

Contribution of Eminent Cinema Actors in Indian Theater

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Abstract

Indian cinema refers to the cinema made by Indian artists. The history of cinema in India is believed to be about one hundred and six years. The foundation of Indian cinema is believed to be from the film "Raja Harishchandra" made in 1913 by DadasahebPhalke.

In the context of cinema actor, it can be given two forms. One who has an attachment to the on screen. Others who are fond of acting. I am writing here in the context of actors who are fond of acting. The artist who gave his time in theater, learned the nuances of acting on the strength of his hard work and used that acting art to establish himself in cinema and has made his own identity.

Naseeruddin Shah has been given priority in this research paper. Giving an account of the life journey of Nasiruddin Shah, an attempt has been made to understand this. While detailing the life journey of Naseeruddin Shah, an attempt has been made to understand that the actor who went to the cinema from the theater background and established himself in the cinema received the Padma Award from the country of India. How did he contribute to theater when he returned to the theater

after going to the cinema? The present paper mentions the role of eminent theater actors in its development, describing the brief history of Indian cinema through the form of cinema.

Key-Word: Indian Cinema, Renowned Theater Actor, On Screen, Naseeruddin Shah

Objective

The main objective of this paper is to throw light on the brief history of Indian cinema and theater, how Naseeruddin Shah's life has been devoted to theater and what Naseeruddin Shah has done for Indian theater in his lifetime.

Research Methodology

Using the secondary data for the above mentioned title research paper, studying the book, magazine, article, newspaper, blog, interview paper, promotion, videography etc. related to it and collecting the appropriate data from it and analyzing it through the content method to the conclusion.

Introduction

As we all know that cinema was performed in India for the first time in 1896 AD. Influenced by this, Harishchandra SakharamBhatvedkar alias Saavedada was the first in India to produce a film called "Bandar NachataMandari" in 1898 and "Kusti Khel" in 1899. But it cannot be called original Indian cinema. There are many reasons for this. There is also a lot of participation of foreign artists. "*Hindi film nirmanki jo shuruaat Marathi bhashiGhundiraajGovindaPhalke ne kit hi, Use kadi men judnekiye kai aurnirmataaurnirdeshakmaidan men aa gayen, Jinme Dhiren Ganguli tathaBabuRav painter pramukh then.*"¹The foundation of Indian cinema is believed to be from the film "Raja Harishchandra" made in 1913 by DadasahebPhalke. Just as on-screen artists are needed in cinema, so also off screen. The need of actors has been important since the beginning of Indian cinema. "Raja Harishchandra" was also advertised to cater to the actors. Even today, the selection of actors is very important before any film production. Even today a separate casting director is appointed for

this. Talking about the development of cinema, actors along with other actors have played an important role in this.

The beginning of cinema in India is believed to be the first cinema performance in July 7, 1896, at the Watsons Hotel in Bombay (today Mumbai), in collaboration with the Lumiere brothers. In which some cinema names are Arrival of the Train, The Sea Bird, Living the Factory, Ladies Soldiers of the Veer. The beginning of cinema is believed to be from speech cinema itself. After Awak Cinema, its developed form is Sawak Cinema. It also includes documentary and parallel cinema. These are the parts of cinema on whose strength cinema has taught running in a very short time compared to other arts. Similarly, Indian cinema has also made its mark in the world with the help of silent cinema, documentary, parallel cinema.

Silent Cinema / Muk Cinema

Silent cinema refers to those cinema in which there is no voice. Vocal (recitation) was gradually incorporated into it after the introduction of instrumental music. *“Bhartiya itihās men Swarnimadhyayakeroop men 7 July 1896 isvi ka din ankithai- jab Bombai ka Watsan Theatre is sravaprathamprimiyar ka gawahbana. Ise pradarshankarne ka shuruat ka shrey ‘Lumior Brothers’ namak do francesi bother ko jatahai.”*²The name of DadasahebPhalke (Thundi Raj Govind Phalke) as a promoter of films in India is particularly notable. *“Bhart men cinema kishuruat ka shreyDada SahabPhalke ko jatahai. unhone 1912 isvi men ‘Raja Harishchandra’ film bnakar Bharat me cinema ka shriganeshkiya. Kul 3700 fit lambi yah film 3 may 1913 ko bombaikekoreshan cinema ghar me pradrashan hui to whandrashkonkibharibhidumarpadi.”*³ But even before these, R.G. Toji and N. G. The fiction films started with Chitre's film "Pundalik" (1912 AD). But DadasahebPhalke's film "Raja Harishchandra" (1913 AD) is considered the beginning of cinema in India. This was a historic achievement in the country's entertainment sector. Raja Harishchandra was first held on 21 April 1913 at the Olympia Cinema in Mumbai. The film was duly performed on 3 May 1913, at the Coronation Theater in Mumbai.

