



Analyzing Fidelity and deviations in the T.V. Adaptation of the Vendor of Sweets by R.K. Narayan

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Received: 10 Apr 2025; Received in revised form: 06 May 2025; Accepted: 11 May 2025; Available online: 16 May 2025
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Abstract— This paper examines how R. K. Narayan's *The Vendor of Sweets* was turned into the Doordarshan TV show *Mithaiwala*. It focuses on how closely the show sticks to the book and where it changes things, including the characters, story, themes, and cultural background. The study analyzes how the adaptation shows Jagan's character, focusing on his moral and spiritual struggles, while also highlighting Mali's Western dreams to connect with today's viewers. *Mithaiwala* uses visual storytelling to show Jagan's inner struggles with expressive camera work and meaningful images, which is different from Narayan's quiet, thoughtful writing style. The adaptation adds new scenes and changes some lines to make things more exciting and easier to understand, changing Narayan's subtle humor and calm storytelling style. *Mithaiwala* keeps the main story about family conflict and the battle between old ways and new ideas, but it changes things up by showing some characters with stronger feelings, unlike Narayan's simpler style. The study looks at how the TV adaptation shows cultural details by bringing Malgudi to life as a lively but tricky place, representing the clash between old and new India. This visual further explores Narayan's fictional world in a new way. It gives a clearer look at the social and cultural themes in the novel, but it might oversimplify them. Through close analysis of specific scenes, dialogues, and character interactions, the study shows how *Mithaiwala* sticks to and changes the original story, making Narayan's detailed tale more accessible for TV viewers. The study says that *Mithaiwala* does a good job showing themes like generational conflict and cultural differences. However, it also changes some characters and the tone a bit, trying to keep the story true while also making it visually and emotionally engaging.



Keywords— Adaptation, Vendor of sweets, R.K.Narayan, Mithaiwala

I. INTRODUCTION

R. K. Narayan is a well-known Indian author famous for his great stories about everyday life in the fictitious town of Malgudi. His works are simple, funny, and really understand people. They have changed Indian English literature a lot. *The Vendor of Sweets* came out in 1967. The book shows the struggle between old ways and new ideas. It also looks at family conflicts, cultural differences, and personal reflection. Narayan tells a simple but powerful story that shows how complicated human relationships can be during changes in society and culture. In 1987, Doordarshan made an adaptation of *The Vendor of Sweets* for the *Malgudi Days* series called *Mithaiwala*. Shankar Nag directed the show, trying to bring Narayan's book to

life on screen. They made some changes to keep TV viewers interested. The adaptation keeps the main story but makes big changes to the characters, dialogue, and visuals to fit the TV format. *Mithaiwala* takes Narayan's thoughtful writing and adds some funny bits and moral lessons. It uses expressive visuals, strong emotions, and dramatic character interactions to bring the story to life. The adaptation really highlights some conflicts, especially between Jagan and Mali. It uses close-ups, cool images, and interesting sounds to make the emotions stronger. These changes look good for the visuals, but they make you wonder how much the adaptation sticks to Narayan's original story. *Mithaiwala* shows Malgudi in a lively and colorful way, which is different from Narayan's more subtle and calm style. This changes the social and cultural feel of the story. This study

looks at how faithful or different *Mithaiwala* is when moving from book to screen. It focuses on how characters are shown, how the story is structured, and what themes are highlighted in the adaptation. This paper looks at certain scenes, conversations, and film techniques to see how the adaptation deals with the cultural and moral themes in *The Vendor of Sweets*. It also checks how these storytelling methods affect how the audience sees things and how culture is represented. This study looks at how Narayan's stories are changed for TV. It checks how to keep the original feel while making it work for the screen.

Objectives

1. To identify and analyse the significant deviation in characterizations, plot structure, and thematic emphasis between *Mithaiwala* and the original text *The Vendor of Sweets*.
2. To assess how well the adaptation keeps the cultural, social, and moral parts of Narayan's story while moving to a visual format.
3. To explore how the visual and film techniques in *Mithaiwala* contribute to Narayan's narrative technique and thematic concerns.

