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ADAPTATION OF 'RAU' IN SANJAY LEELA BANSALI'S BAJIRAO MASTANI

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ABSTRACT

Literature and film is an abundance of vibrant essays, novels, stories that chart the history and confluence of literature and films. It explores in detail a wide and international spectrum of novels and adaptations of literature can be summed up in one sentence, "The movie wasn't as good as the book". Movies based on literary text are not the same thing as literature but there are many similarities between literature and films. Films are not only show but it also reflects an attitude towards life, film is a conductor of motion, film is an innovator in literature and film is a propagator of ideas.

The present paper entitled Adaptation of 'Rau' in Sanjay Leela Bansali's Bajirao Mastani attempts to trace the journey of Bajirao Mastani from the text 'Rau' by N. S. Inamdar to film Bajirao Mastani. It also endeavors to analyse the thematic and artistic co-relation between narrative and Sanjay Leela Bhansali's technique of screenplay.

Nagnath S Inamdar(1923-2002) was a Marathi novelist whose career spanned almost five decades. He was born in a village in Satara district of Maharashtra, India. Inamdar rose from humble beginning to establish himself as one of India's best novelists. His book 'Rau' tells us how Bajirao Peshwa, the person who shocked the Delhi Sultanate, the person who never saw defeat in war, was captured by the beauty of Mastani and he lost his own people and his subordinates. Eventually it so happened that he died because of illness and away from Shaniwarwada because he did not want to enter the place where no one respects him anymore.

The cinematic translation of Inamdar's text into film 'Bajirao Mastani' is highly commendable as it succeeds in catching the spirit of the original. At no point Bajirao Mastani look any different from the tale by N.S. Inamdar.

KEYWORDS: Cinematic, translation, adaptation, narrative, commendable

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based on literary text are not the same thing as literature but there are many similarities between literature and films. Films are not only show but also reflect an attitude towards life, film is a conductor of motion, film is an innovator in literature and film is a propagator of ideas.

To believe that adaptations are acceptable substitutes for the works adapted is to believe that the experience of watching a film or television show, even the most intelligent and well-wrought show and reading a novel are essentially the same. A good television dramas or film adaption can certainly provide pleasures of its own, but they are the pleasures available in that medium. A good film requires careful attention, just as does a good novel, which we have to look and listen. The basic structural units of the novel are replicated in film. In the novel we have: the word, sentence, paragraph, chapter and the entire novel. In film we have the frame, shot scene and the sequence. The word in literature and the image in film are similar in so far as they are visual phenomena, both perceived with the eye.

Despite different degrees of interpretation both writers and filmmakers use language or languages. Some differences may exist however. For instance, whereas the film is multi-sensory communal experience emphasizing immediacy, literature is a monosensory private experience that is more conducive to reflection. Audience response can also affect the perception of a film. A novel is typically a private experience in which the relationship between the author and the reader is relatively direct and immediate. Considering the differences, nevertheless, the film and the novel are alike in so far as their order is typically linear. Movement is generally sequential and the events and scenes are ordered in direct relation to each other. By and large, therefore film is considered as a branch of literature. Filmmakers are indebted to literature in a wide variety of ways. Since literature is a narrative art intent upon creating images and sounds in the reader's mind, then film is obviously literary- an extension of the older narrative arts. In contemporary scholarship, everything written, for example, film scripts, are a part of study of literature, thus film is a branch of literature.

The present paper entitled Adaptation of 'Rau' in Sanjay Leela Bansali's Bajirao Mastani attempts to trace the journey of Bajirao Mastani from the text 'Rau' by N. S. Inamdar to film Bajirao Mastani. It also endeavors to analyse the thematic and artistic co-relation between narrative and Sanjay Leela Bhansali's technique of screenplay.

Popular cinema may be considered as a site of plural significance in its role as a vibrant and dynamic medium for bringing about social change, a catalyst of public and private manifestations of human conduct, a signpost of cultural values and a device of dominant ideologues. At the same time it has been used as a reflector of confirmatory and resistant positions, sometimes filtering our prejudices and bases and often acting as a tool of our allegorizing hallucinations an love and hatred, heroism and villainy, riches and poverty, vice and virtue. Movies of all kinds have a conscious and self-referential relationship to question of ideology, politics, history, culture, identity, representation and of course, aesthetic, all of which are involved in a tenuous link with technology.

In the present age of movie remakes, sequels and reconstruction out of hit rip-offs, transformation of literary text into meaningful movie is indeed a pleasant enterprise. Sanjay Leela Bhansali, the director of the film has proved while featuring 'Rau' through film. This safeguarded the rich tradition of Indian Cinema with remarkable cinematography which involves skilful casting, use of lights, cameras, action, music and screenplay.