The time of Muk era is considered to be from 1913 AD to 1930 AD. It is not that Muk cinema was completely shut down in 1930 AD, but yes, the graph of Muk

cinema moved downwards since then, it could never go up again. And at one time it became history instead of entertainment. A total of 1288 films were made in this era, out of which only 13 films are available today. There were two main titles (in English and regional language) in the Tatkalin cinema. Sub titles in the films were mainly in four languages (English, Gujarati, Hindi and Urdu). Sometimes Marathi, Bengali, and Tamil were also used instead of Gujarati and Hindi. In the early years of the 20th century its performance expanded more than the making of cinema. Bicecpe companies were brought in those days. Silent cinema was shot in the sunlight with a hand held camera. Some well-known big companies used to arrange arc lights. The shooting of silent cinema at night began with the cinema "Khwab e Hasti". Prominent filmmakers of this era include Jamshedji Madan, Dhirendra Nath Ganguly, Baburao Painter, Dwarka Das Sampat, Ardeshir M. Irani, Bhogi Lal, MK. Dubey, Chandu Lal J. Sah etc. is remarkable. R. in the important historical cinema of this time. G. Tornay's "Prithvi Vallabh", Great Easton Film Corporation's "Pomegranate Kali", Prabhat Film Company Poonas "Uday Kaal", Ranjit Muvi Tone's "Rajputani" British Dominion Company Calcutta's "Chittor Padmini" are particularly notable. . Talking about social films made in this era, the first film "SavkariPash" made in 1925 AD depicts the indebtedness of the Indian farmer and the money lender. This film was produced by Babu Rao Painter. It is considered the best film of the era. With this, the voice started coming in silent cinema and it changed from speechless to speechless. It is not that silent cinema came to a complete halt with the coming of Sawak cinema. In 1931, the era of Sawak cinema started. But silent cinema continued till about 1940 AD.

Talking Cinema

In 1931 AD, Alam Ara, the cinema made by Ardesh Irani under the banner of Imperial Film Company, was India's first talk. The film was screened on 14 March 1931 at the Magastric Cinema in Bombay. Alam Ara was a famous Parsi theater play written by Joseph David. The major credit for bringing Sawak Cinema to India goes to Jhangir Jamshedji Madan and Ardeshhi Irani. Indian filmmakers have been ahead in making films both qualitatively and numerically in the first-second decade of the early stages. *"1913 men 24 sawakfilmenbanin, jo 1935 men badhkar 120 kisankhya par kargayi."* 4In 1932, the film "Indra Sabha", directed by composer Naver Das, had

71 songs. The good actors of silent cinema could not get a teak in Sawak films because of their poor voice. At this time, about 85 film companies in Mumbai were involved in film production.

The first effort towards commercially producing the Sawak cinema began in the mid-1920s in the US. It was known as the talkie picture when the dialogue combined with the dynamic photographs was added. In the early days, the songs used to be Indian-dominated. The names of Devaki Bose, Nitin Bose, etc. are notable among the leading cinemas of this time. The effect of maskist ideology is seen in the film "President" made by Nitin Bose in 1930 AD. In the year 1941, the song "Dura hato ai dunwaleonhindustanhamarahai" from the film Kismet had given great impetus to the divinity of Ajadi. During these films, documentary and parallel cinema continued to be made and provided a different perspective to the society.

Documentary

*“Vritchitrakearambhikdaur men kisi ek ghatna ko hi film karked varadikhayajata. Ye film nek short kihu akartithi. 1997 men pahli bar E.J. rektar ne dedh ghante se adhik lambaiki documentary Film ‘The Corbrate-Fijimins Fight’ ka nirmankiya.”*⁵ Documentary refers to the claim of truth as well as knowledge of real life and aspects related to it. It is on the history information ie to present the document. Or it can also be called a nonfiction motion picture. The word docomantry originated from the French docomantier. The meaning of this word is to write. Putting any event / history in text form but it happens in film form. The films made by the Lumiere brothers are known as actuaries. And this later took the form of documentary. Robt J Filhardi was an American film maker. Who made a film called "Nanuk of the North" on people living in Sudurprovince. The adjective of this picture, John Grierson, named it documentary. Harishchandra Shakharam was the first person in Indian cinema to step into filmmaking. In 1902, Prambaj, who came back to India after receiving a gold medal in Mathematics from Camerise University of Britain, showed him filming.

The presentation of the documentary consists of two types of critical elements (reality and presentation). In the early stages of the documentary only an event was shown. These films were of a single shot. Such as arrival of train at station, boat

floating in water etc. All these films were of very short duration (about one minute) due to technical limitations. After this, its time increased with the change in films. Films of this type in India are defined by documentary.