Methodology

This study employs a qualitative, comparative methodology, involving close textual analysis of both the novel and its adaptation. Secondary sources such as scholarly articles, and reviews are also studied. Key scenes and dialogues are examined to identify instances of fidelity and deviation, with particular attention to character interactions, cultural motifs, and visual representation. Additionally, thematic analysis is conducted to assess how *Mithaiwala* modifies Narayan's exploration of generational conflict and cultural identity.

Research gap

Scholars have often looked closely at *The Vendor of Sweets* in relation to post-colonial Indian literature. They mainly focus on how it shows generational conflict and cultural change. But not much has been said about its TV adaptation, *Mithaiwala*, especially when it comes to how it keeps the story true while also making it look good on screen. Past studies have not really looked at how the adaptation changes character portrayals, increases emotional conflict, or shifts themes to connect with a wider TV audience. This study looks at the differences in storytelling methods, visual symbols, and cultural representation. It helps to add to adaptation studies and broadens the discussion about Narayan's works in visual media.

II. LITERATURE REVIEW

R. K. Narayan's *The Vendor of Sweets* (1967) shows the struggle between old ways and new ideas. It focuses on the relationship between Jagan, a sweet seller who follows Gandhian values, and his son Mali, who is modern and ambitious. The story takes place in the made-up town of Malgudi. It uses light humor to look at Jagan's struggles with his beliefs and his success in life. The book shows how Jagan doesn't get why Mali turns away from old values. It highlights the gap between generations made bigger by changes in culture. Narayan's humor and straightforward writing show the deep emotional and ideological gaps between the father and son. This makes *The Vendor of Sweets* a strong look at the changes in society in 1960s India. The book shows a small version of the bigger fights between the old ways and the new, tradition and moving forward.

Mithaiwala (1987) is part of the popular Malgudi Days series. It turns R.K. Narayan's book *The Vendor of Sweets* into a T.V. series, keeping the main themes and story intact. The series has eight episodes. The adaptation shows Jagan's struggles and tough choices as he deals with his son's rejection of family values and the resulting family issues. The show uses real places and natural acting to bring the feel of Malgudi to life, making the story more relatable and emotional. *Mithaiwala* shows the characters in the novel and how they change. It looks at the clash between old traditions and new ways, personal dreams and family hopes, and the tricky bond between fathers and sons. This adaptation helps more people see Narayan's work and shows that its main themes are still important today.

Meenakshi Mukherjee's *The Twice Born Fiction* (1971) is an important book in Indian English literary criticism. She says that Narayan's way of telling stories and using symbols makes him a storyteller of middle-class Indian life dealing with modern times. Mukherjee shows Jagan as a typical "twice-born" Indian. He's stuck between old traditions and new global trends. Her framework helps us get the main idea of the novel's theme about East-West conflict. The *Mithaiwala* adaptation makes this even stronger with its visuals and dialogue.

M. K. Naik takes a closer look at R.K. Narayan in his book *R.K. Narayan: A Critical Approach* (1983), showing how Narayan uses humor and irony to challenge strong beliefs. Naik points out how Narayan criticizes both sticking to old ways and being too trusting of new ideas, but he doesn't fully support either one. *Mithaiwala* doesn't have as much balanced irony. It leans more towards being dramatic and clear about morals. Naik's analysis helps spot where the adaptation moves away from the book's subtle tone and goes for clearer emotional moments.

William Walsh's *R.K. Narayan: A Critical Study* (1962) looks at Narayan's stories in a big way. It talks about being detached, the gray areas in morals, and how much control people really have. Walsh thinks Jagan's giving up isn't brave but more like running away from action. The adaptation changes this by making Jagan's goodbye feel more emotional and meaningful. Walsh's critique is really important for understanding how the adaptation strays from the book's simple spiritual and philosophical ideas.

