

Literature and Hindi Cinema

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ABSTRACT:

Hindi cinema has a history of more than 100 years old. Dadasaheb Phalke after understanding the audience's interest, screened a speechless film named "Raja Harishchandra" on 3 May 1913 at the Coronation Cinema House in Bombay. This is how the foundation of Indian cinema was laid. This was the first film to be fully recognized as the first Indian feature film. On March 14, 1931, Ardeshar Irani made the first spoken film in Hindi titled 'Alam Ara' through engineering cinema. The first talkie film presented by Prabhat Film was 'Ayodhya Ka Raja' which was released simultaneously in Hindi and Marathi. In 1937, Irani made the first colour cinema in India called 'Kisan Kanya'. 'Sant Tukaram' produced by V Shantaram, was the first Indian film in Marathi to be honored at the Venice International Film Festival.

After the Second World War and independence, many films were made on nationalism and national sentiments. Besides, Hindi cinema played an important role in maintaining national unity and communal harmony. The 1960s are called the golden period of Hindi cinema. In this decade, Hindi cinema took a mature and huge form. Social and family cinema was made in the seventies. This decade is considered the star era. Hindi cinema of the eighties turned towards nudism due to Western influence. Action, masala, violence etc. dominated the films of the nineties. The Awakening in the twenty-first century brought about a complete change in Hindi cinema. Now Hindi cinema has taken a completely commercial form. The more knowledge science develops, the more the form of Hindi cinema will change, but Hindi cinema will continue to move forward keeping in mind Indian literature, society and culture.

Literature and cinema have an unbreakable relationship.

Literature presents an ideal of cinema. While making cinema based on literary genres along with the content of novels, stories, drama, essays and poetry, art forms like language, figures of speech, images symbols etc. are also presented very effectively.

KEYWORDS:

Cinema, Society, Entertainment, Commercialism, Social change.

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Introduction:

Literature provides the basis for cinema and cinema makes literature reach the general public. Hindi cinema has completed 100 years. In the past hundred years, Hindi literature has contributed to Hindi cinema. In present times, cinema is the mirror of society. Literature does the work of connecting cinema with society. Therefore, the social commitment of literature and cinema is interdependent. Till forty–fifty years ago, the audience and its vision were kept at the periphery in films. At that time, a filmmaker used to capture love affairs, family unity and social sentiments in their camera only by keeping a close eye on them. Be it a story or songs and music. it always had a positive meaning for society. Film is a very effective and powerful audio–visual medium. In this medium, various arts like literature, music, dance, photography etc. are coordinated.

The reality is that today the purpose of cinema is not entertainment and preaching, but it has become a successful purpose of economics. Today, films are going through a transition period. Elements like a decline in values, instability, etc. are prevalent in society. This social reality is losing its ‘independence’ in the glare of commercialism and is becoming ‘glamour’ in films. After the policy of liberalization, there has been a deep closeness between Indian and Western society.

Summary:

Literature has been presenting an ideal to cinema and can do so in the future also. By promoting social reality in films, it can be imbued with human emotions. The scope of filmization of any story is so wide that it can include not only the content of novel, story, drama, essay and poetry but also the art forms of these literary genres like language, ornamentation scheme, images and symbols etc. can be presented in a very effective manner. Similarly, cinema can make literature confined to the shelves of only a few reaches the common people.

It was only in the seventh decade that light-hearted clean films based on common incidents related to the life of the middle class came out. In these films Literature, Society and Hindi Cinema There was an impression of literary values. Their plots, dialogues and songs were very similar to the novels and stories written keeping middle-class life at the center. 'Chhoti-Si Baat', Rajni Gandha', 'Kora Kagaz' etc. were similar films. Meanwhile, some sensitive creators, like Kalmeshwar and Gulzar, were present in the film industry. They maintained the relationship between film and literature. The scripts written by Kamleshwar and the dialogues and songs written by Gulzar clearly show a glimpse of literature. The sensitivity and decency of films like 'Tere Mere Sapne', 'Meera', and 'Ijaazat' are praiseworthy. Rahi Masoom Raza also remained associated with the film industry for a long time.

In the latter decade of the seventies, some films were made on the works of some new artists. Movies were made on literary works like newcomer Uday Prakash's story 'Hiralal Ka Bhoot', Mohan Hari's 'Uparant', Yogesh Gupta's novel 'Unka Faisla', etc. Tanveer Ahmed made a film on Himanshu Joshi's novel 'Su-Raj'. Basu Bhattacharya made a film on Kusum Ansal's novel 'Uski Panchavati'. Rajendra Singh Bedi's novel 'Ek Chadar'

In the same way, English literature was also adopted in Hindi movies such as *Maqbool*, *Omkara* and *Haider*. Which has been adapted into William Shakespeare's drama *Macbeth*, *Othello* and *Hamlet* in an Indian context. The 3 dramas also revolve around tragedies of revenge, manipulation, lust, anger and guilt. English literature has been the main source for Bollywood directors to adapt novels, and dramas into the Indian context.

A film was made on 'Maili-C'. According to some commentators, producers, directors and writers have to compromise on the economics of films at some level. After reaching here the litterateur has to assume the form of a professional writer. Manohar Shyam Joshi considers this kind of writing against creativity. Presenting the basic plot of literature by making it spicy is like killing its soul. Films like 'Badnam Gali', and 'Bazaar' describe the reality of society as it is. But if a producer or director is ready to make a film on the story of a literary person, it is natural that he should recognize the soul of the story. Satyajit Ray made most of the films based on literature and he was successful in them too. This is because he is a sensitive creator and his characters have a vision of a cultural life. If the director conveys the joy of his literary work to the audience. So, it is natural that there should not be any flaw in the process of the director's juice. This was the transformation of literary sentiments into films. Sometimes the creator expresses his thoughts in one rhythm. But it is not so in the cinema. That is why the language of literature should be quite balanced and full of restraint.

Conclusion:

Whatever may be the case, literature and cinema are art mediums that enrich each other. Literature provides the basis for cinema and cinema makes literature reach common people. Presenting

an ideal to literature and cinema Literature and Hindi Cinema / 15Could. It can inspire social commitment with a noble spirit. Writers like Premchand, Pradeep, Shailendra, Sahir Ludhianvi Narendra Sharma, Kusum Ansal, Rahi Masoom Raza etc. have contributed in their way to enrich the cinema.

It is easier to convert a play into a film than a story or novel. In the era of globalization, there is a section of society which always wants to remain with its roots. Wants to preserve his value- and humanity. Literature has been trying to satisfy its ideal by seeing it in various characters. Many films accepting social commitment are coming out in the present times. Films like 'Swadesh', 'Chak De India', 'Lagaan', 'Bombay', 'Damini', 'Krantiveer', 'Taare Zameen Par', 'Shree Idiot' etc. were made which highlight social problems differently. The social, economic, political and cultural conditions of the country are presented to the society through cinema. In short, cinema is celebrating its 'hundred' years. The relationship between literature and cinema is full of ups and downs. Nevertheless, the social commitment of literature has added to the tireless journey of cinema.

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Conflict of interest:

The Authors have no conflict of interest to declare that they are relevant to the content of this article.

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