

Article

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Cinema and Manipuri Literature

The vociferous, piercing and shrill first cry of a baby signaling its arrival as a separate entity that calls for care and support always comes with rhythm and repetition. It expresses a range of needs and emotions. Human beings use verbal and symbolic codes to communicate among themselves thus creating common vocabularies and signs. Common symbolic signs had also been developed for expression and thus created scripts. And from interpersonal communication, man tries to transact his interpersonal communication and various emotions using ranges of expressions creating different bodies of work including painting, literature and other art forms. Wide ranges of expressions including various forms of folk traditions, story telling, singing, recitation and non-verbal written art make the basis of literature. Nevertheless, the

aesthetic sensibility of a group is reflected through its literature. In short, literature is an amalgamation of beautiful and meaningful words and expressions reflecting the aesthetics of a society.

Richness of Manipuri art and culture is also reflected through its literature. Over time, *Naoshum Ishei* (lullaby), *Loukhao Ishei* (songs sung at harvesting time), *Phousu Ishei* (songs sung at husking rice), *Khullang Ishei* (folk songs of religious and ritualistic ceremonies, of love and yearning, of certain ceremonies, of workplaces, and of children's game) and *Phunga Wari* (folk tales) have been passed down orally over generations, contributing a large oeuvre of Manipuri literature. Manipuri language belonging to Tibeto-Burman languages is one of the oldest languages in

Southeast Asia, which has its own script and written literature.



G C Tongbra

The incidents and anecdotes in the *Lai Haraoba* (literally, the festival of the Gods), held every year since time immemorial, are in the form of songs and dances. Thus, Manipuri literature and the various performing arts including theatre in Manipur also take their roots from the *Lai Haraoba*.

Towards the beginning of the 20th century, writers like Hijam Anganghal (1892-1943), Khwairakpam Chaoba (1896-1950), Hijam Irabot (1896-1951), Hawaibam Nabadipchandra (1897-1946), Dr. Lamabam Kamal (1899-1935), Ashangbam Minaketan (1906-1995), Arambam Dorendrajit (1907-1988) by way of their writings in the form of poems, short stories and drama bridged the Manipuri society to the larger world. They gave a spark and awakened the Manipuri society.

During the reign of King Churachand who ruled Manipur from 1891 to 1941, modern stage dramas set about in Manipur. The interest and patronage of the King led to the first performance of Manipuri drama- *Narasing*

written by Lairenmayum Ibungohal on stage in the Shri Shri Govindaji Mandap on April 30, 1925. Formation of prominent drama troupes- Manipur Dramatic Union, Society Theatre, Aryan theatre and Chitrangada Natya Mandir preceded the World War II. Rupmahal theatre took shape during the war and many other theatres took shape at local community levels, almost in a manner of taking solace from the travails and suffering of the Great War that left its imprint on the people of Manipur. Thus, the chapter of drama was added to the treasure of Manipuri literature.



MK Binodini

Just as drama brings a story to life before the eyes of the audience, cinema does the same with the use of technology and its own language. While drama is performed on stage, cinema is projected on to a screen.

Towards the end of the 19th century, two French brothers Auguste and Louis Lumière who invented movies screened their work in different parts of the world, touching upon Bombay on July 7, 1896. This inspired the

advent of films in India and efforts were made to translate ancient mythologies and epics on to the screen. Dhundiraj Govind Phalke's *Raja Harishchandra* (1913) was the first silent feature film in India and Ardeshir Irani's *Alam Ara* (1931) became India's first talkie film.



Imagi Ningthem

Efforts turned towards reconstructing popular stories as scripts for films. While some made ancient stories of valour and courage in mythology into films, some turned to novels, short stories and dramas as their inspiration to make films, thereby reflecting the contemporary issues in the society.

