

are facing such problems with suppressed voices. Repressive social norms make women to do malpractice like prostitution. Women get the house, the husband, and the children but they are never happy. They dedicate their lives to a family that will never fulfill her heart. These women seem to be alive, but in fact, they are dead inside. Jelinek explores characters' inner thoughts thus showing that they are unable to escape contemplating the irreversible changes their lives have undergone. Machael Haneke explores the dynamics of power, control and gender in a relationship in his masterpiece, *The Piano Teacher*. Erika Kohut, a piano-teacher in her 40s, lives with her domineering mother while her father is locked away in an insane asylum. Erika squirms under the thumb of her mother, vacillating between simpering little girl and an adult struggling for autonomy, the way some people might play to their captors to beg release. While her life at home lays the basic foundation for her psychology, it isn't until cocky young piano player Walter Klemmer manipulates his way into private lessons with Erika that the film veers into wildly compelling – and unsettling -- territory. Walter rapes her and brutally uses her body. Mr. Haneke's brutal, disarming and compelling story about a desolate, sadomasochistic piano teacher and the adoring student.

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## 8. Cinema and Literature: A Boundless & Dynamic Relationship

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#### Abstract

The arrival of cinema in the early 1900s rapidly led to a link between film and literature. The relationship between film and fiction has been largely beneficial. It often results in increased recognition for novels that were previously unpopular. The critical study of the convergence has frequently focused on the drawbacks of this adaptive and interpretive venture. In recent years, the bonding between literature and cinema has visualized an intense and sustained revival. In this era, there is a crucial need to observe the credibility of film adaptations from texts of fiction.

Studying the relationship between film and fiction, critics have noted the value and limitation of each medium. A major point of discussion among scholars is the ability of the written word to convey multiple layers of meaning and consciousness, in contrast to the usually linear progression of events portrayed in film. In fact, some claim that because of the sheer depth and intensity of lengthy narratives, the novel or short story is more often the right length for adaptation to feature film. Although controversy surrounds the adaptive methods employed by the screenwriters for both texts, there is a process of decision making about the success of both the text and film versions of these works. Researcher also wants to highlight the several aspects such as film making, the use of close up, use of colour and lighting, camera movements, space time continuum, cinema: a creative pursuit, language in cinema and literature and cinematic adaptations of literary texts.

**Keywords:** Emergence of Cinema, literature as a literary text for The objective of this paper is to portray the essential correlation between cinema and literature. The screen, script, film making, cinematic adaptation, cinema as a creative pursuit, development of cinema etc.

#### Introduction

The cinema is an intriguing cultural phenomenon. It has definite psychological dimensions. It has been studied from different perspectives. The blending of the different film



theories and approaches gives a comprehensive picture of this new, innovative and revolutionary medium as art. In 1911, the poet Ricciò Canudo christened cinema as *the "seventh art"* (Mitry: 1). Cinema and Literature are two significant mediums through which the spectrum of real life is projected effectively. The emergence of cinema is witnessed by the people of 19<sup>th</sup> century. This new art form, later on, got recognition as film or movie. In the recent decades, cinema has been dynamically interfacing with literature and life in drastically changing cultural context. Cinema is one of the influential medium with gigantic mass appeal. Indian cinema is viewed as an entertainment industry and it is continuously trying to bring radical changes over the last few decades. Accordingly cinema has accepted the challenge to depict a phenomenon of terrorism and communal violence. The filmmakers actively contributed in projecting the serious discourses on the burning issues such as protection of human rights for minorities and nationalism. They generally adapt literary texts for the screen. For instance, *Black Friday, 1947: Earth, Train to Pakistan* are the cinematic adaptations of the literary works *Black Friday: The True Story of Bombay Bomb Blast, Ice Candy Man and Train to Pakistan* respectively. The films *Anu, Parzania* etc. have explored the important socio-political junctures in the metamorphosis of India and casted a long lasting impact in two decades 1998-2007. In order to understand the relationship between cinema and literature, one must understand these two mediums separately.

