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**FILM AS A NOTION OF REPRESENTING THE HUMAN AGONY: A STUDY WITH
REFERENCE TO *KHAMOSH PAANI***

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Abstract:

Film as a medium of expression was always under the influence of literary work of art. Early as the literary work were written on the basis of epic similarly, the films were prepared. But with the advancement of colonial rule in the country the whole face of art work changed. The films were prepared on the problems of partition after 1947. A deep sense of sufferings was discussed through the movies; also, with it the problems caused by partition and its effects during and after were discussed. Cruel face of society, personal rivalry and advantages of this rivalry to the political parties is very clearly represented. Through the movie "Khamosh Paani" sufferings during the partition and after partition, both in India and Pakistan are discussed. But, more of all it can be looked as a movie which represents the agony of a women in the parted country. Through this movie we find that the society is full of dominant people, for a women, maybe it's her father, her husband or her son. The movie tries to show the true face of society, declaring that women are always kept under the control of men in one or the other relation.

Keywords: *Film and literature, Performing Art, Partition, Agony, Khamosh Paani, etc.*

• Film as a mirror image of Literature:

It is since long time when we see that literature has a sharp background history, at the same time we also find that there exist an interrelationship between the literature and other forms of expression. This expression form can be any other artistic performing art. This performing art which started in the form of paintings, and later on into music gained ample of success. The work was based in the forms of drama, fiction, poetry and even in the form of musical structures. The exchange of literature to performing art started years back. Early the literature written was based on epic stories which discussed about the deft of bad/evil. The written material had the properties of Indian Epic's such as Ramayana and Mahabharata. The theatrical art also followed the same pattern of performance. Plays were performed during the festive in front of people, declared the goodness of a person/ epic hero, like Rama in Ramayana and Arjuna (or say Pandavas) under the guidance of Krishna in Mahabharata. Later on the change in the writing and the performing art changed with the advancement of the colonial companies. The colonies came to the country with the point of trade in which first were the Persian's. The Persian's were followed by Mughals and later on by Portuguese and Britishers. For many years country was under the influence of these powerful colonies. But, during this period itself the change in the writing took place. Were on in early part epic stories were written and performed now, the stories of history, rights, fights and for the independence were written and also performed. This gradually change developed the writing skill within the writers and India came up with rising writers such as Rabindranath Tagore, Sarojni Naidu, T.P. Kailasam, A.S. Panhapakesha Ayyar, J.M. Lobo-Prabhu and many more came forward (Sengar, The Criterion). With these developing writers the performing art also changed the way of writing. Early, when it started with performing art it was English novels which inspired the artist. This borrowing of the English novel was vitiated with the

struggle for the freedom. Now, the stories were created on the real life. The performances were given which declared the problems and the sufferings of the people within their own country. The issues such as riots, freedom fights and political conspiracy were performed either on the stage or on the streets to make the general people within the society, awakened with the problems they are facing. Also, with the same performing act many solutions to the problems were given directly or indirectly. These sorts of performance were carried till the freedom fight, and today also we can find many such performance and stories are presented before us. But today, the medium of presenting it changed.

• **Film as a Creative Art:**

Well it started with theatre, but the creative involvement of performing art especially films started in the 19th century. Films initially were started with related forms of literature as – photography and paintings. From literature we draw the concept of stimulation of our perceptions through the reading material; it creates the images, action etc. However, the film has the ability to share the structure and devices of narrative. The film shares the sequence of images and structure of the story in the similar fashion with that of any other literary work. Film sees nearest relationship with that of the theatre which includes staging, lighting, movement and gestures. Hence, film is seemed to close in relation to the theatre. One can find Film, draws its tradition of live theatre from different forms such as- music from rhythm, metaphor from poetry, symbolism, shapes and visuals from painting.

Film can be seen to be relied on the novels for its story the foremost. Popularly, it developed with the emergence of the 18th century novels. The subject matter and idea of representing these films were with respect to the people/ audience of the local and low standing society (Green, In Film and Literature). When the films were adapted from the literary work of art, many statements were created on the art form. There was an argument regarding the adaptation of the films from the literary work of art. The adaptation by most of the critics was seen as inferior, minor, subsidiary, a derivative or considered as a secondary product. It was also considered that visualization of particular novel or literary art form destroyed many of the subtleties. These conceptions were made because, one considered that the interpretations made in the film were not that similar to the literary work and it did not carry the similar pattern of spirit what the literary work had (Masira, Relationship between Film and Literature).