The much acclaimed Italian film- *Bicycle Thieves* (1948) directed by Vittorio De Sica; Japanese film- *Rashomon* (1950) directed by Akira Kurosawa and India's very own-*Pather Panchali* (1955) directed by Satyajit Ray were all based on the works of well known writers. *Bicycle Thieves* was adapted from the novel of the same name published in 1946 by well known Italian painter, writer and poet Luigi Bertolini

(1892-1963). Kurosawa's film *Rashomon* was based on two short stories – *Rashomon* (1915) and *In a grove* (1922) written by Ryūnosuke Akutagawa (1892-1927) who is considered as the father of Japanese short stories. *Pather Panchali* was adapted from a novel written by Bibhutibushan Bandhopadhyay (1894-1950) that was published in 1929.

After a strong foundation of theatre movement which took root in Manipur during the World War II, there were efforts to make a film. The owner of Victory Cinema, Ayekpam Birmangol along with eleven other shareholders set up the Shri Shri Govindajee Film Company in 1947 under the patronage of King Bodhachandra who ruled Manipur from 1941 to 1949. They picked up the popular historical play *Mainu Pemcha* written by Ayekpam Shyamsunder which was staged at Rupmahal Theatre. The film could not be completed.

Many writers, theatre artistes and others who worked behind the stage like make up artistes and costume designers contributed towards the movement that led to the first foray of Manipur cinema. Writers were associated themselves with Manipuri theatre where playwrights were more famous than theatre directors. Most members of the Film Society of Manipur that came up before the birth of Manipuri cinema were in fact well known writers of Manipur.

S.N. Chand who dreamt of making the first Manipuri film, picked up the short story- *Brojendrogi Luhongba* (1934) written by the well known Manipuri writer, Dr Lamabam

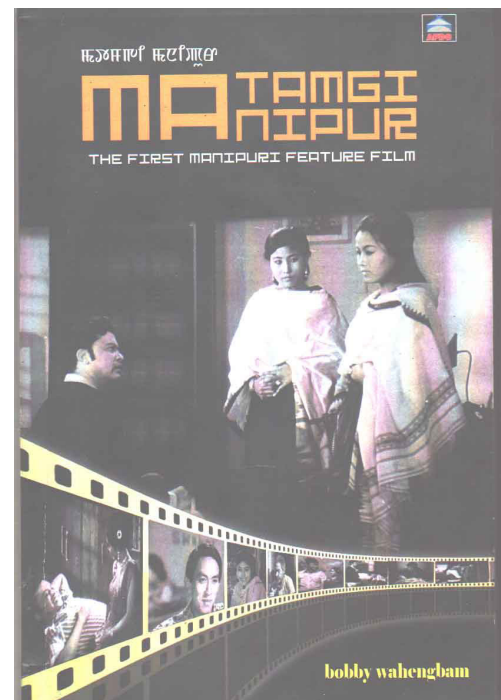
Kamal. However, it could not become the first Manipuri film. Debkumar Bose's *Matamgi Manipur* (1972) based on the play- *Tirtha Yatra* written by Arambam Somorendra, an acclaimed playwright, became the first Manipuri film. Films based on popular short stories, novels, dramas and radio dramas proved to be popular. In fact, the most talked about Manipuri films on the Indian and International film arenas were based on the works of Manipur's most celebrated writers.

Manipuri films based on short stories include SN Chand's *Brojendrogi Luhongba* (*Brojendrogi Luhongba* written by Dr Lamabam Kamal), Aribam Syam Sharma's *Sanabi* (*Sagol Sanabi* written by MK Binodini) and Haobam Paban Kumar's *Loktak Lairembee* (*Nongmei* penned by Sudhir Naoroibam).

Films adapted from dramas include Debkumar Bose's *Matamgi Manipur* (*Tirtha Yatra* by Arambam Somorendra), Syam Sharma's *Lamja Parshuram* (*Lamja Parshuram* by GC Tongbra) and *Saaphabee* (*Haorang Leishang Saphabi* by Sarangthem Bormani), GC Tongbra's *Khuthang Lamjel* based on his own drama-*Taibang Gaitrang*, Laimayum Banka Sharma's *Yairipok Thambalnu* (*Yairipok Thambalnu* by Maibam Ramcharan), RK Kripa's *Ingallei* (*Ingallei* by Chongtham Tejkumar), Syam Sharma's *Leipaklei* (*Leipaklei* by Arambam Somorendro).