Parallel cinema

Parallel cinema is also known by the names of new cinema, art cinema, meaningful cinema and realistic cinema. It began in the sixth decade of the 20th century. It was a movement. Which gave a new direction to Hindi cinema. Its basis was social realities, that is, to highlight the reality of society. When the new cinema movement in India collapsed, the new web had a clear effect on its offer. There were many reasons for the introduction of parallel cinema in India. For example, the immediate progressive boom in the country and the immediate social situation. *“The movement was initially led by Bengali cinema (Which has produced internationally acclaimed filmmakers such as Satyajit Ray, Mrinal Sen, Ritwik Ghatak and Others) and then gained prominence in the other film industries of India.”* Satyajit Rai is considered as an inspiration for art cinema in India. In 1955 AD, making the film "Pather Panchali", woke up India on the cine stage of the world. Parallel cinema is thought to have originated from the film "Bhuvan Shome" made by Mrinal Singh in 1969 AD. But the 1925 film "Savkari Pash" can also be seen as a convincing link to this series.

Indian Theater

Theater in India has a rich tradition that is closely related to the country's ancient rituals and seasonal festivities. The Natya Shastra written by Bharata Muni is the oldest drama book in the world, describing ten classifications of drama. *“Bharat ne rishiyon ko utpatti ka itihastayakidevtaonkiprarthna par brahma ji ne charonvedonaurupvedon ka dhyankarke, unasesamagri li aurpanchamvedkiroop men natya vedkisrishtiki.”* Which was given the name of Natyashastra. According to Indian mythology, initially the play was performed in a divine context like the victory of the gods over the asuras. Theater in India started as a legend, with recitation, singing and dancing becoming integral parts of theater. Theater was created to present all the forms of Indian fiction, literature and art in physical form.

According to the Natyashastra, theater in India started in Sanskrit language. Mainly in India, theater has preserved its form with the help of Sanskrit, Folk, Parsi, Modern (Hindi, Bangla, Marathi, Gujarati etc.) respectively. After the decline of Sanskrit drama, theater in India transformed itself into a folk drama. *“Sanskrit natak ka avsanhua. Iskesath hi kshetriyebhashaon men rangmanch ka vikashuajisne Sanskrit rangmanchkevisheshtaon ko bhiapnaya.”* 8 By the nineteenth century, on the one hand, the popularity of Indian folk drama began to wane and on the other, a commercial theater began to be known as the Parsi Theater. The Parsi theater of Bharatendu Harishchandra was opposed to the culture and culture of India. He started Hindi theater, rejecting Parsi theater. *“Aupniveshik Bharat men angrejonkeswamnoranjankeliyeayatitrangmanchkeanukaran se bhartiyebhashaon men adhunikrangmanch ka vikashua. Adhunikhindirangmanch ka udbhavbhiiskikadihai. Bhartendu ‘Janti Mangal’ ko hindi ka pahlamanchitnatakghoshitkartehain.”* 9 The names and names of Bharatendu Harishchandra, Jaishankar Prasad, Mohan Rakesh, Ram Kumar Verma, SarveshwarDayal Saxena, etc. are notable in the rise and development of Hindi theater from the earliest times to modern times.

Literature review

1. Hindi Filmon ka sankshiptitihis, Dilchaps, Publisher - Book Council of India, New Delhi.

This book briefly highlights the 100-year history of Indian films with Hindi films at the center.

2. Cinema ka Udashavevam Vikas, Dr. Riaz Hassan

How did the idea of cinema come to the world. How and by whom people worked hard after that. How technology was invented and invented technology was used in cinema. Silent cinema, Sawak cinema etc. are mentioned in this book.

3. Hindi Cinema ke 150 Sitaren, Vinod Viplav, Publisher - Prabhat Paper Back, New Delhi-110002

This book gives a brief description of one hundred fifty popular actors with a brief history of Hindi cinema.

4. History of Indian Cinema, Renu Saran, Publisher - Diamond Pocket Books (P) Ltd. New Delhi-110020

This book mainly highlights modern Indian cinema.

5. Mishra Brajavallabh Dr., Bharata and his Natyashastra, Publications - Allahabad NCZCC

In this book, the entire chapter of Indian theater, mainly Natyashastra, is very briefly interpreted.

6. Aadhunik Hindi Theater (A), Amitesh

The state of modern Hindi theater is mentioned in this article.

