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AN ENTWINE AFFILIATION OF INDIAN LITERATURE & INDIAN FILMS

M.VANISREE\*<sup>1</sup>, Dr.G.MOHANA CHARYULU<sup>2</sup>

<sup>1</sup>Associate Professor, Department of English, S.V Engineering College for Women, Tirupati

<sup>2</sup>Professor & Chairman, Research Progress & Assessment Committee, Department of English, K.L University, Guntur.



M.VANISREE



Dr.G.MOHANA  
CHARYULU

ABSTRACT

The Indian literary scenario, beginning in the Vedic era, instances still earlier to the past conservation, have been gifted with the most excellent and major literary intellects, may be an oral or written tradition. The first traces of writings in Indian literature were done in the Sanskrit language, with Sanskrit body of literature tracing out its prestigious path down the eras. It was really highly mystifying Sanskrit literary speculates that one gets to discover the very first traces of Indian novels and novel writing in the Indian context. The Later Vedic Age gets to witness the foremost and original and initial stages of Indian novel writing under the masters like sages Valmiki or Vyasa. Indian novels started to write first in Sanskrit, later it was divided into Vedic, Epic and Classical Sanskrit literatures.

Literature and Films have an enthralling connection. They are entwined in many approaches and aspects. It may be a novel or a film story both are written only to impact the readers and visioning the audience mind. Literature through films portrays many things in the society such as mythical, mythological and historical aspects and so on. Literature through movies reveals the history and culture of the country. We can see that the entwine relationship between films and novels have often helped boost the popularity of the original books. Even a common person can understand the essence of the novel through films.

Keywords: Vedic era, Epics, Sanskrit language and literature, Enthralling connection, Entwine relationship

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The Indian literary scenario, beginning in the Vedic era, instances still earlier to the past conservation, have been gifted with the most excellent and major literary intellects, may be an oral or written tradition. The first traces of writings in Indian literature were done in the Sanskrit language, with Sanskrit body of literature tracing out its prestigious path down the eras. It was really highly mystifying Sanskrit literary speculates that one gets to discover the very first traces of Indian novels and novel writing in the Indian context. The Later Vedic Age gets to witness the foremost and original and initial stages of Indian novel writing under the masters like sages Valmiki or Vyasa. Indian novels started to write first in Sanskrit, later it was divided into Vedic, Epic and Classical Sanskrit literatures.

The Classical age in Sanskrit literature was the time when fables and fictional novels were begun to be given a distinct shape for the ordinary people. It begins automatically from that era and still going on in the current scenario, Indian writings have time and again impressed upon the reading public as well as fetching esteemed and honoured accolades both the country and abroad. The triumphs of Indian novels thoroughly reflect on the historical, political, economical status of India and its epochs. In fact, the history of Indian novels has much to speak and state about such an including genre, which can of course not be free from any controversies or its debatable arena (Indian English Novel 58).

Literature and Films have an enthralling connection. They are entwined in many approaches and aspects. It may be a novel or a film story both are written only to impact the readers and visioning the audience mind. Literature through films portrays many things in the society such as mythical, mythological and historical aspects and so on. Literature through movies reveals the history and culture of the country.

All over the world, filmmakers have got persuaded from the literature and transliterated it into movies. Especially Indian Films has been aroused by the Indian literary works and made films. Directly or indirectly the directors took the allusions from various mythological and mythical stories and characters in order to expertise their films. For instance, India Film industry espoused a well-known story or character of 'Raja Harischandra' which was directed and produced by an 'Indian Icon' and 'Father of Indian Cinema' Dada Saheb Phalke as the first full-length silent feature film. Later, Dada Saheb directed and produced many hit films mythological films like 'Mohini Bhasmasura', 'Savitri Satyavan', 'Sri Krishna Jananam', 'Kaliya Mardhan' and so on. The other director Ardeshir Irani released the first Indian talkie film 'Alam Ara' on 14<sup>th</sup> March, 1931. Later Ardeshir Irani produced Kalidas which is the first south Indian talkie film directed by H.M.Reddy which has been released on 31<sup>st</sup> October, 1931. Again in 1932, Ardeshir Irani and H.M.Reddy made a talkie film of Hindu Mythology on Prahlada, a devotee of Lord Narasimha Swamy as 'Bhakta Prahlada' in Telugu and Tamil (Today's paper.cinemaplus.article845857.6)

