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**ADAPTATION AND TRANSLATION: A CASE STUDY  
OF HASHIM NADEEM'S PARIZAAD AND SHAHZAD  
KASMIRI'S PARIZAAD**

**Adeeba Zaidi\***

**Abstract**

*Adaptation is another way or method of conveying the original or source message to a target audience in a different mode without bothering about cultural differences. In a simple way, we can say that adaptation is about deviation from literality or deviation from originality in terms of adding, deleting, changing, illustrating and so on, but after having these variations, adaptation retains the main idea/theme of the original. The present paper tries to explore and understand deviation from a viewpoint of adaptation in terms of four aspects, namely, setting, character, plot and resolution with reference to the novel "Parizaad" by Hashim Nadeem and its dramatic adaption "Parizaad" by Shehzad Kashmiri.*

**Keywords:** Adaptation, Deviation, Parizaad, Setting, Plot, Character, Resolution.

**Introduction**

Adaptation is the process of transferring a literary text from one medium to another, such as a written text into visual text or novel, short story, poetry, etc., being transferred into a film, stage play or song, respectively, and vice versa. When this process of transfer from one form to another occurs, a lot of experimentations and changes occur to suit the target audience and hence 'deviation' from the original. As Bastin (2019) stated, adaptation is considered only one type of intervention on the part of translators, with a distinction being drawn between deliberate intervention and deviations from literality. There are some requisite changes that have to be made in the recreated form, such as addition, deletion, explanation, exemplification, illustration and so on. The only purpose of making deliberate intervention is to increase the readability of target reader's perspective. If a director adapts a novel in the same way into a film or drama without recreating or making changes, then it will

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\* Aligarh Muslim University, Aligarh, India

be considered under the copy rights issue. As a result, the adaptation must differ sufficiently from the original text while retaining the source's original ideas (Hutcheon, 2006).

There are several examples of adapted films, web series, dramas or television serials across the language cinemas. Adaptations are everywhere today, as Linda Hutcheon very correctly stated: on the television and movie screens, on the musical and dramatic stages, on the internet, in novels and comic books, in your nearest theme park and video arcade. By limiting ourselves if we talk about television shows or dramas, there are a number of well-known serials in Hindi cinema that were adapted from novels such as '*Kaahiin To Hoga*' adapted from '*Pride and Prejudice*', '*Kumkum Bhagya*' from '*Sense and Sensibility*', '*Mungeri Lal Ke Haseen Sapne*' from '*The Secret Life of Walter Mitty*', '*Malgudi Days*', '*Chandrakanta*', '*Byomkesh Bakshi*' and so on. On the other hand, there are a plethora of dramas in Pakistani cinema as well, like '*Hum Kahan Ke Sacche the*' adapted from Umera Ahmed's novel *Hum Kahan Ke Sacche The*, *Aagan* adapted with the same title of Khatija Mastoor's award winning novel, recently the most popular is "*Parizaad*" which has been adapted from the novel of Hashim Nadeem with the same title "*Parizaad*".

The award winning novel "*Parizaad*" was written by famous writer Hashim Nadeem which was published in 2014. The novel contains 28 chapters and narrates the story of the protagonist named *Parizaad*, which means 'son of a fairy', which was in contrast with his personality and a total mismatch between character's name and his outer appearance. It is used as juxtaposition. He is a dark-skinned man; being dark skinned entails social stigmas, humiliations and judgements while the name represents hope. The story builds up around his appearance and it's contradiction to his name and how, despite achieving wealth and reputation, he still has a dread of being rejected by people, society and his loved ones.

The drama "*Parizaad*" was directed by Shahzad Kashmiri and produced by Momina Duraid productions and aired on Hum TV from July 20, 2021 to February 1, 2022. The drama has 29 episodes to give the visual narration to the story. It received critical appreciation and love from the audience from different countries; the character was so built that people fell in love with the character and felt and established a deep connection in their own way. The character of *Parizaad* was played by Ali Ahmad Akbar and received critical acclaim. *Naheed*'s character is

played by Ushna Shah, *Lubna* by Mashal Khan, *Bubbly* by Saboor Aly and *RJ Annie* by Yumna Zaidi. Even after experimentations and changes, it succeeded in maintaining the soul of the novel and is considered one of the best Dramas.