C. D. Narasimhaiah, in *The Swan and the Eagle* (1969) agrees with Walsh by highlighting the Gandhian idea of restraint in Narayan's work. He shows Jagan as someone looking for meaning, influenced by Indian culture. His quiet departure represents finding himself by letting go. Narasimhaiah points out that Jagan's withdrawal is a common theme in both the novel and the series. He also shows how the adaptation gives this journey a more emotional ending.

Linda Hutcheon's *A Theory of Adaptation* (1999) is really important for understanding the creative choices made by *Mithaiwala*. Hutcheon says that adaptations aren't just copies; they're "re-interpretations" influenced by the medium, context, and audience. Her idea helps explain why *Mithaiwala* makes Grace talk more, Jagan shows his feelings more, and family issues more obvious. These changes show how TV wants emotions to feel real and relatable.

Deborah Cartmell and Imelda Whelehan's book, *Adaptations: From Text to Screen, Screen to Text* (1999) goes well with Hutcheon's ideas. It shows how adaptations change themes using performance, visuals, and writing. They talked about "narrative economy" in TV, which helps explain why the adaptation focuses on conflicts and wraps things up in a short episode format. Their ideas also help look at how the series mixes modern sayings and current values into Narayan's mid-century setting. Postcolonial ideas make this theme analysis even better.

Nivedita Tripathi's article *Translating Narayan for the Screen: A Study of Mithaiwala*, (2020) published in *Studies in Adaptation and Narrative*, gives a clear framework for this comparison. Tripathi carefully lists certain episode choices and says that *Mithaiwala* "keeps the spirit, if not the exact words, of Narayan's text" (Tripathi 44). She looks at Jagan and Mali and how their characters are made bigger for drama. She talks about Grace and Mali's story, showing how *Mithaiwala* makes things feel more emotional and gives a sense of closure, especially compared to the unclear parts of the novella. Tripathi's article is super helpful for understanding adaptation theory, especially when it comes to how characters change.

III. FINDINGS AND ANALYSIS

Turning a book into a TV show means changing the story a bit and also thinking about how the characters sound, where they are, how they feel, and what it means to different people. The 1967 novella *The Vendor of Sweets* by R.K. Narayan looks like a simple story but it dives deep into family clashes, cultural beliefs, and personal ideas. The Hindi TV series *Mithaiwala*, directed by Shankar Nag, became a visual and emotional experience for Indian audience. The adaptation sticks to the main plot and characters from the original, but also changed a lot from the original story to fit the screen and reach more people. The main ideas are still there, but the adaptation changes things up with the story, characters, feelings, and social issues. This essay looks at how *Mithaiwala* is similar to and different from *The Vendor of Sweets*. It shows the differences and connections using lots of quotes and Hindi dialogues from the series, mentioning episode numbers when needed.

Narayan's novella is about Jagan, a sweet vendor in the made-up town of Malgudi. He takes pride in sticking to Gandhian values. The first chapter shows how simple Jagan's life is. He reads *The Bhagavad Gita* every morning, wore only khadi, stayed away from English medicines, and followed Ayurvedic principles, believing that these kept him healthy in body and spirit. (Narayan 7). He thinks Ayurveda and homeopathy are great. He likes spinning khadi and stays away from aspirin, which he calls a "deadly poison" (Narayan 22). The TV show really shows these elements well. In the show, Jagan, played by Girish Karnad, talks with a calm and straightforward style. He wears traditional white khadi and often quotes Gandhi. In one part, when a customer says they have a headache, Jagan asks, "Aspirin?" Yeh toh poison hai. Main tulsi aur adrak ka kadha use karta hoon." This shows how the novel highlights Jagan's dislike for modern medicine and his focus on natural remedies.

The early match between the book and the series shows they both stick to the same vibe and ideas. But TV needs good visuals and clear talking. A lot of Narayan's story happens inside Jagan's head, with his thoughts and quiet moments. Jagan's strong beliefs in the book come out in what he does and thinks, not so much in fights with others. For example, when he won't use Western medicine for his ongoing headaches, he calmly says that Ayurvedic remedies are better:

"He collected them, fried them in ghee, and consumed the ambrosia for all its worth once a week." (Narayan 21).

