

IMPACT OF BENGALI LITERATURE IN INDIAN CINEMA

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Abstract

This study explores the mutually beneficial relationship that exists between Bengali literature and film, following the development of these mediums from the early 20th century to the present. The investigation covers the difficulties of recording Bengali cinema's past, the cohabitation of commercial and artistic productions, and the complex legacy of writers like as Tagore and Chatterji. The paper used scholarly works to traverse Gooptu's alternative interpretation of Bengali film, Chatterjee's examination of transcultural influences, and Raju's research on the international cooperation within the business. The impact of Tollywood, or Bollywood, on society is delineated, and the influence of Bengali literature on Bollywood—as demonstrated by the adaptations of famous works—is examined. Bengal's rich cultural legacy is shaped and reflected by the dynamic interplay between literature and cinema, which is the overall focus of the paper. The criticism of Bollywood's distortion emphasizes the need for realistic portrayals.

Keywords: Bengali Literature, Indian Cinema, Tollywood, Satyajit Ray, Rabindranath Tagore, Bollywood.

1. INTRODUCTION

Bengali words for "film" are frequently *boi*, which in a real sense means "book." While most of more youthful Bengalis utilize the expressions "cinema" and "film" routinely, "book" is as yet inseparable from "film" among the senior age. The way that the expressions "film" and "book" are utilized reciprocally features the critical impact that Bengali fiction from the nineteenth and twentieth hundreds of years has had on Bengali filmmaking in the current day.

Bengali culture regularly involves film as a "text" for analysis. Bengali works of art being adjusted for the big screen regularly modify accounts to address significant worries confronting Bengali and Indian culture today. Inferable from the educated Bengali moviegoer's obligation to the idea of "message," it is generally normal to hear benefactors of a performance center whining that the content has distorted the soul of the "book."

Famous movies are not quite as regarded as literature by the by and large educated Bengali public. As a rule, contemporary Bengali cinema can be isolated into two classifications: workmanship films and famous/business films. Fruitful screenplays are every now and again propelled by the "incredible books" of Bengali literature. Bengali cinema, similar to all Indian cinema, shows a reasonable distinction between the overall type of famous and workmanship

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films, regardless of whether the two classifications unreservedly incorporate notable scholarly works. Business Bengali movies created in Calcutta and by far most of business Hindi movies delivered in Bombay contrast fundamentally in how orientation jobs are depicted and in Bengali movies' overall eschewment of realistic sex and fierce scenes. In any case, the Bombay equations have acquired more noteworthy influence over all territorial Indian movies during the 1990s.

Bengali business and workmanship films have much of the time, but in different ways, drawn motivation from the works of art of the class' literature. The works of art give business producers trustworthy, great plots and, thus, huge monetary possibilities. Business films tend to demolish character improvement, imagery, and visual symbolism in their screenplays of notable Bengali literature by over and over projecting the famous early show icons of Calcutta in the featuring jobs, a strategy used to guarantee film industry achievement.

2. LITERATURE REVIEW

Gooptu, S. (2010) guaranteed that a reasonable history of Bengali cinema offers an option in contrast to the current perspective on Hindi cinema as the "Indian" or "public" cinema. It says that Bengali cinema's set of experiences features the seriously challenged region of "public" cinema and the development of a "elective fanciful." The creator contends that Bengali cinema arose as a public space that laid out a conclusive talk of contrast concerning the "all-India" Hindi film, prominently known as Bollywood, and pre-empted its subsumption into Bombay Hindi cinema. It is the primary complete history of Bengali cinema and a significant expansion to Film and Social Investigations and South Asian Examinations.

Chatterjee (2022) analyzed the transcultural and transhistorical effect of the Victorian novel on the way of life, legislative issues, and narrating customs of journalists, specialists, and erudite people in postcolonial Bengal, India, and inquires: for what reason would it be a good idea for someone from contemporary South Asia, such a long ways from Victorian Britain in space, time, and culture, care about its literature? The venture analyzes how the English-instructed Bengali working class of India has generally consumed and indigenized the figures of speech, characters, and reformist liberal ethos from Charles Dickens, George Eliot, Elizabeth Gaskell, and Anthony Trollope into their own Bengali books and mainstream society north of 150 years, from the mid 1800s to the 1960s.

Bose, B., and Chakravarty, P. (2012) investigated current metropolitan Bengali film and planned and historicized the primary examples corresponding to city legislative issues. The article probably looks to exhibit the fundamental patterns in metropolitan Bengali film-production present 1990s and on mindfully concentrate on two contemporary Bengali movies to plan this novelty. The article initially investigates three new Bengali cinema prospects: internal looking, frequently objective draws that celebrate liberal turn of events and psychosomatic guilty pleasures; wistful, local area based films that occasionally accept political changes and attempt to

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connect the provincial metropolitan gap; and religion ish movies of a more up to date family that show eagerness with old Left and moderate qualities and are in fact exploratory. Second, the article examines two contemporary movie producers, Moinak Biswas and Suman Mukhopadhyay, and places their works in this age.