Even in 1946, Chittor Nagaiah one of the famous film actor, singer, producer and director of South India produced and acted 'Tyagayya', a movie based on the life history of a saint Tyagayya who is a devotee of Lord Rama's and composes songs/kritis on Lord Rama. In the period of 1967, the legendary film 'Bhaktha Prahalada' was again re-produced and directed by AVM productions by Chitrapu Nageshwara Rao. The other Telugu mythological South Indian film is 'Dana Veera Shura Karna' in 1977 produced and directed by N. T. Rama Rao where in the film N.T.Rama Rao played three central characters as Karna, Duryodhana, and Krishna. (Daana Veera Soora Karna.1)

In 1982, Super Star Krishna enacted the film 'Ekalavya' based on the mythological character of Ekalavya which was directed by Vijaya Reddy. The other Hindu mythological film in Telugu is 'Narthanashala' which was written by Samudrala Raghavachaya and directed by Kamalakara Kameshwara Rao. This film is quoted as one of hundred greatest Indian films of all time by CNN-IBN. In 1963, it also won the National Film Award for the Second Best Feature Film and also won the Film Fare Award for the best Telugu film in the 11<sup>th</sup> National Film Awards. When it comes to Tamil film industry they made the mythological films like 'Karnan', 'Abhimanyu' which was directed by Panthulu and A.Kasilingam based on the story of Mahabharata. The other historical, folklore and mythical stories like Sudraka's novel Mricchakatika (The Little Clay Cart), a story of Vasanthasena was written during second B.C made into the film 'Utsav' by Girish Karnad and produced by Shashi Kapoor in the year 1984. (*The Courtesan and her lover(from the Sanskrit play-Mricchakatika)*). Even in the year 2010, Prakash Jha produced 'Rajneeti' which is regarded as a 'Modern Mahabharata'.

Movies also reflected the other epic stories of different rulers like – 'Mughal - e - Azam' in the year 1960 by K.Asif, 'Jodha Akbar' in 2008 by Ashutosh Gowariker, 'Asokha The Great' by Santhosh Sivan, 'Sikander' in 1941 and 'Alexander The Great' in 2004 made by Soharab Modi and Oliver Stone which is based on the story of the Greek Kingdom King Alexander. In 1957, Kedar Kapoor's 'Gengis Khan' based on the epic story of Chengiz Khan/Gengis Khan emperor of the Mongolian Empire and his life where Sheik Muktar enacted as Chengiz Khan.

The most distinguishing factor that surfaces to the tip of the iceberg is the role of Indian novelists and their novels in daringly reverberating the trying and testing times of India under the British People. The 2000

years of slavery and brutality under the callous British Empire, India had called to illumination for adequate causes for which each and every Indian had taken up the pen in the place of a weapon, to exclaim inequality, injustice and unlawfulness against the crest fallen citizens. Starting from staging or writing the contemplations in the poetical layout, it was really an incarcerated of Indian novels which made into films had soared in Indian morning. The outcry coming from every Indian language is modernistic, chic, or inert in the tribal format and also overwhelming.

The most prolific and appropriate period of India's Independence Movement was, when the novelistic traditions of Bengali and Hindi was at its wheel. The ascendancy of British rule upon India conversely had much to impress socially 'shrewd and opportunistic' so-called 'intellectual class' which had paved way for the upcoming phrase called as 'Indian novels in English' attained much difference circumstances in modern periods. The superfluity of astral Indian literary traits have penned down successive historical events in their novels, occasionally representing the communal formations and reasons for responsible as they feel as a reader or non-reader with what they have crafted. In addition to they also noticed such times regarding their unforgettable wonders have instilled life into the contrived fictional novels and aired their stunning aura of creativity.

