



# Cinematic Adjustments Of The Film *Mahendi* Of The Year 1958: An Investigation

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## Abstract:

The art of depiction, whether descriptive or visual, is what connects literature and film. The novel 'Umrao Jan Ada' was written by Indian author Mirza Muhammad Hadi Ruswa. It was first published in the Urdu language in 1899. This novel has been translated into numerous languages, including English and Hindi. It is one of Mirza Hadi Ruswa's most well-known works. The novel continues to have an impact on readers, researchers, and filmmakers today. Because of the novel's story, theme, plot, and fame, the filmmakers were unable to resist adapting it into a film. When director S.M. Yusuf released the film in 1958, it was used for the first time. The novel *Mahendi* inspired the film *Mahendi*, in which he displayed his exceptional artistry and techniques. An epoch in which filmmaking technology and techniques were evolving and taking shape. Yes, the director made that in 1958, but that was also a period of experimentation in the filmmaking process and an experimental period for the film's effects on society. This paper focuses on the investigation of filmmakers' cinematic adjustments to achieve the novel's core sense.

**Keywords:** 'Umrao Jan Ada', novel, cinematic adaptation, adaptation, cinematic adjustments, cinematic treatment, *Mahendi*.

## Introduction:

As depicted in the novel, Umrao Jaan is born as Amiran to a poor family in Faizabad, After Dilawar Khan is released from prison, he exacts his revenge, as her father testified against him in court. Khan kidnaps Amiran with the intention of selling her in Lucknow. She is sold for 150 rupees to Khanum Jaan, the kotha's head courtesan. Umrao is given a new name and begins to study classical music and dance. She is taught to read and write in Urdu and Persian by the other apprentice courtesan and Gauhar Mirza, the mischievous illegitimate son of a local Nawab.

As Umrao grows older, she is immersed in a world of lavishness, music, and poems. She eventually gets her first consumer, earning her the suffix Jaan, but she prefers her friend, the impoverished Gauhar Mirza.

The affluent and attractive Nawab Sultan is drawn to Umrao Jaan. The couple starts to grow in love, but when one of the customers tries to get into an argument with Nawab Sultan, he shoots the person, killing

Zabardast Khan. He no longer visits the kotha, therefore Umrao Jaan must see him covertly with Gauhar Mirza's assistance.

Umrao Jaan continues to meet Nawab Sultan and takes care of other clients while also providing financial support for Gauhar Mirza. Unknown Faiz Ali, a new client, lavishes Umrao Jaan with gold and jewellery but orders her to keep his presents to herself. Khanum Jaan declines his invitation for her to go to Farrukhabad, therefore Umrao Jaan is forced to flee. They are ambushed by soldiers as they travel to Farrukhabad, and Umrao Jaan learns that Faiz is a dacoit and that all of his gifts were stolen property.

She is held captive after Faiz Ali and his brother Fazl Ali escape, but fortunately one of the courtesans from Khanum Jaan's kotha is in the service of the Raja, whose men detained her, releasing Umrao Jaan. Faiz Ali locates her as soon as she exits Raja's court and convinces her to travel with him. Umrao Jaan, who is afraid to go back to Khanum Jaan, disguises herself as a courtesan in Kanpur when he is quickly apprehended.

Armed robbers led by Fazl Ali attempt to loot the home where she is performing in the home of a loving Begum, but they flee when they see Umrao Jaan there. Once Gauhar Mirza arrives in Kanpur, she makes the decision to go back to the kotha. Before being forced to leave Lucknow for Faizabad by the Siege of Lucknow, Umrao Jaan performs in the court of Wajid Ali Shah. Her brother, who thinks she is a disgrace and would be better off dead, threatens her when she is with her mother there. Now that the revolt is finished, Umrao Jaan returns to Lucknow devastated. In Lucknow, she runs across the Begum from Kanpur once more and learns that she is actually Ram Dai. Ram Dai was accidentally bought by Nawab Sultan's mother, and the two are now wed. When Dilawar Khan is apprehended and hanged for stealing, another Specter from Umrao Jaan's past is put to rest. She is able to live comfortably with her earnings and the gold that Faiz Ali gave her, and she eventually quits from her life as a courtesan.

### **Cinematic adjustments:**

Using techniques like camera angles, lighting, and composition to convey information and emotions instead of only using language or narration, cinematic changes let filmmakers to visually express tales. Cinematic changes enable directors and cinematographers to express their artistic ideals because filmmaking is an art form. These modifications help a filmmaker develop their distinct aesthetic and trademark. Filmmakers can create an engaging and immersive cinematic experience by using a toolkit called cinematic adjustments. These changes are thoughtfully chosen to enhance the storytelling and leave a deep impression on the audience while also fitting with the genre, theme, and goals of the story. Even sometimes some situations of out of the filmmaker's control like technical barriers. Which forces filmmakers to bring some changes and adjustments to the film.

### **Adjustment of settings:**

Since the script required the scenes of the Kotha and Amiran's house where she was departing and the Chowk of Lucknow, the majority of the movie was shot indoors on indoor sets. A scene at the Dargah and while Umrao is traveling from Lucknow to Faizabad are only two examples of scenes that were filmed outdoors, just like in the movie. Outdoor shots and scenes are hardly ever found in films. The settings in the movie were intelligently adjusted to reflect the circumstances and available technologies at the time. Perfect indoor lighting

and set-ups made it simple to express the atmosphere of the scene and circumstances. The middle of the movie deviates from the original work in terms of the tale, and to fit that new narrative, the filmmaker justified and changed the settings and scenes throughout the movie. The settings depicted in the movie differ from those in the book. The locations and settings are thoroughly and in-depth described in the novel, but the director simply uses the most significant elements of the locations and settings to set up the scenes in the movie.

