

**FILM AND FICTION WITH SPECIAL REFERENCE TO ‘ANKUR’
AND ‘GUIDE’**

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Abstract

Screen adaptations generally focuses our attention upon William Shakespeare. Right from the cinematographic history nearly 400 silent film adaptations were made. Over the last few decades, the onrush of new adaptations in mainstream commercial productions shows that the film industry is interested in returning Shakespeare's work in masses. The reputed name of well-known dramatists like Tennessee Williams, Eugene O'Neill, Bernard Shaw and Arthur Miller these are important names in the light of screen adaptations in twentieth century.

Film and fiction has its deep roots in other two branches i.e. Bharat's 'Natyashastra' focuses on the evocation of emotional responses. As we study Aristotle in his, 'Poetics' who has established the inter connection between different art forms. Art movements in modern world move freely from painting to sculpture, from film to music and from architecture and literature. The relation between literature and film become the object of increased attention among the practitioner of both art forms. This modern movement has been started by the American writer, at the beginning of 1920s. It suggests the possibility of rediscovering and re-constructing their work in a totally different way, study of fiction and film is innovative and experimental tradition to such a great extent that Malcolm Cowley called it "A Second Flowering".

I want to talk here on the exact co-relation between the film and fiction as a discipline of study. R.K.Narayana's 'Guide' the supreme fiction transformed into the film version named as "**Guide**" respectively. Present paper I would like to highlight 'Bhumika', the art film / cinema directed by Sham Bengal and casted by Smita Patil in the light of self-questioning, the heart broken image of woman falls into two halves of an artist and woman.

Generally, films are divided by critics into four broad classes for practical and pedagogical purposes.

1. Narrative films (fictional, storytelling)
2. Documentary, films (non-fictional)
3. Experimental films
4. Animation.

One of the most interesting things about the early twentieth century is that the art of literature, painting and film has one through the modernist crisis. We should remind the fact that film was well into their maturity, Andre Bazin eloquently suggested that the novelists have been influenced not by the specific films made in their times but by the idea of cinema. We would like to place here Vijay Anands “Guide 1965.” Both movies of the late 50s i.e. shyam Bengal’s ‘Bhumika’ (1977) and Vijay Anand’s ‘Guide’ (1965) carries the spirit of interdependent creativity and the struggle of the creative artist between the co-relation of film and fiction.

Vijay Anand’s ‘Guide’ (1965) is a film based on R.K.Narayans novel. It is about the transformation of a tourist guide into a spiritual mentor. Creativity happens to be a major theme in the movie. Rosie who is the central protagonist or heroine of the film is the daughter of a devdasi. She has a spirit of dance in her blood and it was interesting whether she wills or not, her feet beat to the rhythm of music. Her mother feels that without the name of a father or a husband Rosi has no access to respectability. She can’t come outside the world of devdasi. Hence, Rosie, is offered in marriage to Marco who is an archaeologist by profession. Marco obsessed with his own passion for discovery. While Marcos ambition is justified by the mere fact of his being a man ; Rosie creativity falls outside the code of respectability. Both men in her life looked upon her as a mere body. Her husband needs her physically. His wild comforts is demonstrated by his relationship with a working maidan who flatters his ego and massages his legs. He needs a woman who doesn’t have a mind of her own and even if she has one, takes care to hide the fact.

For Raju, Rosie becomes a means of fulfilling his own ambition for material success. We observed, both relationships are equally exploitative and undervalued her as a person. We find that the same God is worshipped in different ways by different people. Raju a non-believer is elevated to a guru’s position by the simple villagers and Rosie, the daughter of a temple daughter, is placed outside the circle of respectability by the virtue of being so and is called upon to deny her creativity if she wishes to enter the world of the ‘respectable’.

One more example of a fiction adapted into film is ‘Bhumika’ an art film directed by shyam Benegal and based upon. Hansa Wadekars autobiography ‘Sangte Aika’ though at the same time it announces that all the characters in the film are fictitious. It opens with the shooting of dance and after the shooting gets over the actress is escorted home by her co-star Rajan (acted by Anant Nag). It is just not a film but something more than that. As she arrives there, her husband Keshav Dalvi looked down toward her performance which consists textual potential in themselves. He gazed her From the balcony with suspicion and subjects her to interrogation. Her husband confronts her with the statement, “You have opened a bank account and you have signed a contract on your won.”