The main objective of the present paper is to study adaptation with reference to drama "*Parizaad*" and find out the answers to the following questions: what are deviations from original text, what are the reasons for such deviations, and its outcome in terms of failures and successes. Here we will discuss deviation in terms of setting, characters, plot and resolution.

### **Analysis**

Deviation/ reasons of deviation will be discussed in terms of following aspects:

Setting

Characters

Plot events

Resolution

Result of deviation as failure or success.

After examining the text and comparing it with original, we find out changes or deviations in setting, characters' name, plot events that are deleted or added and modified; Resolution is changed completely. Here we will see what changes or deviations were made by the director of the drama and why those changes had to be made. After having lot of changes, was drama considered a success or failure/flop? As Blueston states, the filmmaker is an independent artist, "not a translator for an established author, but a new author in his own right" (62).

### **Deviation of Setting**

Setting refers to the context, location and time or period in which the story's events take place. Encyclopaedia of Britannica defines it as, "setting, in literature, the location and time frame in which the action of a narrative takes place."

In drama, we find out that there are changes in the setting from the original novel. The protagonist, *Parizaad*, in drama, goes to Karachi first from his native place in search of work to earn money and become billionaire in the drama, but in the novel he moved to Dubai for the same purpose where *Janu* (in the drama) meets him at Karachi railway station whereas Rafiq (in the novel) receives him at Dubai airport.

dzəhaz ne d̥əbəi eəirpɔrt̪ pər lɛnd̪ kɪa m̃ ɡ<sup>h</sup>ənt̪e b<sup>h</sup>ər baɖ baħər nɪkla, bohəɖ̪ ɪnt̪ezar kərne ke bawəd̪zud̪ m̊d̪z<sup>h</sup>e rəfiq̪ kəh̃i nəzər nəh̃iɔja. eəirpɔrt̪ se bahər d̪zane kɪ sɔt̪f̪ hi rəħaɖ<sup>h</sup>a ke ət̪ʃanək kɪsi ne məre kənd̪<sup>h</sup>e pər ħaɖ<sup>h</sup> rək<sup>h</sup>a ɖ<sup>h</sup>a. m̃ət̪f̪ ðk kər pəɖt̪a.....(C:5, P 48, Parizaad Novel)

Pərizad̪? d̪zanu? ħā ħāər koi nəzər arəħa ħeɪs t̪ɛʃən pər d̪zanu məri ɖərħā ka. kəllu sahəb ne ɖəs̪vir nəh̃iɖ̪k<sup>h</sup>ai məri. ɖ̪k<sup>h</sup>ai ɖ̪<sup>h</sup>i pər m̊d̪zud̪a ħulɪə se zərə sa m̊k<sup>h</sup>ɖ̪ɪf̪ɪɖ̪<sup>h</sup>i. ɖ̪ɔt̪i pər ħūna m̃ət̪f̪uɖ̪t̪i ləkər əjah̃ɔ sɪrf̪ aɖ<sup>h</sup>e ɡ<sup>h</sup>ənt̪e ki sɪrf̪ ɖ̪d̪z<sup>h</sup>e rɪsiv kərne kə lije. bohəɖ̪ bohəɖ̪f̪okrija.(E: 9, 15:44, Parizaad Drama)

Similarly, another notable deviation in location occurs when *Seth Ibrahim* in the novel meets *Parizaad* in Spain in a bull fight, but in the drama *Seth Sehbaaz* meets him in Karachi in his office. Another notable change in the context, in quest of tranquillity, *Parizaad* travels to the other side of Kashmir and becomes an Urdu teacher whereas in text he moved to another place where people misunderstood him as a Sufi. The reason for deviation in terms of setting from novel to adaption might be to show the beauty of the location where peace echoes to the target audience and to establish deep connect and make the drama more real and living.

### Deviation of Characters

A character is the person or anything which develops through the time and takes story forward through actions, dialogues and bringing the story to its conclusion. The story consists of different characters performing actions and delivering dialogues to put forward and help story to get its resolution or to its end. There is a protagonist who is the main character, while the antagonist is the opposite force or anything that surrounds around the plot that is against the protagonist.

### Character's Name Deviation

As mentioned above, there are deviations in terms of character names from original form to the adapted form; a couple of examples of these changes and an explanation of why the changes were made are presented below.