This influence made the film producers and directors to make the films based on pre and post independence movements and highlighted how the Indians were brutally treated and killed by the Britishers especially how the Indian women are seduced by the Britishers to show their supremacy over Indians. They made the films showing these incidents and movements like Vandemataram, Quit India, Salt Satyagraha Movement and so on. For instance, films like 'Anand Math' in 1952 is a patriotic-historical film directed by Hemen Gupta based on Bankim Chandra Chatterjee's novel 'Anand Math' written in Bengali and Sanskrit in 1882. In 1977, the film 'Shatranj Ke Khilari' (The Chess Players) aimed at by a Bengali director Satyajit Ray, based on Munshi Premchand's short story of the same name. The film reflects the life and customs of India in 19<sup>th</sup> century. It focuses on the events of the British annexation of the Indian State of Awadh/Oudh and the politics of colonial expansion by the British East India Company and the deceived separation of Indian monarchs. In 1978, the film 'Junoon' (The Obsession) produced by Shashi Kapoor and directed by Shyam Benegal. This film is based on Ruskin Bond's fictional novel, A Flight of Pigeons which is set around the Indian Rebellion of 1857.

The other film 'Shaheed' (The Martyr) directed by Ramesh Saigal in 1948 which depicts India's struggle for independence. Again in 1965, S. Ram Sharma directed an Indian Patriotic movie based on Indian independence movement with the same name as 'Shaheed' and it was produced by Kewal Kashyap and enacted by Manoj Kumar, Later Manoj Kumar acted in a series of patriotic films like 'Upkar', 'Purab Aur Paschim' and 'Kranti. Kranti' (Revolution), an Indian Hindi film which was produced and directed by Manoj Kumar in 1981 and it was written by Javed Akhtar. It is the story of the fight with British for independence from 1825 to 1875 i.e., in 19<sup>th</sup> C.

On 12<sup>th</sup> August, 2005, an Indian biographical historical film was directed by Ketan Mehta based on the life of Mangal Pandey, an Indian soldier who is known for his role in the Indian Mutiny of 1857/First War of Indian Independence/The Sepoy Mutiny/Rebellion with a title of 'Mangal Pandey: The Rising' (in India) & 'The Rising: Ballad of Mangal Pandey' (in abroad). It was marked as a hit movie and was premiered in the Cannes Film Festival in 2005. (Mangal Pandey: The Rising 3)

In 1998, Deepa Mehta directed the film '1947-Earth' based on Bapsi Sidhwa's novel Cracking India which was enacted by Aamir Khan, Rahul Khanna and Nandita Das. This film/novel is about the pent-up energies of non-violent India that found a vent on the eve of independence where the Partition (Gadar) wounds the freedom of country. In 1969, the renowned writer K.A.Abbas directed his novel 'Saath Hindustani' as film which tells the heroic story of seven Indians who attempts to liberate Goa from the Portuguese colonial rule. The other story of Sanjay Leela Bhansali's '1942 – A Love Story' is considered to be bloodiest year in India's non-violent movement against British. Another film 'Mother India' based on the plight of peasants which depicts the emergence of women in India as strong characters, shattering away from the manacles of

repression. The other films were also made based on the India and Indian novels like E.M.Froster's 'A Passage to India' and so on.

Coming to South Indian Films, the Malyaali film 'Kaalapani' (Black Water) directed by Priyadarshan. This film is based on the lives of the Indian prisoners who brought to the Cellular Jail in Andaman and Nicobar and Port Blair islands and how they were treated brutally by the Britishers (<http://en.wikipedia.org/wiki/Kaalapani>). This film was dubbed into three different languages i.e., in Hindi as 'Saza-E-Kala Pani', 'Siraichalai' in Tamil and 'Kaala Pani' in Telugu. The other historical film 'Alluri Seeta Rama Raju' in 1974 is based on the story of a Manyam Leader / Indian freedom fighter Alluri Sita Rama Raju which was written by Maharadhi Tripuraneni, produced by Padmalaya Studios and directed by V.Ramachandra Rao. The specialty of this film is, it the first South India's scope film (Alluri Seetarama Raju 29).