#### 1.1 Cinema / Film as an art / skillful creative activity:

Cinema is the youngest and dynamic art form. It is an industry of mass entertainment in India. Several multi-dimensional and versatile film makers such as Satyajit Ray, Bimal Roy, Deepa Mehta, Anurag Kashyap, Shonali Bose, Rahul Dholakia and Mani Ratnam attempted to introduce socio-political issues in a dynamically changing cultural context. Behind this, their motive was to modify the set notions and prejudices of the society. Therefore their films are masterpieces of cinematic art. Cinema connects our subconscious, reflects our values, customs, styles and life. According to film theorists and filmmakers,

*'Film is a medium of expression just like the other art forms such as painting, music, literature and dances in and may be used to produce artistic results which depend on the aesthetic sensibility of the film director.'*

Experimental film maker Maya Deren has most effectively expressed the link of cinema to other art forms. She compares it with motion picture which has an extraordinary range of expression. It is a visual composition projected on a two dimensional surface: dance-arrangement

of movement and theatre - platform which creates dramatic intensity of events. Music can be composed in rhythms and can be attended by song and instrument.

Anwar Huda further asserts, (Huda: 9)

*'Films were the result of a long quest, in which a number of great thinkers, scientists and artists took part.'*

**1.1.1 Film Making:** It is generally believed that film making is a mechanical process. Film art reveals that the reality gets recreated during the process of film making. Cinema works on the scientific concept i.e. 'the persistence of vision'. The 'filmic reality' is selected, recorded and projected by the camera through the vision of the film director. He employs his aesthetic sensibility to highlight the hidden dimensions of objects, situation and characters in relation to life. The ordinary looking aspects of life, characters and objects may be enhanced by effectively handling the camera. The handling of the camera is detrimental to the impact of the idea that is projected. The use of a low angle shot makes the characters and objects look larger than life.

**1.1.2 The use of close up:** While filming a scene showing anguish, pain or suffering the use of close up intensifies the scene. The close ups of Cyrus Dastur in the film *Parzania* speak volumes about his loss. The close ups expose the feelings of anguish and communicate the pain of a suffering father. Marcus asserts,

*'It was the power of the filmic close-up that it could enlarge 'this emotional action of the face to the sharpest relief' or show us 'a play of the hands in which anger and rage or tender love or jealousy speak in unmistakable language'. (Marcus: 7).'*

**1.1.3 The use of colour and lighting:** It plays an important role in setting the mood of the scene. The reduction of all colours to black and white very significantly modifies the picture of the actual world. Yet, everyone who goes to see a film accepts the screen world as being true to nature. This is due to the phenomenon of "partial illusion". Colours and lighting techniques enhance the idea and the message of the film.

**1.1.4 Camera movements:** Camera movements also play an important role in creating the filmic reality that the film director wants his audience to feel and perceive. Camera is able to look at an object from close to or from a distance- a self-evident truth that must be mentioned in as much as from it is derived an important artistic device.

**1.1.5 The Space-Time Continuum:** The space-time continuum is broken, and modified and integrated in accordance with the subject of the film. According to the film director, the



subject of the film is an account of some action, and a certain logical unity of time and space must be observed into which the various scenes are fitted. It may be interrupted by a flashback which is integral to the subject of the film. The intercepting of the space-time continuum evolves as a powerful cinematic device that develops artistic integrity in the film. Space and time are the important formative elements of both the novel and the film. The 'filmic reality' as well as the 'literary reality' is produced by the coherent blending of the verbal and the visual images by the writer or the filmmaker respectively. These arrangements and blending have to be done in space and time in order to achieve artistic unity. The space-time continuum is re-established to lend organic unity to the narrative.

**1.1.6 Cinema: A Creative Pursuit:** In 1990, cinema was seen as a creative pursuit that produced films and a film could be seen as a text that could be read and comprehended through visual images and integrated in a particular context. Dr Indubala Singh highlights the final analysis of film as an expression of the cultural construct, "*Post structuralism opened up textual analysis to a pluralism of approaches, which did not reduce the text to the status of object of investigation but as much subject as those reading, writing or producing it*"

### 1.2 The Language in Literature and Cinema

Since its birth, cinema has attracted the attention of the poets, writers and critics of art. The poet Blaise Cendrars produced his 'alphabet' of cinema while Ricciotto Canudo, in his '*Reflections on the Seventh Art*', claimed that cinema was 'renewing writing', harking back to the language in images (Marcus: 8-9). Jean Mitry did pioneering work in understanding the nature of cinema as a language of artistic expression. Mitry's cinema comprises those movies which elevate us from the everyday, presenting a vivid, concrete world of experience, imbued with symbolic meaning and deep feeling. Literature and cinema have a dynamic correlation as languages in different aesthetic category. Until the advent of cinema, literature, especially novels, were the most popular means of creative expression. Huda proclaims,

*"Cinema is a great life-like medium that preserves our past, stories, imaginations, legends and the great acting."* (Huda: 9-10).