	Text Parizaad	Drama Parizaad
1	Seth Abid	Seth Noman
2	Ustad Mastana	Ustad Kallu
3	Rafeeq/Feeqa	Shahjahan/Janu
4	Kabir Khan	Akbar Khan
5	Seth Ibrahim	Seth Shahbaz
6	Shahpara	Mahapara
7	Adnan	Sharjeel

- The name of the character to whom *Parizaad* sold his shayari was *Seth Abid*, whereas in the drama his name was *Seth Noman*. (C: 4, P 39, Text)
- The character to whom *Parizaad* approached for a job and who was a mechanic, had name *Ustad Mastana* in the text but *Ustad Kallu* in the drama.
- *Rafiq* and *Feeqa* in the text, *Shahjahan* or *Jaanu* in the drama. (C: 5, P 48, Text)
- The man who later becomes *Parizaad's* bodyguard, is referred to as *Kabir Khan* in the text and *Akbar Khan* in the drama. (C: 100, P 5)
- Don's name was *Seth Ibrahim* in the Text, whereas in the Drama it was *Seth Shehbaz*.
- After becoming an actress, *Lubna's* name was *Shahpara* in the text, whereas in the drama it was *Mahapara Begum*.
- *Annie's* cousin's name was *Adnan* in the text but *Sharjeel* in the drama, and so on so forth.

Many things have been altered, including the names of characters, to make them fit into and to show the originality to the target audience, not only when the adaptation is done from a foreign language or culture, but also when they are adapted from the same language and culture. Here, we find personal choice, in some cases, to suit the aspects of the character which an actor plays in the drama to make the character more interesting, likeable and relevant, like *Fiqa* as *Janu* and *Shehpara* as *Mahapara*, and there are some deliberate changes, like *Seth Ibrahim* changed to *Seth Shahbaz* to avoid any controversy related to underworld don.

### Deviation in the Form of Addition, Deletion and Change of Character

We also found some deviation in the form of addition, deletion, and change of character in the drama from the novel *Parizaad*. A couple of examples of these changes and an explanation of why the changes were made are presented below.

		Text Parizaad	Drama Parizaad
1	Addition	Not in Text	Shoqi
		Not in Text	Bubli Badmash
		Not in Text	Guru
		Not in Text	DSP Badar
2	Deletion	Parizaad 9 siblings	Parizaad 3 siblings
		Khanu	Not in drama
3	Change	Faqeera	Gulam Ali
		Parizaad as Akbar	Parizaad as Ahmed

In terms of Addition in the characters, Shoqi (neighbour buddy), Bubli Badmash (Saima or Dilawar (tom boy girl), Badar (Inspector), Guru (transgender don), and Javed Mansoor (student) are some of the characters that have been added to the cast of drama. In terms of deletion, Parizaad's siblings have been reduced from nine to three, and the characters Khanu (the tea vendor) and Sakina have been removed from the drama. In terms of change or modification, Faqera (care taker of the graveyard in the text) changed into Gulam Ali (teacher of Urdu medium school in the drama), Parizaad changed name Akbar to hide his identity but he introduced himself as Ahmed in drama.

The reason is that drama has expanded to include other characters in order to better engage the audience with the theme or drama's topic. The characters of Bubli Badmash as a tom boy and Guru as transgender portray the marginalised and neglected section of society that treats them as mishaps. The drama depicts how these characters along with Parizaad struggle for social acceptance. It tries to question the social norms and challenges the normalcy.

### **Deviation of Plot Events**

Plot is the main and important part of the story. It is the sequence of events or incidents that occurs in the story; it means that the plot tells what happens first and then what happens after that and so on and so forth. Many sequences of events have been modified, cut, and added to; it is not possible to discuss them all. Therefore, we have taken two important and notable scenes from the story to compare the drama with the text in order to find out the deviation of plot events.