Despite of all the arguments both the writers and the filmmakers from the past till date are trying hard to create new idea and concepts in the art work according to the public interest. Both the films and the literary work of art have created their writing front in so far in the similar fashion. Be it the order of ABC or the order of CBA, the progress in the line of story takes place sequentially (Marciniak, The Appeal of Literature-to- Film Adaptations). In short, film makers have adapted the films in such a manner that today it belongs and is considered as the branch of literature. We can say that if literature is an art through which images and sounds are created in the minds of the reads then film is such a medium or it is such a version of progress that have extended its roots in such a way that the images and the sounds created in the mind, now turns into reality.

Films created early were very few and had a basic type of category which had a basic involvement of painting and soft music art, but, later on this film form developed into 38 different categories and sub- categories which includes. Documentary films, direct-to-video films, 4-D- films, film featuring an all-female cast, amusement park films, animated films, black and white films, cancelled films, crowd funded films, fan films, film series, film without speech, independent films, sequel films, short films, silent films, unfinished films etc. and many more to the list (www.wikipedia.com, Films).

Understanding a particular kind of culture, either it is social or political or through economical perspective different points are always considered when it comes to film. When it comes to representing a story in front of the people, film now becomes the basic medium of representation. Writers moved from history that provided the battle stories to presidential elections. In fact they have majorly developed their hand in writing a script which explains how daily life unfolds its way for the mass number of people. The writers create a fabric of life; which not only shows history but, also shows the market place, daily life events, records, accounts, family issues, college life which includes ragging and even college politics etc.

Till around few centuries back, where freedom of speech was also not permitted the presentation of social, economical and cultural values was far more difficult. This in interpretation

changed with amendments and slowly, the films took such a featuring role which represented not only the political but, social and cultural values with reference to the minorities by class and by gender. Interpreting and representing women which were in the form of social ideal image now was changed and many different and drastic changes in the roles of the women were found to impress the society, as well as to show the true face of society. All these films were majorly developed on the basis of the novels written. These written forms were either in English or in preferred regional languages. Women as a minor, who emerged of all the ways in the society, became the strong and successful image and issue for representing a film. Now, the time changed and the pattern of writing both for the films and the literary work also changed a lot. The work was now majorly based on the women and the problems/sufferings of the women.

We find many examples for this kind of films. To mention a few of them we have- novels which are converted into films such as Amrita Pritam's *Pinjar*, Taslima Nasreem's *Lajja* and many more to the name. To say about the films which represented the sufferings of the women's are again *Lajja*, *Pinjar*, *Khamosh Paani*(Silent Water) and end number of movies to the list which gained a lot of popularity.

• **KHAMOSH PAANI (SILENT WATER): AN AGONY OF A WOMAN**

Through this paper we are trying to discuss a film which gained a lot of popularity named as *Khamosh Paani (Silent Water)*, realised on 15th August 2003, at Locarno film festival is a film basically based on the Partition film. It is a French/ German production by Peter Hermann and directed by Sabina Sumar. The film received a number of awards like- Bronze Leopard Awards, Don Quixote Award, Golden Leopard, and Prize of the Ecumenical Jury, Youth Jury Award, Best Screenplay and many more coming forward to the list because of its story(*Khamosh Paani*, Internet movie)(Awards Internet Movie Database).

The story written by Paromita Vohra is about a widowed woman who now stays in Charkhi a Punjab province of Pakistan. The lead role played by Kiran Kher (as Ayesha) was originally named as Verro, what we find when the story slowly moves forward. Ayesha is seen to be trying to manage her house, her life and look after her teenage son (Saleem by Aamir Malik) with the help of her husband's pension and teaching Quran to village girls. The story completely runs from the point of view of partition. Saleem is shown to be in love with Zubeidaa, a school teenage girl. The story runs with the flash back of Ayesha, who tells us about her past life which expresses her sufferings. When the condition of partition occurs in the country, Verro's father advices her and later forces her to committee suicide. This concept of committing suicide did not come during the partition period, but actually the history gives us its proof. During the battle, when Mughals tried to captured, the Rajputana women ended their life to save their name either by poisoning themselves or by jumping in the dead well. Similarly, situation is being taken in *Khamosh Paani*, through the scene of Verro and her father. Verro's father had the two way psychological condition, on one hand he was thinking like a father who wanted to protect his daughter, and also later he thought as a man who did not want to accept his daughter who was being raped as the society would criticise the family

There grew a new genre of writing and film making in 1947 and after 1947 not only in India but, also in Pakistan. *Khamosh Paani* is a story of one such suffering which declares how the women who are parted from their family during the partition have to suffer in their own country and in other country. Through *Khamosh Paani* and with the character of Kiran Kher we see that the women's were forced to commit suicide by their own family to save the family name, or else the women who are saved from suicide were being raped and were later not accepted by the family. These women lived a mysterious life within the country or had to leave the country and move on. Kiran Kher is one such character shown in the movie.

