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MOTHER BEYOND INFINITY: A SAGA OF MOTHER IN 'MOTHER OF 1084' FROM
NOVEL TO MOVIE

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ABSTRACT

Literature in present time gives readers delight as well as goes about as sustenance, encouraging directors of the film business with various subjects for their movies. The present paper concentrates on the procedure of adaptation that a director attempts to change over a novel into a film. The researcher has experienced 'Mother of 1084' both novel and film to study what changes are fused while scripting a motion picture in light of a novel. The famous novel composed by Mahasweta Devi was a showstopper which was adjusted into the motion picture by Govind Nihalani. Every one of the characters joined depicted the embodiment of the novel in an impeccable way. The saga of a mother, her vast torment, and anguish subsequent to losing her son was precisely portrayed on the silver screen. The paper legitimizes that adaptation is not a procedure including just a director but rather a coordination between the author and the director.

Keywords: Adaptation, Naxalites, Marginalized, Oppression, Violence, Alteration

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Since decades 'Adaptation' has been a subject of open deliberation where pundits contended upon its utility. It was seen as replication of a scholarly work into movie, serial etc. Many condemned its failure to envision the established significance of the text. Linda Hutcheon saw adaptations as "... 'secondary' products lacking the symbolic richness of the books" in her book 'A Theory of Adaptation'. But in the most recent couple of decades these negative outlines have moved toward a confirmed attitude. Adaptation is seen as translation of the view of an artistic text. It is normal that adjustment would legitimize the topics of the book as well as reproduce the same enchantment which keeps the pursuer stucked to the book for hours. Filmmakers in spite of knowing the way that their work would be investigated endeavor to reproduce the interest on screen. Discovering these customs Linda questions in her book "What motivates adapters ,knowing that their efforts will be compared to competing imagined versions in people's heads and inevitably be found wanting?". This technique has spread the pleasure of literary texts, which was confined to educated class to the uneducated mass. The dissertation inherited in the literary text reaches to the mind of all once its version is seen on the screen. For this reason there is increase in the number of adaptation featuring on the silver screen both in Hollywood as well as Bollywood. Indian Cinema has capacious history of adaptation; few successful at box

office while others forgotten. Since the beginning of filmmaking the impact of literature was evident on films. From Ramayana to Shakespeare, Ruskin Bond to Chetan Bhagat Indian Cinema has witnessed many successful adapted ventures. "Mother of 1084" by Mahasweta Devi adapted into a movie "Hazar chaurasi ki maa" by Govind Nihalani is one of those endeavor which was not only widely read but penetrated to the heart of audiences too.

'Mother of 1084' was written as 'Hazar Chaurasir Maa' by renowned writer Mahasweta Devi. It was originally written as a story in a periodical 'Prasad' in 1972 which grew to full scale novel in 1974. Her work emphasizes on tribal communities and marginalized section of the society. In an interview she stated:

I felt increasingly that a writer should document her/his own time and history. The socio-economic history of human development has always fascinated me. [...] A responsible writer, standing at a turning point in history, has to take a stand in the defense of the exploited. Otherwise history would never forget him/her.

The present novel depicts the catastrophe of a helpless, conservative mother who gets acquainted to her son's ideal after his death. It portrays many aspects of Indian society as well as political state of West Bengal in seventies where youth was ruthlessly suppressed by the government. Mahasweta Devi earned Jnanpith Award in 1996 for this book from Nelson Mandela. The novel was translated by Samik Bandopadhyay which honestly painted the trauma and psychological disturbances of a mother who lost her son. 'Mother of 1084' at one end openly criticized the brutality of the government and the police in counteracting the Naxalite movement, while on other end highlighted the political consciousness of a mother. The flaws of the bureaucratic system giving preference to elite class and injustice to poor gave rise to Naxalite ideology opting the path of non-violence. The real sufferers in the conflict between government and Naxals were innocent and sinless mothers who lost their sons without knowing the reason. All these situations compelled Mahasweta Devi to write this novel. As she told Manvi Agarwal:

Mother of 1084 was written in the background of 70's Calcutta. That time at Calcutta so many Naxalites were killed all over Calcutta. I remember I was going to villages all the time. So one day I still remember the young boys came, they didn't enter my house; they stood outside the veranda and told me "You are writing about the villages in the rural context . . . Who will write about us? We are being killed on the streets all the time.

The novel turned out to be so penetrating and inspiring that it was adapted into a play and movie. The movie version of the novel was directed by Govind Nihalini who attempted to display the extraordinary story and complex characters on the screen. The movie was released in 1998 and won praisals all around. Govind Nihalini love for realistic cinema devoid of romance, dance and songs is evident from the movies he directed. His narratives usually highlight socio-political issues and urban crime. He has adapted many literary works which he concedes as a key to the depth and texture of his films. He scripted the novel 'Mother of 1084' faithfully and presented the human truth of Naxalbari movement.