#### **Scene 1**

ek sərəæki kəhavəʈ hɛ ke mere məhbub ɛsɛ jəkbarɟi dʒuɖar bohəʈ təkliɖdəh hogɪ, tʊdʒʰe mʊdʒʰisɛ bɪtʰarɳa hɛ.....mere pʊrane flɛʈ dʒuʈdʰə kəʈəlvə nɪʈʃɛ sɛ kəɪdʒə ɟəh kʰəl tʃʊkəʈʰa lihazə ʊbəlʈa huə koltar mere pɛro mɛ əɳgare bʰər rəhəʈʰa...əmma ko bəʈa ʃʊk atʰa mere pɛro ke tʃʰale əb bɛʃʊmar ki həɖ sɛ nɪkəlʈɛ dʒa rəhe tʰe məɟər nɔ bəhən bʰaɪjʊ mɛ fəɟadkamerɪʈ nɪkələ dʒaʈa tʊ meratʃʊʈʰa nəmbər nɪkəlʈa tʰa.....(C-1, pg; 7)

It was raining. Three of the siblings of Parizaad were playing by making boats of paper in their home courtyard; their father enters the house with black umbrella, looking at the close door standing with four men, waiting for the good news. After a short while, an old lady comes out from the close door and wishes and informs

them that God was very merciful and that this time your wife was not but survived. Go distribute some sweets. Your wife gave birth to a third son ... (Episode 1,0:35, YouTube)

Here scene 1: It was the starting scene of the story of the novel and drama. In the novel, it was Parizaad who narrated the weather of the hot summer by pointing to the boiling hot street, his blisters on his feet because of putting on torn shoes, and his asking of new shoes from Amma after nine siblings. But in the drama, scene starts with rain where Parizaad was born as the third son of his parents. Here we notice two deviations: one in climate, from summer to rainy season and the other one is that Parizaad has nine siblings in text and three in drama.

## Scene 2

əgle roz əḡaləḡ me qazi ke samne woqla ki bəhəs fūru hone se pəhle hi bəhroz kərim ne əpna ɡunah qəbul kər liaər saḡh hi əḡaləḡ se ḡərk<sup>h</sup>əwastḡ ki ke girəftār fūḡaəmlə me bohəḡ se əese b<sup>hi</sup> hē dʒinka ōnke ōski mōdʒərmana sərgərmið se koi ḡaləq nəhī hē. lihaza ōnhe zamanəḡ pər rīha kərḡiadʒəe. hūmsəb ɡūmsōm hōe bəhroz kərim ka bəjan sōḡte rhe.....ek məhine ke əḡḡer qazi ne bəhroz ko moḡḡ ki səza sōna ḡi. firoz ko b<sup>hi</sup> ōski məwnəḡ ke dʒorm me zīḡḡagi ki qəza ki səza mili...(C-12, pg no;98-99)

Behroz Kareem was playing piano in the grief of his dead wife. A servant came to him and informs, saying, "Malik we are all arrested". He wipes his tears and starts walking towards the courtyard of his bungalow. DSP Badar Munir arrives with her team to arrest him with the proof of Laila saba's letter, which she wrote to her family before her death, in which she mentioned clearly that if anything happened to her, Behroze Kareem would be the only person responsible for it. She showed Laila Saba's letter to him and said, "Now you will say that this isn't her handwriting." Behroze Kareem, on the other hand, accepted this as her handwriting. Before surrendering, he asked her permission to change clothes and goes inside his room, retrieves a revolver from the closet and shoots himself. On hearing the sound of gunfire, the police officer rushed to his room and found him dead. (Episode 16, 25:55, YouTube)

Here scene 2 has been taken from middle of the story from novel and drama. In novel Behroze Kareem is arrested and accepts his all crimes in the court and gets death sentence and along with him Feroze also gets death sentence but in drama Behroze Kareem accepts all his crimes in writing and shoots himself at his bungalow when police came to arrest him.

Scene 1 has been taken from the beginning of the story, where we find that the novel and drama's starting points are different from each other. In Scene 1, the audience gets to know about the number of siblings Parizaad has in the novel through Parizaad himself, whereas in the drama, Parizaad was born as the third son and was narrated from the local nurse. The reason for this change is to make the story more focused and it would be more complex to handle and distracting with nine siblings in the drama.

In scene 2, the character of Behroze has been shown as powerful and a man rule. That's why it would be weird to see a character like Behroze to get punished and hanged. It is because drama delivers a compact, well-structured, logical and less multilinear in comparison to the novels.