But, when it comes to declare the women sufferings we find that *Khamosh Paani* turned on into a great film. Through this movie we find Ayesha as a girl and a woman suffers a lot. In the very start with the scene of flash back we find that Ayesha early called a Verro a daughter of Punjabi family. During the time of partition Verro's father wants her to commit suicide just to save his name, and family's name. But, at the same time we find that as a lady she refuses to jump in the well and end her life. Later on her sufferings continuous when she is being raped, but in guilt the same person marries her. As a raped woman and a woman to stay all alone in Pakistan away from her family she marries the person who raped her. The rest of the part of her life is spend in Pakistan were she tries to

live her life by adjusting with all her situations. But, her suffering does not end with this, and a grand change takes place in her life which ends up with the end of her life. Zia-ul-Haq (General and a political leader) enforces the Islamic culture and Islamic laws across Pakistan with the help of some villagers which included Choudhary. The purpose was to committee Jihad by the members. Under the influence of missionary zeal and to serve the missionary under the Islam's, Saleem leads his path on the same root. Though Ayesha (early Verro) tries to discourage her son, but, she fails to do so. The influence of political power on Saleem is such that Saleem abandons Zubeidaa and even his mother. As a mother Ayesha finds her life changing on to a drastic condition when her son Saleem who is found to be influenced by the political parties denies his own mothers identity.

This hatred of Saleem on one hand is influenced by political power and at the same time through a man who comes to meet Ayesha. This man further was found to be Ayesha (Verro's) brother. Through this person Saleem comes to know the truth of Ayesha as not being an Islam, but a Punjabi. Saleem as a son is now found to be in shameful for being a son of women who was raped and more importantly that she was not an Islam/ Muslim and actually a Sikh descended.

There is a symbolic representation in the movie. This symbolic factor is the 'Well'. This well can be considered as the symbol of partition and also, as a symbol of end. In the whole movie we find a disturbing nature of Ayesha. She is continuously shown to be afraid of Well. Even the need for the water is fulfilled by the girls around her house, who bring the water for her from the well. This is because throughout the film we see that she is always being reminded of her disturbing past life with this image of well. Ayesha who is all her life found to be scared of the well, in the end we find that she ends up her life in a well only. This image of well is represented from the very factual nature of Indian culture which was followed in the past by the Higher class Authority women such as Rajputana to end up their life. This ending up of their own life without anyone's enforcement was called as Jauhar, which means mass suicide.

Khamosh Paani paints before us the trauma of partition, dominant / patriarchal nature of man (from the point of view of Ayesha and Zubeidaa) and suffering of women's. Through this film we find the typical nature of women and men. The men are seen to be caring at the time and at the same time dominant, this can be seen through the character of Verro's father. Similarly, the same nature can be found with the character of Ayesha's husband, who first rapes her and later on marries her. While the nature and character of Saleem is shown to be a lazy lad, turning on to an arrogant and selfish person. This person under the influence of some people even denies his mother and lover. On the other hand the female characters are shown to be composite in nature. Were on one part when Verro is being raped marries the same person, just to adjust in life. She is always being found to never give up and fight for her life till the end, which can be understood through the scene where we find that she denies to committee suicide even when her family forces her to do so. Similarly, Zubeidaa is an independent character and finds her own way through education. Some where we can say that Ayesha finds herself in Zubeidaa. But, the movie end up in the unwanted fashion which, puts the whole picture in front of us as that the women in the movie are always under the control of men.

• Conclusion:

Through literature and film we find a lot to take place in the society. Where on one part literature defines and describes the work of art to be imagined, films gives it a voice and motion. Film can be considered to be one of the major parts of the literary art work. The movie studied through this paper i.e. *Khamosh Paani (Silent Water)* is a great example of the partition movie, in the same fashion as the literature does it in any partition literature. Literary work on partition deals with the problems and sufferings of the people which include the class of Hindus and Muslims. In the same fashion the movie like *Khamosh Paani* gave it a voice in the form of Ayesha and later on Zubeidaa. Film is a visual literacy, a new medium and extension and enlargement of ideas, feelings, emotions etc. which can be seen through Paromita Vohra story. The movie defines how a woman always changed her role according to the situation and the need for the people. This agony of women presented in the movie also takes us back to the great epic and historic time period where we find that the women then and women now have no change in their nature as a daughter, a wife and a mother. Be it the lady of epic story Sita of Ramayana or the Historic story of Rajputana women. Also, the partition which became the burning issue during and after the Independence for both the countries was shown through such a movie. The scars of partition can be easily felt through this award winning film.

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