'Mother of 1084' is a memory of an objective mother, an adventure of oppression, self-freedom and emancipation. The story focuses around a moderately aged woman, Sujata who is a part of a bourgeois group of Calcutta. She had a place with rich, orthodox family, "She had been put into Loreto College, made to do her graduation ,only as a preparation for marriage"(15). The novel is isolated into four time spans viz morning, afternoon ,evening and night. Each outline uncovers another face of protagonist and her relation with the characters around her. The 'morning' chapter opens with Sujata longing for the night when Brati was born. It delineates the scene of a mother in labor torment battling alone in the clinic to conceive an offspring another life. Her husband, Dibyanath Chaterjee utilized her for fulfilling his desire and sexual needs paying no regard on Sujata's health. She woke up as a mother of all settled children, Jyoti wedded and engaged in family business, Neepa wedded to Amit and Tuli prepared for her wedded existence with Tony. Everything appeared to be great. "so well organized, orderly, neat and beautiful"(5). It was baffling demise of her most youthful and nearest child Brati that made Sujata inquisitive and she set out for another quest. She was looking for answers of countless questions; questions identified with Brati's death, related to her association with Dibyanath, related to her position in the family. She began sharing a relationship of hatredness and annoyance with her

husband; a womanizer who was empowered and upheld by his mom and his children. The only individual who revolted and set out to be on her side was Brati. He was insubordinate since adolescence and ignored his familial code and esteem system. Sujata was considered in charge of Brati's temperament, "*Mother's child! It's you who taught him to be my enemy*"(15). Then rang the phone that gave the unpleasant news approaching Sujata to come to Kantapukur for distinguishing carcass number 1084. Dibyanath declined to go and began wanting to shroud Brati's name in the news. "*Jyoti's father had had to pull so many strings to hush up the news that his son had died such a scandalous death.*"(7). Infuriated by the way her family and the state overshadowed Brati's death, Sujata chooses to venture out of her cocoon. After two years, she found the underground universe of Naxalites, their beliefs about whom she had pitiful information until her child was alive. In a range of twenty four hours Sujata changes from a weak, passive, dependent mother to a severe and solid lady.

Amid evening her visit to Somu's home conveyed her nearer to her genuine Brati. Somu's mom wailed and remembered the night when each of the four were shot dead by the neighborhood goons hired by the police. Somu's mom scrutinized her association with Brati, "*You knew the course your child had chosen, why didn't you warn him?*"(69). She understood that in the organization of his nearby partners Brati recovered his actual self and innocence. Later at night she meets Nandini who was Brati's friend in the movement and his beloved. She acquainted Sujata with numerous implicit sentiments of Brati. She clarified reality of their insubordination and persecution of youth against the state. All this abandons her so perturbed that she transparently concede. In the night, Sujata entered home more confident, self-guaranteed and politically aware. She walked out on Dibyanath, "*If...you..don't leave....this room..at once,I'll..leave..this house..and never come back again.*"(93).

While perusing a novel, we have a tendency to envision its characters and the world around them. But in a motion picture the nearness of an individual pull in our faculties growing the universe of reality. Govind Nihalani imaginative aptitudes which took the motion picture past the expressions of the novel was his choice of the characters. He revealed in the interview with Suparn Verma, "*At this point, the question in my brain was who will play the mother and the main individual that rung a bell was Jaya Bachchan*". The frame of psyche Sujata had in the novel turned alive on screen with solid outward appearance of Jaya Bachchan. It was the staunch part that bid her to make a return to acting after a break of 19 years. Sujata's anger, protest, pain both outer and inside were imitated admirably by Jaya. She experienced that mental and passionate injury showing the secretive relationship in the middle of individual and unopinionated viewpoints.

Another star in the universe was Seema Biswas who assumed the part of Somu's mother. Her bellowing in her starting scene in the motion picture,

"chala gaya re... .. Somu re... ..chala gaya re... "

(He has gone...Somu has gone)

make a profound influence. Her ignorance, expression of sadness and fondness stupefied groups of onlookers with passionate shock. Her outstanding style of conveying dialogues, her appearance make her a wailing mother of poor strata. Nandita Das, engraved the part of a romantic devotee of Marxism with perfection. She spoke to an uncompromising warrior who remained over her own misfortune against the barbarity of the police. As Nandini Mitra, Brati's partner and darling she guided Sujata into profundity of Naxal ideology. Joy Sengupta made a presentation with this motion picture as Brati. In a short part he legitimized his acting aptitudes with great dialogs and fine expressions. His recitation of sonnets in the film separate his insubordinate mentality towards state and family too. Anupam Kher as Dibyanath Chatterjee took the character to stature of hatredness as delineated in the novel. Milind Gunaji in the part of cop demonstrated his acting abilities to the perfection. As Saroj Pal he depicted fierceness and boorishness with absolute exactness. Every character in the motion picture was finished with exquiteness.