Since its emergence, cinema has used techniques inherent to literature like symbolism, figurative language, vivid and graphic representation. The film and the novel have 'strong syntactical resemblance. Both literature and cinema make us perceive reality through different ways. These two arts make us see the previously unnoticed reality, thereby projecting the human

conditions in different societies and different contexts. The novelist meditates on the situation and through different literary devices, recreates the different episodes of life, making the reader see the hidden dimensions of truth. Similarly the cinematographer uses different cinematic devices to reveal the hidden dimensions of life through his/her films. According to Jean Mitry,

*"Cinematic language appears not as an abstract form to be supplemented by certain aesthetic qualities, but as an aesthetic quality itself supplemented by the properties of language."*

Cinema is the new medium of expression that may be imbued with artistic sensibility to make it a work of art. It is being seen as the concrete language of emotions, thoughts, and visual expression. The immense mass appeal of cinema lies in its expression of emotions without the need of spoken words. Braudy and Cohen have identified the common denominators between cinema and literature:

*"Cinema was very quickly perceived to be an art and the theorists and filmmakers proudly asserted cinema's links to other arts because films embody, communicate, enforce and suggest meanings."*

The language of literature is the abstract words whereas the language of the film is constituted by the image. Mitry comments,

*"A means of expression capable of organizing, of constructing and communicating thoughts, able to develop ideas which can change, form, and transform themselves, then becomes a language."*

In addition to this, cinema deals in concrete images which demand a different type of reading and comprehension. The cinematic language requires one to create meaning through identifying the context and coherent assimilation of the images. The language of film is from a poem or a novel and the images are organized according to a predetermined meaning. The cinematic language considerably pictures a situation, character and object from the perspective of the film director. According to Singh,

*"Films are essentially the work of a 'writer-director' yet film like literature is essentially a 'story-telling' art, dealt with as a literary genre."* (3).

Just like the novel the film involves movement and change. In its structure, film is movement and change: change of shot, sequence, angle of view; movement etc. For example in the films, flashback technique is used to connect the past and the present. This involves the



meticulous use of camera techniques and artistic sensibility. Cinema and literature are the two art forms where the perception of the audience and the reader is defined by the artist through selection and discrimination. Just like a novelist establishes the world of the story, the filmmaker also establishes his world of story. The establishing of the setting of the novel is similar to the establishing shot that sets the context of the film in purpose. Like the novel, the cinema presents us with a view of the action which is absolutely under the control of the director at every moment. Our attention cannot wander about the screen, as it does about the stage. When the camera moves we move, when it remains still we are still. In a similar way the novel presents a selection of the thoughts and descriptions which are relevant to the writer's conception, and we must follow these serially, as the author leads us; they are not spread out, as a background, for us to contemplate in the order we choose, as in painting or the theatre. According to Jean Mitry,

*'The abstract symbols generate mental images; written expression captures and expresses the thought processes.'*

The cinematic devices like the close-ups, dissolves, pans, tracking shots have analogous generation in literature using figurative language and graphic imagery. At the present juncture, literature seems to have transcended the limitations of being just verbal impression and cinema its limitation of just being a mechanical medium of recreating reality. The study of the literary and cinematic texts reveals that intense writing can create mental images that we can feel and experience and certain films through the use of close-ups, cliff-hangers speak a language that overcomes the limitations of the verbal or written expression. Both the art forms employ figurative language. According to Gianetti,

*'Both art forms use figurative language in similar ways; but the person trained in literature should be aware that film is not an artistic "poor relation" of print literature in regard to its richness of expression, since the film's juxtapositions within the shot can include people, objects, sets, sounds, costumes, lights, color, movement, angles, music, verbal expressions and include them simultaneously, which verbal literature cannot.'* (Gibson 16-17).