The film adaption of a literary text has always been challenging but not be an exaggeration to say that Bajirao Mastani in certain respects has given justice to author's pen. Sometimes his picturization of 'Kashi' first wife of Peshwa Bajirao II matches perfectly with N.S. Inamdar's literature. Since 'Devdas' some elements are expected from Sanjay Leela Bhansali's filmi universe. Especially that he will place an intimate love story on a larger than life canvas and turn it into a grand, melodramatic spectacle. So he is unapologetic about wallowing in visual excess in his latest film Bajirao Mastani. He also makes it amply clear in the disclaimer at the very beginning that 'though based on N.S. Inamdar's Rau, his love triangle- of Peshwa Bajirao I, his first wife Kashi and second wife Mastani- is not a historically accurate narrative but one which takes liberties with the period, the setting and the story. In this film Bajirao's political battle, conquests and courtroom intrigues remain a mere backdrop to the more significant matters of heart.

Nagnath S Inamdar(1923-2002) was a Marathi novelist whose career spanned almost five decades. He was born in a village in Satara district of Maharashtra, India. Inamdar rose from humble beginning to establish himself as one of India's best novelists. His novel 'Rau' tells us how Bajirao Peshwa, the person who shocked the Delhi Sultanate, the person who never saw defeat in war, was captured by the beauty of Mastani and he lost his own people and his subordinates. Eventually it so happened that he died because of illness and away from Shaniwarwada because he did not want to enter the place where no one respects him anymore. The message we get through the character of Peshwa is that religion should not be greater than human beings or love.

As per one of the reviewers, Sadashiv Patil, "I am happy because very interesting chemistry between Bajirao and Mastani in this Marathi novel painted by Inamdar. The life story of Bajirao Peshwa is a chance to get an insight about the internal feelings of a king, which he is not allowed to express. The king, who looks after the entire kingdom, wins so many wars for the betterment of the Maratha empire was being thrown away by his own people including his mother and wife because he fell in love with a non-brahmin".

The book is an example of how, in Medieval India the cultural ethics were so strong that even King could not escape from it. On one hand people were so happy with Bajirao Peshwa for being the only Maratha ruler to extend the Maratha Empire to almost entire India including Delhi and on the other hand same people hated him being in relation with a dancer. Ultimately the King who gives shelter to all the poor and needy died without a shelter.

In this novel N.S.Inamdar has given justice to the historical characters which remained unexplored in history.

The director Sanjay Leela Bhansali borrowed the story of Bajirao Mastani from Inamdar's novel and after certain embellishments and additions he makes it a stunning marvelous movie. He makes the story more interesting in a Bollywoodian manner. The movie is mislabeled as a historical movie. 'Bajirao Mastani' as clarified by Sanjay Leela Bhansali in his disclaimer, is a tale about Love triangle. To live up this 'Love story of a warrior' Bhansali as his wont, rustles up a series of spectacular visuals, each as blindingly awash in red and russet and gold and bathed in light and shade as all the others.

The cinematic translation of Inamdar's text into film 'Bajirao Mastani' is highly commendable as it succeeds in catching the spirit of the original. Bhansali's main focus in this film is on Peshwa's passion for Mastani, the beautiful and courageous half Rajput, half-Muslim princess of Bundelkhand, though he fictionalizes several of Bajirao's key battles at the backdrop of the film.

The story is treated in such a way that the Maratha history gets the full scope and elevates the legendary 18th century warrior-hero determined to establish Hindu rule across the subcontinent to the level of selfless crusaders for love in a climate of hate and religious intolerance. The film connotes the central message of the novel that all religions preach love but love has no religion which is conveyed through Irfan Khan's voice while it is difficult to take one's eyes off the screen, the first half of Bajirao Mastani sets the stage for a more explosive love triangle in the second half of the film when the two women in Bajirao's life come face to face.

The headstrong Kashibai, mother Radhabhai, brother Chimaji and son Nana Saheb, each in his own way, seek to prevent Mastani from worming her way into the Peshwa fold and the family's abode-Shaniwarwada.

Mastani is shinned, humiliated and even brutalized as she refuses to give up her claim on the man she loves. She equates love with worship and notwithstanding the religious and social resistance from those around Bajirao. She stands firm and bears him a son. Deepika is absolutely outstanding as Mastani, a woman in a man's world, a Muslim in a conservative Chitpavan Brahmin setting and a mother driven by the power of love.

