

FILM AS A MODE EXPRESSION

SOMNATH BORUDE

ASSTT. PROF. IN ENGLISH

P V P COLLEGE OF ARTS, SCI.&COMM

PRAVARANAGAR,AHMEDNAGAR, INDIA.

Abstract

Actually film is the best mode of expression of variety of ways such as linguistic expression, social expression, cultural expression, political expression etc. It is also a mode of resistance to the problems of language, culture, society and politics. Film Adaptation is a widespread practice since film was well established as an art in the world. Basically films are adapted from literary works such as novel, short story, dramatic work. Thus the process of film adaptation involves creative activity and hence both arts film adaptation and writing literary work are treated as separate entities.

Generally a language is known as a semiotic process through which feelings, thoughts and emotions are conveyed and a linguistic system enables a response to those thoughts, feelings and emotions using the kinds of signs and signifiers which are produced by the language. Film uses not only words or phrases but also it uses different kind of shots, angles and speeds; therefore audience response to a film is very important aspect in Film Studies. The language of film cannot be answered by the language of literature because the two systems use different modes of expression.

Key Words: Film Adaptation, Film Studies, Indian Film Industry, Semiotics.

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Raymond Bellour in his book *The Analysis of Film* says: 'The text of the film is indeed an unattainable text. In saying this, despite the temptation of a play on words, I do not mean to evoke the special difficulties that very often make it impossible to obtain the film in the material sense or find the proper conditions to constitute it into a text, that is, the editing table or the projector with freeze-frame facility. These difficulties are still enormous: then are very often discouraging and they go a long way toward explaining the comparative backwardness of Film Studies. However, one can imagine, if still only hypothetically, that one day, at the price of a few changes, the film will find something that is hard to express, a status analogous to that of the book or rather that of the phonograph record with respect to the concert. If Film Studies are still done then, they will undoubtedly be more numerous, more imaginative, more accurate and above all more enjoyable than the ones we carry out in fear and trembling, threatened continually with dispossession of the object. And yet, curious as it might seem, the situation of the film analyst, even when he does possess the film, any film, will not change in every particular.'

If we trace origins for arts and entertainment in India, we have a rich and ancient history. In the ancient times, there was variety of art forms such as paintings, architecture, literature, music, dance, languages etc. In early India, most of the arts were obtained from Vedic influences. In the modern period, the British brought their own Gothic and Roman influences and fused it with the Indian style. India is major regional centre for cinema. Indian film industry is the second largest in the world. Indian cinema is multilingual cinema, films are being produced in variety of languages such as Hindi, Marathi, Telugu, Tamil, Malayalam, Kannada, Bengali, Bhojpuri, Gujarati, Oriya, Punjabi, Assamese, Rajasthani, Haryanvi, Konkani, Tulu etc. In that sense, we can say that Indian Cinema multilingual mode of expression in the various areas such as politics, social issues, culture, ethnicity etc.

Film adaptations of Indian fiction in English are best examples of film as a medium of expression Indian Politics, culture, socialism, ethnicity, economics etc. For example the film *Rajneeti*, directed by PrakashJha, is the best example of adaptation from the story of *Mahabharata*, in other words we can say the film is modern version of *Mahabharata*. Here PrakashJha expressed his views through the film's setting and characters, that how *Mahabharata* also happens in today's politics. In this sense, NikhatKazmi of *The Times of India* says:

"The film basically anchors its plot in two classic tales – *The Mahabharata* and *The Godfather* – to create an engrossing diatribe on India's political system where democracy may prevail, but not in its purest form."

PatherPanchali (1955) was the best film by Satyajit Ray in which we find negative images of Indian poverty. For Satyajit Ray film was the best expression of social realism. Other well-known creations by him are *Aparajito*(1956), *ParashPathar*(1958), *Jalsaghar*(1958), *ApurSansar*(1959), *Teen Kanya*(1961),*Kanchanjanga*(1962),*Pratidwandi*(1970),*ShatranjkeKhilari*(1977),*GhareBaire*(1984),*Agantuk*(1992) etc. Through these films Satyajit Ray expressed his mode of thinking of universal realism as well as contemporary Bengali social realism. That's why Satyajit Ray became internationally known filmmaker.

Midnight's Children, published in 1981, is perhaps the best work of Salman Rushdie. It was awarded by both 'man Booker award' and 'Booker of bookers' in 1993 and 2007 respectively. Juxtaposition of realistic and fantastic elements is known as magic realism and *Midnight's Children* is the famous example of magic realism. The work is the story of Saleem Sinai who was born at the stroke of midnight of India's independence eve while Nehru was delivering the speech of 'a tryst with destiny'. This novel was adapted into film in 2012 of the same title by an Indo-Canadian film director and screenwriter Deepa Mehta. She was mostly known for her elements trilogy, *Fire* (1996), *Earth* (1998), *Water* (2005). Actually in 2008, Salman Rushdie and Deepa Mehta decided to collaborate on this film together. After that Rushdie spent two years converting 600 page work into approximately 120 page script.

The script of the film becomes a complex story which concentrates on two boys born in Bombay (now known as Mumbai) at midnight on 15th August 1947 when India became sovereign country freed from British Rule. One child is born in wealthy family and another one is born in the family of wandering musician whose mother died soon after the baby is born. Mary Pereira, a nurse in the hospital, swaps the children under the spell of social philosophy of her husband to whom she loves very much, but unfortunately her husband was killed in the action. Both in the film and in the novel, we find Saleem Sinai is the narrator of the story.