In *Mithaiwala* Episode 2, Jagan won't go to the doctor even though Mali tells him to. He says,

“Main aazadi ke samay se angrezi dawaiyon se door hoon. Tumhare kehne se main apni zindagi ka soch nahi badal sakta.”

Here, he shows his defiance more clearly, and the fight between father and son is louder, which works well for the drama on TV. One big difference in how characters are shown is that Jagan’s quiet moments are turned into conversations in the adaptation. In the book, a lot of Jagan’s feelings come through silence, thinking, and what he does without saying much.

When Mali comes back from America with Grace and talks about their unusual relationship, Jagan doesn’t react or complain right away.

“Jagan said nothing. He couldn't decide whether this was a marriage or not, and preferred not to ask.” (Narayan 71)

Mithaiwala Episode 5 takes this scene and turns it into a big emotional moment. When Jagan sees Grace for the first time, he asks Mali,

“Who is she?” Tumne mujhe kabhi nahi kaha. “Kya tumne shadi ki hai?” Mali, annoyed, says, “Papa, aapko har baat batani zaroori toh nahi hai. Yeh meri Zindagi hai.”

The show keeps Jagan’s feelings of confusion and loneliness, but it changes the book’s calm sadness to show his pain more dramatically. *Mithaiwala* shows Jagan’s relationship with Grace differently than how it was originally shown. In the story, Jagan isn’t really mean, but he feels uneasy and keeps to himself. Narayan says,

“He was polite to her, but avoided conversation, unsure of how to behave with someone he could neither accept nor reject.” (Narayan 73).

In the series, Jagan’s fight is both external and strong. In Episode 6, when Grace tries to help out in the sweet shop, Jagan looks really annoyed and says,

“Yeh kaam auraton ka nahi hai, aur angrez aurton ka toh bilkul bhi nahi”

This line shows his discomfort more clearly than the book does. Later in the same episode, Grace gives Jagan some Ayurvedic herbs for his headache. He starts to soften a bit and says,

“Tumhare liye alag hai... tum samajhne ki koshish karti ho.”

This moment shows how the story helps Jagan grow emotionally. It gives him a clearer path to understanding, which the book only hints at.

Mali, Jagan’s only son, shows how modern stuff and Western ideas are pulling us in. In the novella, Mali’s choice to head to America feels sudden and a bit harsh:

"I don't want to study, that's all." (Narayan 23)

Jagan listened but couldn't understand what was being said. In *Mithaiwala* Episode 3, this moment is really intense. Mali says,

"Main yaha ki padhai se bore ho chuka hoon, papa. Main America jaa raha hoon, likhna seekhne.”

Jagan, surprised, says, " Bina poochhe, bina samjhe, bas chale jaoge?" The conversation here adds feeling to what was a quiet, personal struggle in the story.

This exchange makes the scene feel more intense, showing Mali’s choice as more direct and less distant than in the novella. The TV show uses this moment to highlight the clash between generations with voice and expression, instead of the quiet storytelling of the original.

The series does a great job of showing the deep feelings in the text while adding cool visuals and sounds. But, while the adaptation keeps Jagan’s thoughtful journey, it really focuses on other parts—especially Mali coming back from America. In the book, Mali comes off as a bit full of himself, and we see how he changes mostly through Jagan’s confused view:

“Jagan felt that he was following a stranger. When Mali approached him extending his hand, he tried to shrink away and shield himself behind the cousin.” (Narayan 59).

On the other hand, the Episode 2 in the adaptation shows Mali in a flashy way—wearing western clothes, sunglasses, and loud music playing—when he gets out of a car and says: “Papa, main badal gaya hoon. Yeh Hindustan mujhe suit nahi karta”

The visuals and bold dialogue quickly show the conflict, losing some of the mystery that made Mali’s character interesting in the book. When he comes back from America, he brings Grace along but doesn’t say what their relationship is. He simply says,

"This is Grace. We are married." (Narayan 59)

then went on to talk about his idea for a story-writing machine.

