kya wo teri ye piddhi se shart ke liye aayega?

Now, this is complete violation of co-operative principle and maxim of relevance by Farhan. When Chatur triggers Farhan's anger he says these lines to Chatur. This can be explained through Farhan's body language and dialogue delivery. Violation of co-operative principle gives this dialogue extra edge. So, audience gets related at a time and laughs. This dialogue session is actually the starting of the film and it makes audience ready to watch this film. In the closing session of this scene, Farhan narrates introduction of Rancho, technically scene I ends here and creates background to see Rancho emerging from the canvass of darkness on audience mind and on the screen.

In conclusion, the point of comparison with the film is that in the film *3 Idiots* prologue is completely different as the film starts with the Delhi Airport scene and that is the early morning of 5<sup>th</sup> September (teacher's day) but the novel opens with a narrator's voice and he is in an ambulance. Here we observe the violation of Unity of time in the novel:

The point of contrast with the film is the prologue and its narration, as the film is audio visual medium, its prologue is more complex than the novel. In a novel we have story telling in a linear way but in a movie, it becomes linear but complex, even small situation becomes heavily loaded e.g. escape of Farhan from the Airport. The point of departure, in a novel, the reader can visualize the events but in the film the visualization becomes viewing and that is the point of departure, because viewers are engaged in a film to read it and see it interestingly and viewers get connected to the film prologue which triggers their anxiety to an utmost level. The success of a film maker is in creating / representing this scene so lively and vivaciously.

When this scene and the opening of the novel are compared with the opening of the film, we find that there is a major difference between them because the novel does not have prologue. The prologue is the addition and creativity of the director of the film. The novel is totally one dimensional discourse and the film is a multimodal discourse, that's why the novel travels through words on reader's mind and the film travels through viewing, listening and combining viewing-listening together simultaneously. Basically, interpretations of both are completely different.

## 7. Conclusion:

Narrative Discourse Analysis of the film, *3 Idiots* and the novel *Five Point Someone* reveals that, *3 Idiots* is an appropriate adaption of the novel, *Five Point Someone*. *3 Idiots* and *Five Point Someone*'s narrative discourse analysis claims that, 'reading between the lines' [here reading between the lines means visualizing and understanding the novel] turns in to 'reading between the scenes' [here reading between the scenes means understanding the cinematography and screenplay] through novel adaption.

## 8. References:

1. Chetan, Bhagat. *Five Point Someone*. Rupa Publications India Pvt. Ltd, New Delhi 2004.
2. Abraham T.T. "Novel in to film – A case for Adaptations" The University of Madras, 2002.
3. Jaworski, Adam, and Coupland Nikolas, Eds. *The Discourse Reader* London Poutledge Publication, 1999.
4. Patel, Swagat. "Transformation of the novel Guide into film Guide" University of Pune. Diss.2010
5. Fear, Bill "Teaching Discourse Analysis" *Academy of Management Review Online* (2004) P.P.635-652 Web.9<sup>th</sup> 2012.