Some of the important aspects of the film adaptation of *Midnight's Children* include levels of language, violence, sexual situations, nudity etc. While doing all this, original text was cut into pieces and it was presented in the scenes seems to be dispersed. Another feature we find that in the film there are colourful appearances which the writer has to create by using words in the novel. The cinematography of the film is really lovely; the cast is so excellent which creates realistic adaptation and revival of long lost era. The characters in the film also seem to be worth watching. In the film, it was spectacularly shown the rivalry between Saleem and Shiva on opposite sides of many conflicts such as class, politics, romantic rivalry and the constantly shifting borders.

There are many films in India which were released on social backgrounds. The films about religious violence include *Amu*, the story of Kaju, a 21-year-old Indian American woman, returns to India to visit her family, only to stumble upon secrets and lies from her past. A horrifying genocide that took place 20 years ago turns out to hold the key to her mysterious origins. In 2004 another film appeared about religious violence is *Black Friday*, a crime film written and directed by Anurag Kashyap which was based on Black Friday – The True Story of

the Bombay Bomb Blasts, a book by S. Hussain Zaidi about the 1993 Bombay bombings. *Earth* (released in India as *1947: Earth*) also exposes religious violence during the period of partition between India and Pakistan, which was released in 1998 by Canadian-Indian film director Deepa Mehta. It is based upon Bapsi Sidhwa's novel, *Cracking India*, in which the borderlines between India and Pakistan are being drawn. A young girl bears witness to tragedy as her ayah is caught between the love of two men and the rising tide of political and religious violence.

In recent times Film Studies has been gaining importance in the academic field. Many of the famous universities in India have special departments of Film Studies. Today we know the importance of Cinema and other media in human life. Cinema has become an integral part of human beings. The terms, Hollywood and Bollywood are well-known nowadays. Hollywood has a great impact on Indian Cinema. Originally Hollywood cinemas are based on famous literary works. Almost all of the Shakespearean plays were adapted into films. After that, it became usual to adapt literary pieces into film adaptations.

With the introduction of film studies in the early 90s, the Department of Film Studies at Jadavpur University, established in 1993, was the first of its kind in India. The late Satyajit Ray had proposed the study of cinema as an academic subject in 1980, when he visited the Jadavpur University. Since that time, 'Film Studies' has become an integral part of the syllabi in the most of the universities in India. However, established in 1919 the Moscow Film School was the first in the world to focus on film. In the U.S. the USC School of Cinematic Arts was the first cinematic based school which was created in agreement with the Academy of Motion Picture Arts and Sciences.

Film Studies is an academic discipline that deals with various theoretical, historical and critical approaches to films. It is concerned with exploration of the narrative, artistic, cultural, economic and political implications of the cinema. As an academic discipline it is a new concept in the 20th century which proves to be universal. In this sense the abstract analysis of film is taught in any accredited university worldwide that offers film studies.

In Indian film industry, filmmakers' interest grew in Indian Writing in English for film adaptation. Most of the filmmakers adapted fictional works from Indian Writing in English to feature films. Deepa Mehta and Meera Nair are the best filmmakers in this field. The present researcher believes that more attention is required in film adaptation of Indian Writing in English, so the present proposed research is therefore a modest attempt in this relatively unexplored area of research.

Some of **the renowned film adaptations in India** are:

- *Devdas* (1955) was directed by Bimal Roy, adapted from Sarat Chandra Chattopadhyay's novel of the same title.
- *Guide* (1965) was directed by Vijay Anand, adapted from R. K. Narayan's *The Guide*.

- *Tere Mere Sapne* (1971) was directed by Vijay Anand, adapted from A. J. Cronin's *The Citadel*.
- *ShatranjKeKhilari*(1977) was directed by Satyajit Ray, adapted from MunshiPremchand's story *ShatranjKeKhiladi*.
- *Junoon* (1978) was directed by ShyamBenegal, adapted from Ruskin Bond's *A Flight of Pigeons*.
- *English, August* (1994) was directed by DevBenegal, adapted from UpamanyuChatterjee's novel of the same title.
- *Inscrutable Americans* (2001) was directed by Chandra Siddhartha, adapted from AnuragMathur's *The Inscrutable Americans*.
- *Pinjar* (2003) was directed by Chandra PrakashDwivedi, adapted from Amrita Pritam's novel of the same title.
- *The Blue Umbrella* (2005) was directed by Vishal Bhardwaj, adapted from Ruskin Bond's novel of the same title.
- *The Namesake* (2006) was directed by Mira Nair, adapted from JhumpaLahiri's novel of the same title.
- *Slumdog Millionaire* (2008) was directed by British director Danny Boyle and co-directed in India by LoveleenTandon, adapted from VikasSwarup's novel *Q and A*.
- *3 Idiots* (2009) was directed by Raj Kumar Hirani, adapted from ChetanBhagat's *Five Point Someone*.
- *Midnight's Children* (2012) was directed by Deepa Mehta, adapted from Salman Rushdie's novel of the same title.
- *Two States* (2014) was directed by AbhishekVerman, adapted from ChetanBhagat's novel of the same title.

To conclude, in this research paper I want to propose to the scholars that we need to concentrate on the area of Indian Writing in English and Film Adaptations which is relatively unexplored area in the field of research.

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