The dialogs wonderfully created by Tripurari Sharma made the motion picture a pleasurable experience. The back ground music and "alap" by Debjyoti Mishra strengthened the exotic power of the spoken words. Although few hated the depiction of Naxals as guardian angels and progressives legitimizing

their violence, but it was not director's own particular view rather it was the philosophy of Mahasweta Devi who bolstered Naxals.

The novel turned out to be an essential point of reference in Mahasweta Devi's scholarly journey. Prafulla Roy, winner of Sahitya Akademi Award, spoke about the novel in 'THE TELEGRAPH' that, "*She has risen above the boundaries of time and has married genuine into literature. This is all the more explanation behind today's era to be appreciative to her for her humanism.*" Being a customary peruser of Mahasweta's fiction, Nihalani found her work outstanding. In the interview with Suparn Verma he said, "*I saw a play in light of Hazar Chaurasir Maa in Calcutta years ago. I thought it was a decent subject for a film, but I didn't have the strength to lift it up in view of different reasons. When I saw the English interpretation of this novel, my hobby was all of a sudden revived.*" The methodology of the novel, complexities of characters, their fate, their abuse coming about dissent and commotion framed the principle subject of his film. He himself drafted the script of the film and fairly stuck to the original plot of the novel. Only few scenes were added to the script that were necessary for the adaptation. The writer herself suggested those innovation after she agreed for featuring her novel as a film. As told in the interview, "*Mahasweta Devi agreed to my film...She made some valuable suggestions....She wrote drafts of those scenes, which were finally incorporated.*" The scenes were devised with utmost precision such that they cohere with those portrayed in the novel. The streets of Calcutta, interiors of the houses, posters on the walls gave a clear picture of the city in seventies. Each and every element of the novel was cloned on the silver screen. The complexity of the novel posed a great challenge to the director, but Nihalani scripted those intricacy with fidelity. The meticulousness of the script is crystal clear once the readers watch the movie and is able to relate it with the world created by the novel. The narration echoed with the incidents and background of the novel. The first alteration was seen in the beginning. The novel opened after two years of the main incident i.e. 1972 in contrast to the movie where the first scene begins with the birth of Brati and then directly changes to Sujata's house in 1970. In the novel, nostalgic nature of the protagonist aided in the progression of events. It switches easily from past to present and vice versa. But in the movie it is an arduous task to create such nostalgic scenes for a large audience. All the events in the movie were plotted in 1970 which gradually progressed to 1972.

Another contrariness was the climax where prime mover Sujata, succumbed to appendicitis at the end of the novel, but in the movie she overcomes the disease. She starts working for the society which is a part of Nihalani's ideology where he targeted women folk to think beyond the household chores and have social responsibility. Few scenes narrating the tortures on Nandini in the jail, her interaction with Saroj Pal illustrate the brutality of the government on Naxalites. The affectionate bond between Nandini and Brati was given a less space in the novel compared to the celluloid version, where both shared their revolutionary thoughts and read poems:

Ye tumpe jachta nahi ki tum manao matam,
Ye tumpe jachta nahi ki karo or der,
Tumhe mili hai virasat likhi hui...
Sathiyo ke khoon se sani hui.

(It doesn't suits you that you mourn, that you delay. You have received a written legacy ..Dipped in the blood of your companions)

The story in the motion picture goes past the blasting of informative supplement where Sujata stroke her recently conceived Brati in her lap. A new section starts throughout her life where she is politically aware ,works for the welfare of the poor strata of the general public and runs an organization alongside Neetu, a kindred companion of Brati. The communication in the middle of Nandini and Sujata in the peak delineates her awareness, new philosophy where society is additionally a piece of her family. It was her inward quality that notwithstanding being old she hangs on the killer of Neetu with monstrous courage. Thus Sujata meets her child Brati while alive as opposed to the novel where she tries to pursuit him in the paradise.

"Ek gam ko seene se lagaye nahi..armaan ko apna banaye hue hu."

(I am not living with distress in my heart..but with numerous desires inside.)

Today it is the time when the advantageous relationship in the middle of writing and silver screen is very upheld and has broadened the coliseum of art. The move from scholastic type of perusing writing into an innovatively captivating procedure of film making has invigorated the creative energy and augmented the scope of expressive structures offered by works of art. The novel "Mother of 1084" was exceptionally acclaimed in the realm of literature. In the rundown of fruitful adaptations of scholarly works in India, "Hazaar Chaurasi ki Maa" is an apogee of amazing imagination and innovation. The motion picture experienced blended responses from the critics. Some griped about the moderate pace and delayed conversational methodology of the movie. But again in the event that every one of the characters are not permitted to open their mind, the gatherings of people would neglect to interface with them bringing about a complete destruction of the topic of the movie. Above all, the motion picture surpassed all faultfinders and stowed National Award for Best Feature Film in Hindi in 1998. In a web journal Jack composed, "*presumably the most nostalgic and touchy of all Nihalani movies, this is a jewel of a motion picture.*"

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