In 1959, a historical film 'Veerapandya Katta Brahmanna/Bomman' is based on the story of a brave warrior and freedom fighter that rebels against the East India Company and sacrifices his life for the freedom of his motherland. This was adapted from the play Kattabomman and was written by Mapo Sivagnanam. This is the first Tamil film notable for being shot in Technicolor.

The Indian literatures described the British Raj environs and social milieu in a strange language that belonged to a faraway land. The people sufferings after the independence and its impact on the country like partition showed by the novelists like Salman Rushdie's *Mid Night Children*, The novel has suitably captured this epoch-making an incident the children who was born at the time of mid night on independence day i.e., 14<sup>th</sup> August, 1947. For instance, in 1998 the film 'A Train to Pakistan' is a story of a small Punjab community deals with political and ethnic tensions in the wake of India's independence from Britain directed by Pamela Rooks (*Train to Pakistan* 29). In 2012 the film 'Mid Night's Children' directed by Deepa Mehta and it was also nominated as the best picture at the First Canadian Screen Awards.

Apart from mythological and historical novels, Indian cinema has adopted some of the masterworks of the novelists like Rabindranath Tagore, Sarat Chandra Chattopadyaya and Bankim Chandra Chatterjee. For instance, Rabindranath Tagore's novels like 'Kabuliwala', 'Dak Ghar', 'Char Adhyay', 'Charulatha', 'Chaturanga', 'Milan', 'Teen Kanya', 'Natir Puja', 'Choker Bali', 'Uphaar', 'Shasti' were made into hit films with the same name. In 1968, the film 'Saraswati Chandra' featured based on the Gujarati novel by Govardhanam madhavam Tripathi. The story is about a man who regrets his decision of refusing to marry the woman he loves. The other novelist Sarath Chandra Chattopadyaya's novels like 'Praneetha', 'Swamy', 'Choti Bahu', 'Antaratma', 'Apne Paraye', 'Kushboo', 'Devadas', 'Mana Desam', 'Thodi Kodallu', 'Batasari', 'Ardhangi', 'Vagdanam' were made into Hindi and Telugu hit films. (Films based on works by Sarat Chandra Chattopadhyay.1)

Satyajit Ray, the patron of Bengali creativity, reaching out undisturbed to every kind of reading generations in every possible language on earth besides of course, Bengali, with his adventurous and exhilarating Feluda and Professor Shonku. It was Satyajit Ray who had brought about international adventure to the genre of children's thriller novels, loved by all age groups, a prime factor that still portrays no signs of fading away. Most of Ray's novels have victoriously have been made into world famous films like 'Pather Panchali', 'Apar Sansar' and 'Shatranj Ke Khiladi' were made from the prevalent influences of Bengali and Hindi writers. Later from 1960's – 1970's, Gulshan Nanda's novels became an inspiration for making many hit films 'Phooli Ki Sej' in 1964 based on the novel *Andhere Chirag*, 'Kaajal' in 1965 based on the novel *Madhaavi*, *Mehabooba* in 1976 based on the novel *Sisakate Saaz* and also his other novels with the same name like 'Kati Patang', 'Neel Kamal', 'Sharmilee', 'Khilona', 'Jugnu', 'Joshila', 'Zamana', 'Nazrana', 'Azad' and so on. The other novelist Bimal Mitra's novel 'Sahib Bibi Aur Ghulam' directed into a film by Abrar Alvi and made a block buster hit. In 2003, the film 'Pinjar' and in 2005, the film 'Parineetha' had been featured based on Amrita Pritam and Sharad Babu's novel *Pinjar* and *Pornitha*. (Indian\_novels.38)

