

Role of Indian Cinema on Indian Partition Novel Garam Hawa

Dr. Minakshi Chauhan

Deptt.of English

D.N. College, Hisar

Like literary works, film provides a doorway into the closeness found in lesser-known texts. Entering the universe of various structures is helpful. Indian cinema is by no means atypical. It is obvious that Indian films have encouraged advancement alongside custom, urbanisation alongside farming, fresh global perspectives alongside cultural norms, an awareness of pan-Indianism, secularism, the distribution of women, the rights of minorities, and unity among communities cannot be denied. Indian cinema influences society to a significant degree in addition to reflecting it.

India is now the most populous nation in terms of yearly film making. These films are popular and well-liked not only in the country itself but also in the United States, Britain, Canada, Australia, Mauritius, the Caribbean, South East Asia, Polynesia, Russia, and many other countries. A large portion of India is known to many Indians who have made their homes abroad thanks to its film industry. India is a laic nation with several wholly distinct groups practising various religions. Incredibly, India, an ethnically diverse country, has between eighteen and twenty official languages in addition to a wide range of sub-languages. Due to this, social divisions, community differences, racism and castism, as well as language variants, are some of the pressing issues that have existed for centuries. Despite these differences, authors and reviewers have praised the proactive and visible role Indian cinema has played in fostering a sense of nationalism and togetherness.

In Indian Popular Cinema; Quarterly Review of Indian Cinema II, Mira Reym Binford makes the following points:

Some have viewed the Hindi movie as a powerful unifier and a way for the Indian identity, Indian relatives, traditionally ingrained behaviours, especially hereditary traditions and scales of numbers, to evolve in contemporary society. (Binford 6)

The inventive films, realistic films and anthropology films don't attract mass just like the common cinema will. Indian Cinema has ne'er turned its back to totally different sources just like the epics, the Sanskrit literature and therefore the religious text, mythological stories, dramas, novels and short stories. Adaptation from any of those sources has forever been welcome by the filmmakers and therefore the viewers. After the 1947 split, instances of rape and kidnapping were ignored by contemporary historians. The most depressing aspect of the division is not just the bloodshed that followed it, which caused agony, suffering, a loss of respect for oneself, and historical disgrace on both sides. There are many different sorts of violence, including physical, sexual, psychological abuse or neglect, and institutional abuse. This chapter makes an effort to discuss all of these forms of harm in light of the research' chosen films.

M.S Sathyu's *Garam Hava* is one of very few Indian movies that have had the with stand collision. It is a rare Cinema that works for many basic purposes of art. Now this anecdote of everlasting plangent comes to us in a reinstate digitally mastered apotheosis. It really bracing the hearts, muddles the spirit, and lifts the spirit, pierce the conscience. It is dealing with Muslim gratification and Islamic segregation during the time of stress and separation of partition, the pertinence of "*Garam Hava*" resonated to this day. These films can be treated as an egress from the common theme of physical violence, that is the focal point of many Hindi films related to partition or of physical grapple of the refugees as depicted is many Hindi and Bengali films. Salim Mirza (Played By Balraj Sahini) amidst the flaming wind of partition "Maulla Salim Chishti, Aaga Salim Chishti ,Aabadkar do dilkiduniya." Salim Chisti, Salim Mirza, the head of muslimfamily, finds his shoe factory crumpling because of communal antagonism. His devious elder brother has migrated to newly formed Pakistan, and their

ancestral house has been declared as fugitive property, this house has been allotted to a Sindhi refugee businessman. Salim's younger son who has just graduated, cannot find a job, as a result of deprivation psychology of people. And in amalgamation of all this Mirza's daughter Amina, succumbs to emotional, psychologic all violence, who has been Betrayed, commits suicide. In Alok Bhalla's "*Memories of a Lost Home: Partition in the Fiction of the Subcontinent*" *The Partition Motif in Contemporary Conflicts*; M.S Sathyu in Conversation with Rangan Baradwaj, once explained;

I intended to show the games of politics that these people perform in GaramHava. In truth, there is absolutely no regard for humans. In particular am I referring to India, but also to Vietnam, Biafra, and Germany. How many of us in India actually desire division, though? Consider all the anguish it resulted in. (Bhalla 168)

The film focuses on the character of Salim Mirza; who does not want his family to transfer to Pakistan after the portion and decides to stay on in Agra, even while having to countenance the Hindu prejudices of the Hindu inhabitants of the locality. In this film the dominant metonymy is the "loss" of land; lives, livelihood, humanity, honors, shame and values. The opening scene credits and arrays are of black and white images of map, leaders, person houses and weapons etc. related to the freedom movement and assassination of 'Mahatma Gandhi' with the sound effects of three gunshots seen be perceived on the screen this film dramatized many of the forms of structural violence; the post-1947, in time of, for example, emigration for financial reasons alone. The disillusionment and hopelessness to be followed as a categorized series of misfortunes hit Mirza's clan.