Raju, Z. H. (2023) inspected the development and change of Kolkata and Dhaka's enthusiastic Bengali cinema enterprises. Hiralal Sen's moving scenes from 'The Bloom of Persia,' shot in Kolkata in 1898, are viewed as the main Bengali-Indian cinema. The entertainment world in the two Bengals has gone through various progressive phases starting from the primary film, including indigenization, improvement, and solidification, until the globalization stage started in 2010. From indigenization to globalization, the movie business has created numerous incredible movies and striking chiefs who have investigated various issues. The part finds that Bengali films from the two Bengals are currently cooperating as a transnational screen media area to target overall crowds in spite of their seriousness.

3. SATYAJIT RAY AND THE BENGALI ART CINEMA

The supposed workmanship cinema of Satyajit Beam, Mrinal, Sen, and Ritwik Ghatak (which presently incorporates Gautam Ghosh, Buddhadeb Dasgupta, Aparna Sen, and Utpalendu Chakravarty) has been significantly more extremist in its social and political scrutinize than Bengali business cinema, which has kept on producing lukewarm variations of notable books. It is now and again neglected that these movie producers base large numbers of their movies on abstract materials. Satyajit Beam (1921-92), the most outstanding figure on this rundown, has over and over adjusted brief tales, novellas, and books to film, representing the "other" Bengali inclination.

Beam was naturally introduced to a moderate, change disapproved of group of artists, scholars, and specialists with solid connections to the Bengali Renaissance. His folks had a print machine and a kids' magazine, which Beam resuscitated in 1961, the year he turned into a well-known youthful essayist. Beam picked *Pather Panchali* by Bibhutibhusan Bandopadhyay for his presentation film and made three more in light of it. Tagore was one more essayist Beam respected all through his life. *Charulata*, *Youngster Kanya*, and *GhareBaire* are Tagore-propelled. Devi gave Prabhat Mukhopadhyay the story thought, connecting himself to Tagore. In the politically charged late 1960s and mid-1970s, Beam adjusted Sunil Ganguly's *Aranyer Racket Ratri* and *Pratid-wandi*, which veered off enormously from Bandopadhyay and Tagore's liberal humanist work. In Calcutta's metropolitan wilderness, his legends are young fellows captured in a futile daily existence, attempting to maintain their convictions notwithstanding selling out and think twice about. Since these three writers inspired Ray's important and diverse films, it would be beneficial to study *Pather Panchali*, *Charulata*, and *Pratidwand*i to examine his cinematic manipulation of the written word. First, Ray's thoughts on text-film relationships must be examined.

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4. BENGALI CLASSICAL LITERATURE IN BOLLYWOOD FILMS

In the 18th and 19th centuries, Bengal produced intellectuals in academia, politics, music, literature, social science, and more. Raja Ram Mohan Roy and Vidhyasagar fostered societal awakening by banning wicked rituals like Sati and creating contemporary laws with the support of the British government, such as the Widow Remarriage Act. In his Chicago Conference, Swami Vivekananda reinterpreted Hinduism and quoted Sri Ramakrishna denouncing materialist thought. One of India's most energetic liberation fighters was Netaji Subhas Chandra Bose.

In literature, Bengali legends have had the greatest impact on film, even 50 years after their creation. Bankim Chandra Chatterji, known as the Monarch of Literature, nurtured Bengali from its Sanskrit-oriented origins like Lord Mahadeva brought the Ganges from his knotted hair (jata) and wrote classic novels like Kapalkundala, Anandamath, Devichowdhurani, and others. His song Vandemataram inspired patriotism and affection for the motherland and formed the basis of India's freedom movement and national anthem after independence. "Anandamath" was adapted into a 1950 Bollywood film starring Pradeep Kumar, Bharat Bhushan, and Prithviraj Kapoor.

In 1913, Nobel Prize-winning writer Rabindranath Tagore inspired creativity with his short tales, poetry, prose, dramas, songs, and revolutionary ideas in Bengali and Hindi films. In 1957, Tapan Sinha directed Kabuliwala, starring Chabi Biswas, the greatest Bengali actor, as an Afghan father who left his country, came to Kolkata to sell his mewa and pesta, and loved a small Bengali girl named "mini" who reminded him of his daughter back home. The everlasting prices of Tagore inspired Tapan Sinha's Khudito Pashan, Atithi, 1965, Satyajit Ray's Teen Kanya, 1961, and Gharebair, 1984. Bimal Roy, a multiple Filmfare award-winning director, directed Kabuliwala with Balraj Sahani in 1961. The film didn't have the same impact as Kabuliwala, but Indians loved the classic literature. In 1953, Salil Chowdhury's Do Beggah Zameen was a Bollywood film with a superb script and direction.