### **Deviation of Resolution**

Resolution is the concluding part of a story where the end of the story comprises some scene or scenes to show how the conflict or problem of the story get resolves. Encyclopaedia Britannica defines resolution or denouement as "the conclusion after the climax of a narrative in which the complexities of the plot are unravelled and the conflict is finally resolved."

as pas ka sara for modz<sup>he</sup> d<sup>hi</sup>re d<sup>hi</sup>re sargof<sup>i</sup> jod<sup>h</sup>alt<sup>a</sup> m<sup>h</sup>sus hor<sup>h</sup>a t<sup>h</sup>a..... dzane sab ro kju rhe t<sup>he</sup> , m<sup>ari</sup> p<sup>h</sup>rai ank<sup>he</sup> to ab<sup>hi</sup> tak osi naz<sup>er</sup> p<sup>er</sup> dzami hui t<sup>hi</sup>, dzisne m<sup>ari</sup> takmil k<sup>er</sup>di t<sup>hi</sup>.... ad<sup>nan</sup> ki ank<sup>he</sup> b<sup>hi</sup> b<sup>er</sup>as r<sup>ehi</sup> t<sup>hi</sup> osne a<sup>nni</sup> ko t<sup>h</sup>am rak<sup>h</sup> at<sup>h</sup>ha, ha ab vah<sup>it</sup>o oska sa<sup>hara</sup> t<sup>h</sup>a. kisi ne age b<sup>er</sup>t<sup>h</sup> k<sup>er</sup> m<sup>are</sup> dzism p<sup>er</sup> safed t<sup>h</sup>ad<sup>er</sup> dal di..... or m<sup>are</sup> p<sup>h</sup>apote b<sup>and</sup> k<sup>er</sup>die or m<sup>are</sup> d<sup>im</sup>ag h<sup>ame</sup>fa ke lije and<sup>hero</sup> me d<sup>ub</sup> g<sup>aja</sup>. (C-28, pg no, 240)

When Annie recognised Parizaad, he left and went to a beautiful location surrounded by hills. Annie came following him, and they had a long conversation about why he left everything behind and the rest. She persuades him to move to Kashmir with him, where she plans to turn the Urdu school into an Urdu Academy and open a small radio station. In the end, she asked him to recite a poem which he wrote in response to Munir Niyazi's poem "hamesha der kar deta hu main - I am always late".

We find the endings of both novels and dramas are different or divergent from each other. In the novel, Parizaad died due to high fever and took his last breath in the lap of Qurratul Ain aka Annie. On the other hand, in the drama, Parizaad finally gets his love, Annie after having lots of rejection in his life. But only one



thing is common to both: they end with Munir Niazi's verse "hamesha der kar deta hu main". Here, the director, Shahzad Kashmiri, substitutes a happy ending from the tragic ending of the novel. The reason for the happy ending is to make the protagonist Parizaad alive and live happily thereafter with his heroine Annie, to fill optimism in the audience, to give hope to the life and to console the bereaved souls who tried to identify themselves with the Parizaad.

### **Deviation as a Success or Failure**

After creatively adding in terms of deviating in setting, character, plot events and resolution, there is one more creative editing of music that plays a major role in making the drama or visual art successful. There is no doubt that the Parizaad drama was a huge success after having lots of creative changes from the original novel. It is believed that very few are interested in reading novels than watching dramas; all kinds of audiences, whether literate or illiterate, like to watch dramas. This is another reason where creators thrive to create engaging and compact visuals as successful as possible. As Leitch (2003) states, it is absolutely true that "though it takes less time for most audiences to sit through most feature films than it does for them to read most novels, films can contain quite as many telling details as novels.". A film or any other kind of virtual art may be required to portray several details in a single scene, but a novel may take many pages to show a single detail.

### **Conclusion**

In conclusion, we can say that the story of both the novel and the drama is the same, but there are changes made in terms of location, characters' additions and deletions, and changes somewhat in characteristics. Some of the plot events are deviated, and some are almost identical, and most importantly, the end is completely deviated from the original novel. It indicates that Shahzad Kashmiri has converted the novel Parizaad into a drama with many variations in terms of plot additions. He does not, however, take away the central notion or topic of "Parizaad". These deviations have been made in order to make the drama more dramatic and full of aesthetics. In this way, we can say that adaptation can be considered as the repetition of the same story without replication and can be considered as new and original. Finally, we can say that the drama presents a clear, well-structured, logical and tries to be less multilinear narrative, whereas the novel presents an open-ended narrative.

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