Amina, his daughter is pictured to be very practical, as she falls in love seeing her age and wooer available in her closest relations. As the situation is; she adjusts, and is not easily staggered by emotions but still by the end she succumbs to emotional violence,

and is forced to commit suicide after being heart-broken twice. Earlier she was betrothed to Kazim Mirza (Halim's Son) who has to leave to Pakistan with his parents and he assures Amina that: 'whether father comes back or not, I surely will. I can't live without you. (*Garam Hava* 18:18)

And he keeps his promise; he comes back to Agra to get married to Amina against parents' wishes. Halim Mirza (his father) wants him to marry a deputy commissioner's daughter in Pakistan due to their affluent status in Pakistan. But Police arrests Kazim and is expatriated to Pakistan (because he was travelling without visa in India; which now has become a foreign land to him, just two days after their marriage. When Amina's parents console her by saying that,

"Kazim will surely come back within a few months with a proper visa, and then the devastated Amina tells them the truth. He won't, they want him to marry someone else. That's why he came secretly." (*G. H. 1: 03-0:24*).

The things get repeated when the heartbroken Amina accepts the proposal of Shamshad (her uncle's son). But Shamshad's father ends up in debt due to his trashy Practices in business. As a result, they flee away and later on his mother on her arrival in the city with a purpose to extract money from her brother Salim Mirza and do shopping for marriage; tells them the news that the boy is getting married to some other girl very soon. All this shows how trust could be easily broken and love or bond could not survive even between blood relations.

Women's suffering got worse in those times; the time of Partition. Another female Character of this film is Salim's mother, who can be viewed as an example of depicting the victim of structural violence, which was everywhere at the time of partition. Structural

violence in respect of partition is the emigration for financial economical reasons. Their ancestral house becomes a evacuee property now. And she is unable to understand how her family could be forced to leave their own house; knowing very little about the legal issues. As she states: " toh do hi bete jane the, ye teesra hakdar kaun nikal aaya" (GH 425).

Her predicament is exactly similar to 'Ratlam ki Maa', the old lady of Asgar Wajahat's play "*Jisne lahore ne Vekhya*". It is very heart-rending to see the grandmother repelling in a similar manner, gripping walls, crying out loudly that she would rather die than to go away. She memorizes the time when she is carried back to Haveli in a palanquin as a bride and her life spent there over the years, and she dies in the very same ancestral house.

As said by an identified producer Shyam Benegal,

Transforming the written work into a medium idiom means that you're going into a medium that doesn't mechanically adjust the laws of literature... Symbolism signs, metaphors and audio-visual language are accustomed to evoke a universe. (*Potboilers are perfect for the projector* 2005)

In agreement with Salma Malik and Gita Vishwanath;

As a general rule, all Separation films fall within the category of historical films. They are one of many accounts about Partition, including the novel as an illustration. In particular, beliefs are ingrained, much as narratives about the past. They work hard to present a visual representation of national histories on television. (Vishwanath and Malik 66)

Following Garam Hava's popularity, a number of further films promoting the issue of Partition were produced. Because the issue of Partition was handled by

many other writers in an incredibly delicately and realistic manner, literature was once again a suitable source to provide considerable material for the film producers. Such creative literature just awaited the sensitive, competent film producers to adapt it to the visual medium. Tamas (1987), Mamo (1994), Train to Pakistan (1998), 1947 Earth (1998), Shaheed E Mohabbat: Boota Singh (1999), Khamosh Pani (2003), Refugee (2000), Gadar (2001), Pinjar (2003), Veer Zaara (2008), Partition (2007), Midnight's Children (released in Canada in 2012), and many others are among the more recent examples.

‘Art takes us to the very ‘Idea’ of life itself removing ‘mist of objectives and subjective contingencies’. This is where art and philosophy exceed history, which represents life but cannot express it.’ - Schopenhauer

The partition of 1947 was a cataclysmic event in the life of the nation. It was not surprising that after the first shock, the writers used their work to express this uncontrollable sadness and pain because writing is an account of society as a whole and experienced actuality. Writings of all types and genres poured in- novels, short stories, plays, poetry, memoirs, sketches, essays, letters, articles and other various forms. They were written primarily in Hindi, Urdu, English and Sindhi. A variety of needs were met by the fiction written during this time, including those related to the first reaction, the defrosting of shock, an outlet for sadness, coming to terms, and the healing process. There has been a huge amount of fiction and the process still continues. As Alok Bhalla has rightly expressed in relation to the partition literature,

‘the partition was a traumatic break in the moral, social and political continuity of the subcontinent’s cultural history’.

It actually made the novelists unsure about the narrative traditions still available to them. Thus in a way, “partition actually erased all sense of an available past and a possible future for millions of human beings.”

The narrative of the lives and events of ordinary individuals who endured the partition is presented in partition literature in an effort to comprehend the magnitude of the tragedy. The tragedy of partition continues to affect the national mental state, which means that even now, authors from the Indian subcontinent are continuously thinking about it. This also reaffirms the fact that partition is an ongoing a- temporal process, expressed time and again through partition films. The major reason for creating movies based on these partition novels was to spread the message and truth behind partition to the masses. Gurinder Chadha, Khushwant Singh, Kaifi Azmi, Amrita Pritam, Krishna Sobti, Rahi Masoom Reza, Intizar Husain and Mohan Rakesh, Qurratulain Hyder and Saadat Hasan Manto wrote some of the finest and thought-provoking fiction on the partition. The landmarks of partition fiction include *Pinjar: The Skeleton*, *Tamas*, *Train to Pakistan*, *Ice Candy Man*, *Garam Hava*, *Midnight's Children*, *The Shadow Lines*, *Aur Kitne Pakistan*, *Zindaginama*, *A Bend in the Ganges*, *Sunlight on a Broken Column* and *A Heart Divided*.

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