Priyanka in the role of Kashibai Bajirao's aggrieved but dignified wife has less in terms of footage and hangs around in the backdrop for the most part. But when the drama gets into its stride, she too comes into her own. She loves her husband to death. Each time Priyanka looks at Ranveer Singh her face lights up like a brightly lit skyline. When Bajirao falls in love with another woman Kashibai doesn't surrender to destiny. She is

no walkover. She protests. She Sneers. She is angry. But finally for the sake of her husband's happiness and the larger good, she accepts the situation. Kashibai teaches us the most important lesson of the film. Acceptance of injustice is sometimes the opposite of Cowardice. Priyanka conveys all these emotions with near flawless comprehension of her character's inner world.

Priyanka's subtle performance adds grace to her character of Kashibai, Tanvi Azmi plays Ranveers mom with such a power and elegance that she makes you fear her. Even the supporting cast of Mahesh Manjrikar as Chhatrapati Shahu, Vaibhav Tatwadi as Bajirao's brother Chimaji and Milind Soman as Bajirao's friend and advisor add gravity to the story. They swiftly stepped into their character.

The three central cast of the movie Ranveer, Deepika and Priyanka are influenced in the role of Bajirao Mastani and Kashibai with infinite irradiance. The magician who uses colours to convey emotions. Bhansali conceives the Bajirao Mastani liaison as a striking fusion of the saffron and green colours. The two colours dominate Bhansali's palate, spilling over in streams of drama. The spoken words are at once colloquial and royal so that the audiences don't get isolated from the Cascade of rhetoric's. Indeed Prakash Kapadia's dialogues are in many vital ways, the plot's backbones. The characters exhale a verbal vitality that never slips into verbosity. We can't imagine them speaking in any other way.

The sequence where Mastani, armed with confidence of a woman consumed by love no matter how forbidden, barges into the christening ceremony of her lovers legitimate baby boy. When taunted for taintling the occasion with green. Mastani gently reminds the congregation that saffron and green, are at the end of the day, blood brothers used in Hindu and Muslim religious events.

Bajirao Mastani is watchable primarily because of the craft that is on view in the pretty frames lit meticulously by cinematographer Sudeep Chatterjee. The characters allude repeatedly to the sky, to the sun and the moon, to the clouds and to the elements in general in stodgy first half. However except in the competently mounted CGI- aided battles scenes the sky is rarely seen. The film insisted shows the audience the Valhalla- like grandeur of the sets, thus striking costumes designed by Anyu Modi and faces lit by fire torches.

Deepika's role as Mastani is outstanding, Ranveer pulls off Bajirao with chiseled muscles and glittering eyes, a Marathi lilt that delights, balancing vulnerability and vivaciousness, Priyanka impresses as quiet Kashi conveys the sorrow of a wife, a lover, a friend, forgotten. The end, by the way is marvelous. Post interval Bhansali imbues every frame with epic precise passion. His question what should religion do? Tears us to bits? Or bring us closer? Frames an end that is frightening, beautiful and powerful.

As stated by one of the reviewers, "In the Bhansali tradition, Bajirao Mastani does scream abundance, what with those fountains, chandeliers and drapes and the headgears and jewellery that seem to weigh the actors down. There are many nods to Raja Ravi Verma kitsch with some scenes seeming straight out of his art. The extravagant setting is backed by a stylised operative narrative, song and dance set pieces, declamatory dialogue and emotions that are forever heightened. Crowds are in perfect geometry even as feelings are carefully choreographed. Notice how well Bajirao teardrop is orchestrated in the scene where he blows the lamps off and bids a sad farewell to his betrayed first wife kashibai. One dramatic confrontation follows another. Infact, the confrontations, the argumentative characters their high-string interactions and emotions are relentless. There is not a moment of silence. Even when there is the pounding background music takes over.

A few shots in the film are so apt that we can appreciate its director for skillful recreation and encoding into film. I especially liked - Bajirao leaping up an elephant stamp themselves onto your memory.

The movie's battle scenes are grand and complex. While its family battles- led by Bajirao's Ma Saheb (bitterly good Tanni) and brother Chimaji (Vaihbhav whose nervous spite impresses) – are acrid and intense. With his faithful friend Ambaji (Milind) and acidic rival Pratinidhi (Aditya), the story takes twists and turns like the Shaniwarwada Palace where corridors resound with whispers, bedrooms with sighs, courtyards with clothing. At no point Bajirao Mastani look any different from the tale by N.S. Inamdar.

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