Stage Artist

*“Ajadike bad deshke vibhinnasampradayonaurbhinn-bhinnbhashyenbolne wale vyakatiyon ko eksath lane aureksamanmanchsajhakarnetathaaapas men uchitvyavaharsikhanekeavasarpadankarnekelihaj se ekrashtriye theatre kegathan ka sujhavdiyagayatha. 15 July 1952 ko rajyasabha men hindirangmanchaur cinema kepurodhaprithvirajkapoor ne yah vichar-sujhavsansad men rakhatha. Yah bat gaur karnelayakhaikiiske sat vrsho (1959) bad hi sangitnatak academy ne ekekaikeroop men deshkepahale natya prashikshansansthanRashtriyeNatyaVidyalya, New Dilhikisthapana hui.”*¹⁰ His contemporaries and later artists have also contributed well to the theater. Among them, Sohrab Modi, Om Shiva Puri, Shri Ram Lagoo, Ram Gopal Bajaj, Paresh Rawal, Om Puri, Naseeruddin Shah, Anupam Kher etc. are prominent. These artists have been or are dedicating themselves to theater even after making a special place in cinema.

Naseeruddin Shah and Theater: Naseeruddin Shah is one of the well-known figures in the Hindi cinema world, who has been conferred with Padma Shri and Padma Bhushan by the Government of India for his contribution in the field of art. In the case of acting, there will be no harm in calling them a moving school. Naseeruddin Shah was born on 20 July 1950 AD. *“Born in Barabanki, UP on July 20, 1950 Naseeruddin Shah is one of the most revered actors in india today.”*¹¹ In the initial stages, he did not feel like studying but the teacher used to pay attention to the accents and gestures in the classroom. For the first time, at the age of 13, he got a chance to participate in the drama and played his role faithfully. Naseeruddin Shah

graduated from Aligarh Muslim University and then got enrolled in the National School of Drama. Where he tried to codify the nuances of theater acting within himself and he also succeeded in it. Even after learning theater acting arts from the National School of Drama, Naseeruddin Shah enrolled in Film and Television Institute, Poona, to learn cinema acting arts and from there, learn the novel qualities of cinema, to get himself a place and recognition in cinema. *“Filmi sapharkishuruuat NISHANT, MANTHANaurBHUMIKAjaisismanantarfilmone se huaa.”*¹² Among the parallel cinema actors, Naseeruddin Shah was recognized as a special actor. *“He has seen success in both mainstream Bollywood cinema as well as in Parallel Cinema. He became active in mainstream Bollywood cinema with the 1980 film HUM PANCH.”*¹³ Not only at the national level, Naseeruddin Shah, working in international films, proved that not only India but the world also accepts his new style. Naseeruddin Shah has also been awarded the Best Film Actor Award for his performance in films with a high level of acting.

Even after touching the aforementioned heights in films, the Naseeruddin Shah Theater should remain in the heart and also do theater from time to time. There was a time when Naseeruddin Shah was busy in the work of films from morning to evening, when he used to go to Prithvi theater drama at night. Naseeruddin Shah is so fond of theater that he founded the Motley Theater in 1978, beginning with the performance of the play based on Samuel Beckett's *Waiting for Godot*. Motley Theater has proved to be worthwhile in successful performances of many of the best plays such as *Dear Lear*, *Ismat Apa Ke Naam*, *Manto*, *Ismat Hazar Hai*, and *Einstein* and has proved to be inspiring for theater artists and audiences alike. *“Bat sal 1948 kihai. Abhinetanaseeruddin shah aur Benjamin Gilani ne ek theatre company shurukarneke bare men soncha. Dono ne apnipsandadidakahaniyon ka manchankarneke liye ‘Motali Theatre’ namak company shuruki. Eksal bad july 1979 me pahali bar motali theatre men SamyuelBeketkenatak ‘Waiting for godot’ par adharyiprastuti ka manchankiya. Aaj char dashakbitaneke bad company ke 42natakon ka manchan ho chukka hai.”*¹⁴ Along with the theater group, Naseeruddin Shah has been teaching people on the nuances of theater and acting by giving his participation in many schools and institutions. One of which is the National School of Drama, New Delhi. Talking about the theater activities of Naseeruddin Shah, he has

done the work of highlighting other aspects of theater like design, set, light, sound, makeup etc. while giving priority to acting.

The conclusion

It is known from the work done in the presentation paper that as the theater has played with its meaningfulness to take Indian cinema to a height, cinema has also given a stage and economic benefit to the theater and theater artists. Has been providing If we talk about theater artists who have come to the cinema from the theater, some of those artists have been working in the theater to pursue the theater even after attaining the height of cinema and have given more importance to theater than cinema. Despite being busy with cinema works, Naseeruddin Shah set up a theater group called Motley in 1978 and has kept it active till now. In fact, if we talk about such theater artists, then it would not be wrong to say that the heart of such artists beats for theater and because of such artists, the existence of theater is compelling in modern times.

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