The conflict is about his right to exploit her freedom. The Intervening film shots and posters of ‘Agnipariksha’ underlines the conflict between domesticity and freedom. In the film, the director creates his visual concepts as independently as the dramatist. She is not creative

An International Multidisciplinary Research e-Journal

actor only but an interpretative-artist. It is the director who is responsible for the final visual form of a film.

This scene suddenly followed by a sudden shift from adulthood to childhood and several initiative & provocative statements are made about the theme. There was a scene of a young child had been running away from some unseen terror throughout the forest.

Hereby I want to concentrate on the film 'Ankur' as a screenplay directed by shyam Benegal in the light of colonial and post colonial studies. Literary criticism takes us into account . Literature is becoming progressively more interdisciplinary as well as inter-literary. Over last few decades, the relation between literature and film become the object of increased attention among practitioners of both the art forms.

At the same time the protoagonist of 'Bhumika' Usha, comparatively oppressed not only by her husband but also by society. Here, we are concentrating on two states; colonial and post colonial consciousness.

Edwin S. Porter created the first story telling film, "**The Great Train Robbery 1963.**" There has been a tendency to compare literature and film. Film is really an independent medium differing from literature not only in its methods of expression and concepts but also in the construction of its rhythms and forms. Literature is a manipulation of words and sentences which is designed to stir the thoughts and emotions of the reader. There was a confusion between these two art forms. Literature doesn't need any defense here but the most important attributes of the film is its uniqueness, its independence and its mode of expression.

Right from its inception there has been a tendency to regard film as a form of drama. Even before the outbreak of the world war-I Rijane, Eleorica Duse and Sarah Bernhardt, the leading actresses of the European stage appeared in silent film versions in the roles that had made them famous. Plays by Ibsen, Tolstoy, Strindberg, and such classic dramatists such as Sophocles, Seneca, Shakespeare, Ben Johnson and Moliere – were al produced in the form of silent pictures.

The paper compares two art films in the light of colonialism and post-colonial. We know all that cultural exploitation development with expansion of Europe over the last 400 years, Hindi cinema is strong reflection of the nations attitude to it women and deserves serious consideration as it reaches out to a large majority. 'Art' movies seeks to distinct and reinterpret the dominant myths of commercial cinema.

'Ankur' manifested feudal colonialism which bears a ting of post colonial attitude in film (Shabana Azmi). Laxmi, the heroine, of 'Ankur' possesses identity of Budhas wife who is dumb and deaf by birth. The hero of film, a perfect victim of agrarian feudal youth expecting lurking desire for Laxmi. After making her pregnant the hero of 'Ankur' embarked towards his white colored society. His wife didn't think him wrong but tries to defame her while she is pregnant. Her husband 'Budha' who was invisible since from a year came on a front and leads a routine kind of life with Laxmi. We find, Laxmi smart patient but conscious character is in a clux of confusion.

Budha thinks that it was his child but Laxmi thought under stress tries to lead her former kind of family life with feudalistic perspective shown by the agrarian family. At last when Budhas is beaten up by the farm owner Laxmi shows her indifferent anger which she had suppresses since from the beginning. So we can say that though Laxmi lives incessantly in colonial atmosphere but she feels the post-colonial acceptance of injustice of protest in her.

Like ‘Gender’ and ‘Race’ the concept of class interest in important ways with the cultural implications of colonial domination. It is clear that economic control was of significant and that economic control involved a reconstruction of the economic and social resources of colonized societies.

‘Bhumika’ deals with the nature of creativity and the struggle of the creative artist, singer, dancer and actress. Usha, the protagonist of ‘Bhumika’ is successful was measured in material gain by her husband ‘Keshav’.