This laid-back intro shows he cares more about ambition than about relationships. In Episode 5 of *Mithaiwala*, the same scene is shown in a more dramatic way.

Mali says, " Yeh Grace hai. Hum saath rehte hai." Jagan looks uncomfortable as he says, “Toh tumhari shadi ho gayi?" Mali shrugs and says, " Shaadi zaruri hai kya papa? Zamana badal gaya hai.”

This strong line, which isn’t in the novella, shows Mali’s modern ideas and lack of care for old traditions. The series shows Mali’s dreams and how she interacts with others in different ways. Mali in the novella feels more like an idea than a real person—representing Western influence. He says,

"I'm going to start a factory to produce stories, like cars" (Narayan 87).

Jagan can't believe how crazy his dreams are, and the way the story is told makes it even funnier. At *Mithaiwala*, the ambition really stands out and feels strong.

The fight between the father and the son turns into a real struggle over machines and being real, making the conflict feel stronger than in the story. Mali doesn't really pay attention to his dad's feelings in the story. Whenever Jagan tries to reach out, he keeps getting ignored. Mali usually says,

"I'm busy." (Narayan 92).

His dad's questions about right and wrong go ignored. The TV show really shows this coldness with the way people talk and move. In Episode 8, Jagan gives Grace a traditional sari, and Mali laughs,

"Papa, yeh sab purane zamane ki baatein hai. Grace ko apne tareeke se jeene do." The novella shows that Mali doesn't care by being quiet, but *Mithaiwala* speaks up, making him more direct and opinionated.

The TV show *Mithaiwala* gives a new take on Grace, Mali's fiancée. It changes her role a bit and shifts what she represents in the story. The series keeps Grace as a link between Eastern and Western values, but it adds new talks, behaviours, and interactions that sometimes move away from Narayan's simple yet strong style. The result is a version of Grace that shows more feelings and is more social. It gives viewers a version of the character that's easier to connect with, even if it's not as strong as the original.

In the book, Grace comes across as polite and really wants to fit in. Narayan shows this with his usual subtle humor. She tries to understand Indian traditions with respect, like when she puts her hands together and says "Namaste" to Jagan. This little act shows how much she respects Jagan and his culture. Narayan's Grace is not pushy or on the defensive; she is respectful and genuine. Mali tells Jagan,

"She's only too willing to do what you say," (Narayan 97)

showing how easy-going Grace is. She never really gets to take the spotlight, but this makes her a good contrast to Mali's dismissive attitude. She tries to bring father and son together, saying softly,

"He's not angry with you. He's only tired and a little confused" (Narayan 100),

showing that she might help sort things out. *Mithaiwala* really helps Grace get noticed a lot more. She gets more time on screen and talks more, sharing thoughts that are just hinted at in the book. She comes off stronger in *Episode 4* than she does in the book. She walks into the house wearing

a kurta, touches Jagan's feet, and says, "Aapka aashirwaad chahiye, Papaji," which surprises Jagan. He mumbles something in Tamil and gives a hesitant nod. This story changes her from a quiet guest to someone who actively takes part in Indian customs. Her Hindi works fine, and she often says things like "Main samajhne ki koshish kar rahi hoon" (I'm trying to understand), showing that she's ready to adapt. This conversation isn't in the book, but it helps the series make her more relatable to Indian viewers.

In both versions, she is shown connecting with Indian traditions by cooking and eating food. Narayan says she "ate with her fingers" and "liked curds and rice" (Narayan 96), which shows how much she was into her culture. This scene shows how different cultures can come together and highlights Grace's real wish to create a family bond. But the adaptation also changes things by adding a closer emotional bond between Grace and Jagan that isn't really there in the book. Narayan's writing makes their relationship feel far away, more about being polite than being close emotionally.