Indian novels have been presented seamlessly and eternally in varied languages, ideas, principles and so on. The novelist R. K Narayan wrote different famous novels in English which exposes the idiomatic Indian lifestyle, customs and traditions. Slowly, the Indian English novel has been observed to develop and also it shattered the colonial literary outshine. The best example we can see is 'Malgudi Days' which is remarked a special format and era of Indian novels. His novel 'The Guide' was featured as a film by Tad Danielewski and

Vijaya Anand in 1965. This film was screened after 42 years of its release at the 2007 Cannes Film Festival. It got nine film fare awards including the best story. It also won as the best 8<sup>th</sup> Indian film in the 38<sup>th</sup> Academy Award. Mulk Raj Anand, hailed as the *Munshi Premchand* of Indian English writing, ostentatiously and effectively represents the squalid lives of the lowest strata of the society in his novels like *Coolie*, *The Untouchable* etc. For instance, his novel 'Two Leaves and a Bud' deal with the topic of the oppression of the poor and it is based on the tea plantations of Assam where a peasant who tries to protect his daughter from a British soldier. It also depicts the concept of haves and have-nots in the pre-independence period of India which ends with a tragic clash of interests and destinies. This was adapted to Hindi and English films as 'Rahi' and 'The Way Farer'. The famous novelist U.R.Anantha Murthy novel 'Samskara' featured into a movie with the same name by Girish Karnad. Karnad novels and plays have also been translated into famous films like 'Nagamandala', 'Agni Mattu Male' (The Fire and the Rain) and so on (Girish\_Karnad.1).

Since 1913 to till today, Indian films have been adopting enormous stimulation from Indian novels. For instance, Chetan Bhagat, a well-known Indian English writer novels have been successfully transliterated into successful films like 'Three Idiots' adapted from the novel *Five Point Someone-What not to do at IIT*. The other film 'Hello' is based on the book *one night @ The Call Center* and the film 'Kai Po Che' based on the book *The 3 Mistakes of My Life* and also 'Two States' based on the book *Two States* which were remarked as block buster hits.

The contemporaneous Indian novels are widely sold and flying off the racks in overseas countries, just besides the native land. Many novelists have earned international acclamation for their works. Indian novelists are the ingenious instigators behind such impeccable story plots and continuous interlocks in language. Indian novels have attained a prominent position not only in Indian and International book market but also globally in the films. For instance, Jhumpa Lahiri novel 'The Namesake' directed by Mira Nair, Anita Desai's novel 'In Custody' directed by Isamil Merchant, V.S.Naipaul's novel 'The Mystic Masseur', a novel of a Merchant Ivory directed by Ismail Merchant, were made into successful and hit movies with the same names. The novelist Shashi Deshpande also wrote a script for the film 'Drishti'.

Thus, in conclusion we can see that the entwine relationship between films and novels have often helped boost the popularity of the original books. It is an easiest way to reach public. Through the novels, people can understand especially youngsters who are not giving prominence or even properly not known about the mythological and historical things. They are taking everything in an easy manner and grant for themselves. Moreover, they are not giving importance to the families, relationships, moral and ethical values. Some people cannot spare time to read the novel so they prefer to see a film as a time pass or for the knowledge sake. Thus, through films they will understand the importance of our cultures, traditions and it promptly reaches to their mind and heart, as visual portrays the described matters artistically through living characters into the minds of the people and moreover there is no need to put efforts to create the images of different characters which are mentioned in the novel as they can see directly seen on the screen and can feel it. Some of them criticize that the three hours film will compresses and loses the essence of the novel as it is not possible for a film to reveal all the things which are present in the novel. But, through the film even a common person can understand the essence of the novel/story and later at least he/she will tries to attempt to read the literature/books as he comes to know the importance or essence of the story/novel. Some of the films may turn out to be flops at the Box Office but the novel remains a priced possession for the readers.

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