‘Bhumika’ the story of Usha a sensitive child lives an inner and conscious life of her own supported herself by ancestral music. When her alcoholic father dies, Keshav a family friend steps in as a the man of house. Though a decade older than her has fired his eyes on her. Keshav takes the family to Bombay where Usha spotted in an audition rises meteorically in the film world. Her success makes keshav uneasy and he attracts Usha to marry him. After marriage she come to understand his diplomatic purposes. Even then Usha feels suffocated and leaves her home. She takes up relationships with many men but none satisfies her. Year’s later when she return to her home, her grown up daughter ‘Shusma’ to be married. At last she realizes she has ‘lived’ a number of roles, but not a life.

The potential of procreation carries by female body, yet despite of this inbuilt creativity ambition, opportunity, freedom and power dominantly have a male face. Upto when, women find themselves in sexual roles or nurturing ones and are deprived of artistic expression which is elevated to higher feelings and placed outside their reach. Will they confine within their social and domestic roles. Any opportunity of expression is at the cost of expulsion from the social body.

Usha captures the memorial running stream of her ancestral house when her father was alive, how she sung classical songs for her grandmother sharing her affection with her ailing father. Keshav stepped into Usha's family without any particular purpose but circumstances proposed something different for future. Ushas father is not a man provider of family. Usha come to Bombay after her father’s death with Keshav of film criticism allows us to treat film as a text capable of being re-viewed the past and present situation. Right now Usha is an actress of rank but not satisfied by her career and personal life. Accidentally she had become an actress but she wants to be an good house-wife.

Usha feels loneliness in crowd; learn to possess dual face usha within and Usha without. Hindi cinema is strange reflection of the nation’s attitude to its women and deserves serious consideration.

In order to find out the post colonialism peeps through the struggle between creativity and domesticity projected in Bhumika (1977), a film which body becomes the ground on which this, conflict is worked out. ‘Bhumika’ presents a counter response to a film like ‘Kagaz ke Phool’ and when we juxtaposes one to send the difference in the gender perspective emerges clarity. It takes up several issues related to Indian society in the late 19th and early 20th century issues like unequal marriages social prejudices the artificiality of the celluloid world.

We witness the peripheral representation of women as shows through certain visual devices like Ushas mother is frequently in the shadow. At a surface level, there is a constant shift between real life and reel life from the various movies intercepting the main narrative and commenting on the happenings therein. There is a reflection of the desire for romance contrasting with the business like relationship she has with her husband Keshav Dalvi, then the

repetition of Satyawan- Savitri myth is enacted immediately after she leaves her husband. The dialogues she is made to speak in the movies underline society's expectations from a women. I quote 'Mujhe Sita Ki Agnipariksha Nahin De Sakte To Mira Ka Zahar De Do' (if you cannot give me sites trial by fire, give me the poison administered to Mira. The titles of the movies like 'Agnipariksha', 'Mera Munna', 'Badnaseeb', 'Khandan' also emphasis her conflict. At one point she tells Rajan I quote "Apne hee ghar main dum nahin ghutna chahiya." one should not feel suffocated in one's own home, which is an explanation for her having walked out of her home. Just as the shorts of the various films punctuate the narrative Ushas different relationships reflect her search for a meaningful equation which can allow her to be herself and not give her the feeling of being used. Her husband looks upon her as a money making machine. Rajan is the romantic lover who stops short of assertion, the film director (actd by Nasseruddin Shah) leads her into adultery and a suicide bet which is never fulfilled and the thakur takes hero to his haweli where she is virtually a prisoner. She is looked as a body which is expected to cater to his sexual needs. His mother accepts the situation. "Jawan Mard Hain, Aurat to Chahiye". He is young and needs woman. His wife, who lies paralysed in bed, has no other option but to let Usha slide into the role of a 'Bahu'. In this role of "the other women" she experiences the control of patriarchy as never before even as she seeks romantic fulfillment. There is seclusion, control and lack of freedom. The boundaries are clearly drawn. She cannot leave the house for none of the family's women have ever done so. Finally she is rescued with the help of a police escort and Keshav brings her back to the city (but not to his home) to lodge her in the hotel room which she had occupied on so many earlier occasions, indeed every time she had walked out of her home. The room symbolizes both her imprisonment and her freedom, characteristically each is denied by loneliness.