### 1.3 Cinematic Adaptations of Literary texts

The technological advancements in the world of cinema have blended with the cultural needs of the society it pertains to. Cinematic adaptations have played the important role of

providing timeless expression to literature and life in the modern, more dynamic cultural context. According to Aragay,

*'Adaptation negotiates the past-present divide by recreating the source text as well its author, historical context and a series of inter texts-an insight which studies of film adaptation have gradually come to terms with since the early 1990s.'* (Aragay 23).

The language of cinema aesthetically embodies the different cultural aspects of a society. Through recreating the different literary texts the film makers have provided a serious discursive platform to the issues raised by the writers on socially relevant issues. Cinematographers have lent a dynamic dimension to the persistence of great literary works. Stressing the role played by cinema by adapting literary texts Ianna mentions:

*'A literary work is not an object that stands by itself and that offers the same view to each reader in each period. It is not a monument that monologically reveals its timeless essence.'* (Aragay 22)

The cinematographers have been charged with untruthful to the literary text. The critics have time and again felt that the richness and originality of the literary text can't be captured truthfully by the cinematic adaptations. The prior reading of the literary text forms a vivid impression of the subject on the mind of the reader. These impressions get further deeply imbedded in his mind when he reflects on the work intentionally or unintentionally. Readers translate words into images and form strong, private often vivid impressions of what the book's fictional world looks like and what it all means; words have translated into emotional experiences. These cinematic texts are the translation of the respective literary texts into a totally different medium using the cinematic language through selective interpretation and association. The cinematographer tries to integrate the idea and the story of the novel to be retold through the language of images that are more concrete than the suggestive, figurative and verbal language of the novelist. The cinematographer has to assimilate the artistic aspects of the literary work and recreate the same concept in a different art form. During this process the literary text gets transformed into a new text. The literary and the film texts are then in a symbiotic relationship with each other. In the process of adaptation, the same substantive entity which entered the process exits, even as it undergoes modification. Making a film on a literary text is a complex pursuit and involves the employment of the logical, creative and aesthetic skills of the



cinematographer. There are three modes of translation of literature into films: the literal, radical and the traditional. An understanding of the different modes of translation enables us to appreciate and understand the effort of the cinematographer. The cinematic adaptations of the literary texts tend to meet the rapidly changing aesthetic and cultural needs of the present society that is confronted with technological inventions. According to Aragay,

•• *'Judging an adaptation on the basis of an 'impressionistic fidelity criterion' reveals a lack of awareness of the radical difference between the two media- the linguistic and the visual media and that the novels and films are 'different aesthetic genera' or 'autonomous' media.'* (12-13).

Films encompass the realm of life and culture and owing to multiple reasons, form an interesting exposition of the cultural dynamics of a society. The films chosen for this study relate with literature as: cinematic adaptations, independent works documenting a particular juncture of socio-cultural relevance or a film script transformed into a novel. The study of these works reveals that cinema and literature of a particular era are simultaneously working independent of each other in the modern construct as much as through mutual exchange of creative energies. According to Aragay,

*'The literary source need no longer be conceived as a work/ original holding within itself a timeless essence which the adaptation/copy must faithfully reproduce, but as a text to be endlessly (re) read and appropriated in different contexts.'* (22).

A cinematic adaptation is a creative pursuit which enables a film maker to explore the potential of a different medium to meet the cultural demands of the global world. The study of the films as well as the novels chosen for this study establishes a varying correlation between cinema and literature. The comparative study of the literary and the corresponding cinematic texts demands an in depth understanding of the subtle aspects of cinema as an art form, the analogous formative elements of literature and cinema and the nuances of cinematic translations of literary texts. The handling of the camera that is a technical and mechanical process may be imbued with artistic sensibility. The camera movements, angles and lighting may emphasize a particular idea or theme. According to Andre Bazin,

*'The film-makers strength lies in explicitness and control, while the writer's is found in power of suggestion. The understanding of the different camera operations enables the reader to appreciate the aesthetic of the film'.*

After studying the relationship between cinema and literature, we can conclude that the reading of the film text is based on perceptual understanding of the preverbal and the concrete images that are arranged in a particular context to achieve the literal and implied meanings. Films have borrowed extensively from literature. The understanding of cinematic adaptations as translations of literary texts into a different medium is governed by a number of factors. Cinematic translations have enabled to add to the essence of literature and pervade through time and space.

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