### **Adjustment of the plot and subplot:**

The movie's main plot and supporting stories diverge from the book's. The novel's storyline and subplot are intricately woven and exceedingly complicated. There are no subplots and the plot of the movie is straightforward. The plot of the movie changed fairly easily. The film's plot can be summarised as follows: introduction of the protagonist and situations, building action, climax, and resolution. The movie doesn't even cover every episode in the book, nor does it follow the entire tale.

The screen's description is fundamentally incorrect. Any additional incidents would conflict with the original one, eliminating the need for a secondary plot. The narrative stagnates at a steady pace. The climax and resolution of the movie differ from those in the book, and they are modified to fit the movie's revised plot. In the movie, the flashback method is not even employed. The subplots were entangled in the parts of the text that used the flashback technique and flashback stories. The novel is exceptional because of this. The movie's plot is straightforward and follows a linear pattern, just like a story plot would.

### **Adjustment of transposition of space and time:**

During the filming process, one important component needs to be adjusted properly. The film's framework must end at a specific time because the novel has no deadline to finish, forcing the director to change how space and time are described. The author is free to write for whatever long he wants to and to use as much space and time as he needs, but the filmmaker must change the entire event in a short amount of time because there is also a financial constraint. Only the most significant incidents that could have an impact on the plot are included in the movie. The transposition technique was utilized by the film director to represent the moment when Amiran was a little child.

Little Amiran quickly transformed into a youthful Umrao Jaan while dancing. The director saves time by using just one line instead of using transposition to portray the flashback when Amiran dreamed of her parents and sibling. The most crucial component in a film to depict the shifting of place and time is transposition. The earlier encounter between Amiran's father and Dilawar Khan, which is also built up in a brief chat with Amiran's father's acquaintance, is another adjustment.

The entire scene could have an impact on how long the movie is. It also has an impact on a movie's budget and production schedule. During the film editing process, the filmmaker employed the transposition technique between the important event, location, time, and space shifted. The Mushaira is depicted near the beginning of the text in contrast to how the director put it up in this movie. The tale diverges from the original in the middle of the movie, although the director also employs the transposition technique.

### **Adjustment of the language:**

This movie was made by the director in Hindi with some Urdu words, poetry, and Hindi music added. The dialogues are all unique to the production and are spoken in several languages. The language is understandable by any Indian due to its modest level of difficulty. Given that this was a Bollywood movie, the director had to utilize a vocabulary that was universally understood. There are many songs and poems in the movie. The poetic language contains a few examples of character communication. Due to the intended audience, the language and conversation have been modified. The picture has outstanding visual language, which consists of the shot, the shot sequence, the scene, and the dramatic passages.

The movie's pictures were expertly composed so that they could transport the audience to the protagonist's world. The integration of the visual language with the original work's content and screenplay is effective and aids in the comprehension of specific occurrences. The film's shots are modified in accordance with the conditions of each scene. Even after changing the original story's plot, the shot sequence is still good. Scenes from the original work are taken differently, and modifications are visible there. Nowhere in the novel is the music from the movie, so it was sensibly changed. The novel, which is also altered to fit the language requirements, is different from poetry. The dialogue in the movie is also written in accordance with the plot and narrative of the movie.

### **Adjustment of Cultural and social background:**

The cultural and sociological milieu of the movie has seen very little change. Because the 19th century depicted in the film is similar to that in the original text in terms of culture and society. The actions, customs, and mentality of the specifically stated society are identical to those in the original book. The story's main components are the social and cultural background. The setting, rituals, clothing, and settings in the movie all fit the time period. The Khurshid Jan's Missi portion of the movie is not present. Even if some events were left out, the culture and social environment were unaltered.

### **Adjustment of character dynamics:**

Umrao Jan is the movie's major character, and as he occupies the movie's center, the filmmaker had to set the dynamics of the other characters to reflect Umrao's position there. In both the novel and the movie, Umrao's character is shown to be innocent. Umrao's character was constructed, and the movie was based on society's aristocratic and royal classes. emotional, sincere, committed to their profession, compliant with all norms and laws, and true to life.

The dynamics of the character alter as the story's events do. Her character in the movie is more restrained by the circumstances. Umrao's suffering is depicted significantly differently in the literature. Her suffering is not visible on her face in everyday life. There is a lack of correction and the absence of the Spark of Umrao Jan. The removal of other significant characters like Pirbaksh, Khurshid Jan, Bismillah Jan, and others is another modification. Khanum's personality also differs from how it is described in the book.

Dilawar Khan's persona appears frightening and justifies itself somewhere. Bua Husaini's persona is merely mentioned in passing, failing to convey the significance that he is supposed to have in the work. Mirza

Ruswa's character has the ideal character dynamics with the necessary changes. The persona of Umrao's father is briefly shown in the movie and is not as compelling as his position and occupation. Nawab Sultan Sahab is another crucial figure. The movie's director portrays his persona as powerful and regal in the narrative. On the screen, his aura and personality's impact are visible.

### Conclusion:

After an investigation, the researcher found that every cinematic adaptation needs cinematic adjustments while making the film. In the film, *Mahendi* filmmaker adjusted many things like settings and location, plot, character dynamics, cultural and social background, and language, and performed many other inclusions and exclusions in the film. Which lead this film far from the original work. Adjustments are natural in the filmmaking process but more adjustments may ruin the core sense of the original work. This particular film is totally different from the original form of artwork.

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