As contrasted with this horizontal relationship with the men in her lives, is the liner relationship she has with her mother and grandmother, Aai and Aaji. The dynamics of the women to women relationship works very differently. Usha is fond of her grandmother and funds sustenance in her music. The mother wants to extract a promise from Usha that shee will not marry Keshav as he is too old for her but Usha in defiance, she runs straight into Keshav's arm with the compliant that her mother is patient. Just as her mother attempt to forcefully extract a promise from her, her husband also forces her into committing herself reinforcing. Ushas lack of freedom Later, when she is expecting their second child, he compels her to have an abortion by threatening to disown the child there. It prevents her even from the procreative act and through this denial establishing complete control over her body. She walks out of the hospital, the scene is shoot from the fourth floor and one can see her descending the 'stain well' as if into a dark well of helplessness, anger and despair. From colonial perspective we can say that Ushas body is used both as 'labour' and 'capital' in the true Marxist sense in all her roles of daughter, wife, mistress and mother. Of the various relationships, only the one which is somewhat liberating is the one with the film director who is cynical anti romantic and lives totally in present. But it is also the one which forces upon her a recognition of herself as a physical beings and leads her to realize the condition of loneliness, which defines.

She could observe the burden of expectations which her mother and the grandmother placed on her. Her mother is the only one woman from the matrilineal 'Gharana' who has opted for marriage (and opted out of act) and she wishes to train her daughter for the domestic world.

But, for the grandmother, music is a means of their sustenance. She wants the young usha to practice her art because

‘Yeh hamre budhape ka sahara hai, pagal hone se bachata.’

It mean this will sustain us saves us from insanity & it provides us bread simultaneously. The unequal relationship between Ushas parents is shown where the ailing husband beats his strong wife who can easily hit back but who silently submits to this unfair treatment.

The heroines of ‘Bhumika’ and ‘Guide’ both possesses the tinge of revolution in society One wanted to be a house-wife instead she has become an actor whereas another woman (Rosie) wanted to be good and successful dancer instead she has unsatisfactory end.

The feminine struggle in film and fiction, in creativity and domesticity is being sharply projected. In ‘Bhumika’ a film which demonstrates how the female body becomes the ground on which conflict is worked out. These films takes the shoulder of several issues related to the Indian society in the late 19th early 20th century, issues like unequal marriages, social prejudices, the artificiality of the celluloid world and the peripheral representation of women as shown through certain visual devices.

On the surface level, there is a constant shift between real life and reel life with scenes from the various movies. There is reflection of the desire for romance contrasting with the business like relationship she has with her husband Keshav Dalvi, then the satyavan-savitri myth which is enacted immediately after she leaves her husband. So many dialogues she has made to speak in the movies underline societal expectations from a woman. The titles of the movie like ‘Agnipariksha’, ‘Mera Munna’, ‘Badnaseeb’, ‘Khandan’ also emphasis her conflict being a woman & not an individual.

Usha’s husband looks upon her as a Machine, Rajan is the romantic man in her life, who stop short of assertion. The film director in a film (acted by Naseeruddin Shah) leads her into adultery and a suicide pact which is never fulfilled Usha’s different relationships with different men reflects her search for a meaningful equation with men which can allow her to understood herself and not tortured her the feeling of being used. Then Usha had develop an illicit affair with Mr.Kale the thakur where she is virtually a prisoner. Here too, Usha is looked upon as a body. Ushas own marriage had been a business transaction. This affair becomes a substitute marriage with a mother in law and son thrown into the bargain! At last she is rescued with the help of a police escort and Keshav brings her back to the city (but not to his home) to lodge her in the hotel room which she had occupied on so many earlier occasion. Every time she had walked out of her home. The room symbolizes, both, her imprisonment and her freedom. Characteristically each is defined by loneliness.

To conclude, I would like to says that literature and life are imitating each other unconsciously.

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