Grace is just a side character in Jagan's personal story. In the book, when Grace goes missing toward the end, no one talks about it or seems to care, which shows how unimportant she is.

"One day she was no longer there," Jagan says (Narayan 136).

Her sudden exit shows how Narayan focuses on being distant. In *Mithaiwala*, Grace talks to Jagan for a long time in Episode 9. She says in slow, serious Hindi,

"Mujhe lagta hai yeh ghar ab sirf ek jang ka maidan ban gaya hai" (I feel this house has become nothing but a battlefield).

She leaves in tears with sad music playing, showing she's not as calm as Narayan. This extra emotion helps viewers feel satisfied, but it takes away from the original's thoughtful style. Even with all these changes, Grace's main character—the kind outsider trying to fix a family divide—stays the same. Whether she's eating curds and rice with her fingers or making idli, she still plays a key role in sharing her culture. She tried to fix the gap between Mali and Jagan. Her polite gestures and efforts to communicate match what Narayan shows, even though the feelings are much stronger. The new parts of the series change things up a bit, but they still show the same big ideas—modern life against old ways, East against West, and the struggle between being yourself and being part of a family—that are in the book.

Grace in *Mithaiwala* is an interesting take. It changes the emotional feel, story focus, and background a bit, but still keeps the main idea of what Narayan wanted. The show makes Grace's character more interesting for TV. It gives her a bigger voice, more feelings, and better understanding

of different cultures. Even though she goes from being quiet to speaking up, Grace is still a link between two very different worlds. She shows the same careful balance that is important in *The Vendor of Sweets*. These faithful changes and smart twists make Grace a more interesting, even if not completely true, presence on screen.

Jagan's cousin is another character that gets a lot of attention in the series. In the novella, he just listens:

"He nodded often and asked no questions." (Narayan 39).

In *Mithaiwala* Episode 6, he turns into a wise friend. He is transformed into more active voice of reason. When Jagan talks about his worries about Mali's plan to start a sweet factory, his cousin says,

"Jagan bhai, har baap ko ek din yeh manna padta hai ki uska beta uska ansh hai, par uska akar alag hota hai."

In Episode 9, Mali and Grace have a chat that goes off in a different direction. Mali says, "In India, nothing is really professional." Everything's fine. Grace says, "But this is your country, you can fix it." This made-up exchange shows the cultural critique and hope that the novella lacks. It focuses more on Jagan's personal beliefs than on any criticism of Indian society. The setting is important in both the book and the series.

The novella talks about the sweet shop in a simple way—"a small room with glass jars and a wooden counter" (Narayan 13).

But in *Mithaiwala*, the set design is really detailed. Episode 2 shows a fancy shop with pictures of Gandhi, the smell of ghee, and some nice music playing in the background. These details turn the shop from just a place into a special spot, showing Jagan's commitment to his work and his beliefs. Episode 10 has a festival scene right in front of the shop, showing how the store is a place for the community.

The music in the adaptation makes the themes stand out even more. Jagan's scenes have traditional ragas, and Mali's scenes use Western music or jazz. In Episode 8, we see a big difference: Jagan is praying in a temple with the sound of a veena, while Mali is typing away on his typewriter in a room full of American posters and soft rock music. This sound contrast highlights the difference between East and West.

Episode 9 has a side story where Grace helps out at a local school. This shows that she cares more about Indian society, which isn't in Narayan's version. Language is a big part of what makes us different. Narayan writes in a clever and funny way, while the series uses colloquial Hindi with occasional English phrases from Grace and Mali to signify their Westernised identities.

Moving from keeping feelings inside to talking about them shows a big change in how things feel. In Episode 10, Jagan goes to a temple and quietly asks the deity, "What did I do wrong?" *Kya main apne beta ko nahi samajh paaya?* The ending of *The Vendor of Sweets* is calm and thoughtful. Jagan leaves it all behind:

"He walked barefoot into the sunrise, carrying nothing, not even his name" (Narayan 124).