Sarat Chandra Chatterji, aka Katha Sahitwik, inspired Bollywood films the most because his language was accessible to the masses and his observations on rural Bengal's social and economic concerns resonated with readers and filmgoers. In 1955, Bimal Roy's Devdas made Dilip Kumar the Tragedy King and cemented his image. Even after 70 years, Sanjay Leela Bansali's version of Devdas proves its timeless appeal. Sarat Chandra Chatterji's Parineeta was filmed by Bimal Roy in 1953 with Meena Kumari. Pradeep Sarkar recently remade the film, which was favourably received by Indians for its intensity and depth of thought.

5. BENGALI FILM INDUSTRY IMPACTS SOCIETY

West Bengal and the Bengali-speaking community are heavily influenced by Tollywood. The Bengali film industry impacts society in these ways:

- Bengali films reflect cultural values, beliefs, and traditions prevalent in Bengali society, promoting preservation and promotion.

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- Bengali films promote and preserve the language, fostering cultural identification among Bengali-speaking individuals.
- Bengali films may educate and raise awareness by addressing societal concerns and conveying vital messages to a broad audience.
- Bengali films offer enjoyment and escape, relieving stress and enriching lives.
- The Bengali cinema industry is a significant economic contributor to West Bengal, creating jobs and boosting the economy through production and distribution. Throughout West Bengal and the Bengali-speaking community, the Bengali cinema industry has a lasting impact on culture and society.

6. BENGALI LANGUAGE AND CULTURE AS AESTHETICS IN BOLLYWOOD

Bollywood ignores Bengali culture and language from Devdas to Bulbul on Netflix. It seeks to box West Bengal and its culture in preconceptions imposed by Northern Indian authors, screenwriters, and directors. These representations aim to create a 'other' and appropriate it as the glorious and convenient past for the Indian nation-state by shifting political, economic, and cultural focus from Bengal and Kolkata to the Hindi belt, with Delhi as the epicentre. Thus, a false Bengali culture that is similar yet different is constructed to accommodate the Indian state's political and cultural prejudice. Stuart Hall's "Cultural Identity and Diaspora" theory says representation creates identity. Hall says, "Perhaps instead of thinking of identity as an already accomplished fact, which the new cultural practices then represent, we should think instead of identity as a 'production', which is never complete, always in the process, and always constituted within and not outside, representation". 'Indianization' of Bengali culture is perpetuated by these movie representations. Thus, localised cultural differences are removed to offer the spectator a sense of familiarity, recognition, and attenuated exotica. Through cinema, the Hindi belt understands modern Bengal and Kolkata. Mixing north Indian and Bengali cultural elements creates a composite Indian identity that transcends political and cultural sub-national divisions.

The latest film *The Night Manager*, featuring Aditya Roy Kapoor as charming half-Bengali Shaan Sengupta, emphasises his Bengali roots and surname in every scene. He proves his Bengaliness with what? Some Bengali swear phrases might make you giggle! Bollywood's favourite trope for representing Bengal's diverse culture is a pot-bellied middle-aged man who speaks Hindi with a Bengali accent and hurls obscene Bengali cuss words in every scene or a mysterious long black-haired, traditional, doe-eyed beauty who is seductive to the opposite sex. The neglect of Bengal's diverse history and culture is appalling. This "North-Indianification" of a culture that revolutionised Indian academia and culture is ancient. The feminist Web Series *Bulbul*'s colonial Bengal depiction is unpleasant.

7. CONCLUSION

In summary, the complex interrelationship between Bengali literature and film has been crucial in forming the story and character of Bengal's film industry. Bengali cinema has traversed the

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crosscurrents of cultural, historical, and political shifts, from the radical creativity of filmmakers like Satyajit Ray to the commercial adaptations of great literature. Literary luminaries like Sarat Chandra Chatterji, Bankim Chandra Chatterji, and Rabindranath Tagore have had a significant influence on Bollywood as well as Tollywood's development. Bengali films are a valuable source of cultural values, language promotion, and social awareness; yet, the Bollywood misrepresentations highlight the importance of truthful depictions that honour Bengal's multifaceted culture and rich past. A more complex understanding of this dynamic interaction between literature and film is emerging as academics investigate it more, highlighting the significance of genuine narratives that encapsulate Bengal's literary and cultural legacy.

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