Mithaiwala makes this a really heartfelt goodbye. In Episode 11, Jagan writes a letter to Mali saying, "I'm leaving, kid." *Mann ki shanti dhoond rahe hain. Jab tum mujhe yaad karoge, main tumhare dil mein aa jaunga.* The episode wraps up with Jagan showing village kids what Gandhian values are. It's a more hopeful and active ending compared to the book's deep thoughts.

Grace's goodbye in the series gives a nice emotional wrap-up. In the novella, they don't talk about her leaving. In Episode 11 of *Mithaiwala*, she tells Jagan, "You understood me, and that's enough for me." *Main kabhi nahi bhoolungi.* This conversation gives her respect and a sense of ending that the novella doesn't provide.

The adaptation changes some things for the sake of the visuals—swapping quiet moments for dialogue and thinking for action—but it still respects Narayan's main ideas. The back and forth between new ways and old ways, the mixed feelings about family connections, and the path to finding peace alone are still important. Some Hindi lines can really add to the drama—like when the cousin tells Jagan, "Tumhara beta koi devta nahi hai!" in Episode 5—but they also show the tough truth the novel hints at. In both ways, Jagan isn't a hero or a victim. He's just a man looking for peace in a world that doesn't make sense to him anymore.

The adaptation, in Episode 4, includes a courtroom scene where Mali gets arrested for driving without a license and maybe for drunk driving. In the book, the arrest is shown in a laid-back way and makes Jagan really disappointed in his son, but the show makes it more dramatic. The police officer says to Jagan, "Aapke bete ne nashakia hai. License bhi nahi tha. Kanoon sab ke liye ek hai". This scene shows that Jagan gets that he doesn't really get the world his son lives in anymore. It's a big change, but it fits with the book's theme of losing morals and feeling disconnected.

The adaptation also shows cultural duality in a big way through its visuals. The book looks at the difference between East and West by showing how Mali loves technology while Grace feels out of place in Indian society. The TV show shows these worlds side by side. Mali remembers America with its bright, modern classrooms and electronic typewriters. Jagan's world is different, filled with clay pots, hand-spun cotton, and incense smoke. Jagan sees

Grace cooking on an electric stove, then it cuts to him making tulsi tea on a coal stove. These side-by-side images show the big gap between different generations and their ideas.

The adaptation uses everyday Hindi with some English phrases from Grace and Mali to show their Westernized identities. This mix of languages makes the sound feel real, which wasn't there in the English book but works really well on screen. For instance, when Grace talks about her part in Mali's life, she says, "I respect your culture, Jagan-ji. I want to learn. Please, give me a chance." Her accent and the way she talks show that she's a foreigner trying to fit in with Indian family expectations. Jagan not saying anything says a lot. It's a tense moment that feels more powerful through acting than words.

Music has a quiet but important part in the adaptation. Jagan's scenes have traditional Carnatic music, and Mali's scenes have more Western background music. This difference shows how their views clash and adds to the story's emotional flow. One really touching moment is when Jagan is by himself at the riverbank at dusk. He hears a bhajan coming from the temple and softly says, "Sab kuch chhod dene ka samay aa gaya hai." This moment isn't taken straight from the book, but it really shows what it's all about.

As a conclusion, it can be said that the adaptation might make some scenes easier to understand or more intense, but it always keeps the book's spiritual and cultural vibe in mind. The Hindi dialogues can be a bit more direct, but they help make the themes easier to understand for more people. The way we share things changes, but the main idea stays the same. *Mithaiwala* keeps the main message of *The Vendor of Sweets* but changes how it shows it for a more visual and emotional experience. There's a clash between generations, some cultural differences, and deeper ideas that are still important. But the adaptation changes the tone, structure, and focus on characters. It makes hidden tensions clear and adds more drama, conversation, and social-political themes. It's up to you to decide if these changes make things better or worse, but they definitely change how it's seen for a new crowd and reason.

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