Films based on radio plays include Syam Sharma's *Imagi Ningthem* (*Imagi Ningthem* by MK Binodini), MA Singh's *Sanakeithel* (*Sanakeithel* by Nongmaithem Pahari), Rajen

Meitei's *Chinglensana* (*Leiman Challabi* by Thokchom Binapani), Makhonmani Mongsaba's *Chatledo Eidi* (*Chatledo Eidi Thamoinungda Meigi Ching Puduna* by Moirangthem Inao) and *Nangna Kappa Pakchade* (*Nangna Kappa Pakchade* by MK Binodini).



Matamgi Manipur

Films based on novels include Chandam Shyamacharan's *Zehra* (*Jahera* by Hijam Anganghal) and Laimayum Banka Sharma's *Madhabee* (*Madhabi* by Dr. Lamabam Kamal) among others.

Popular Manipuri writers played an important role in screenwriting in early days. Arambam Lokendro wrote the dialogues of *Matamgi Manipur* while Sahitya Akademi Awardee Elangbam Dinamani wrote the screenplay of *Lamja Parshuram*. Playwright, lyricist and theatre actor Gurumayum Joykumar wrote the screenplay of *Saaphabee*. Noted writer MK Binodini not only wrote original screenplays but also adapted screenplays

from her own short stories and radio plays, thereby bringing the aesthetics of literature into the realm of Manipuri films. MK Binodini wrote the scripts for *Imagi Ningthem* (1981) and *Ishanou* (1990) - two films that brought global acclaim to Manipuri cinema. Noted Manipuri playwright GC Tongbra, who was awarded the Padmashri in Literature adapted his drama-*Taibang Gaitrang* for his film *Khuthang Lamjel* for which he not only wrote the screenplay and lyrics but gave direction as well. Sahitya Akademi awardee Sudhir Naoroibam wrote screenplay for *Loktak Lairembee* (2016) directed by Haobam Paban Kumar.



Ishanou

SN Chand wrote the first original Manipuri screenplay in Manipuri cinema. He wrote the screenplay for *Ngak-E-Ko Nangse* (1974) that he directed. MK Binodini was the second person to write an original screenplay in Manipuri cinema. She wrote the screenplay for Syam Sharma's blockbuster film *Olangthagi Wangmadasoo* (1979)

which ran in theatres for a record 32 weeks. Laimayum Dhanachandra Sharma is credited with writing the maximum number of original screenplays for Manipuri films. He wrote adapted screenplay Dr. Lamabam Kamal's *Madhabee* directed by Banka Sharma. Dhanachandra's original screenplays include *Kanaga Hinghouni* (1996), *Iral Oirage* (1997), *Amambasu Anganbani* (1998), *Aroiba Natte* (1999), *Thamoinadi Kouhouri* (2001), *Siroi Lily* (2001), *Thawanmichakna Kenkhrabada* (2001), *Eigini Khanna* (2003) and others.

Moirangthem Inao, who is a renowned radio playwright, also wrote a number of screenplays. He adapted his award winning radio play- *Chatledo Eidi Thamoinungda Meigi Ching Puduna* as the screenplay for Makhonmani Mongsaba's *Chatledo Eidi* which garnered a National Film award. Barring MK Binodini, GC Tongbra and Sudhir Naoroibam, no other eminent writers ventured into writing screenplays. This may partly be due to the lack of recognition given to screenplays as literature. When the original screenplay of MK Binodini's *Olangthagi Wangmadasoo* was published in book form, it was not discussed as a work of literature in any literary platform.

Screenwriters are in a sense, architects of film. The development and treatment of characters, situation and story created by screenwriters, are translated by the film director on to the screen. They are thus, integral part of the film, from the time a film rolls till the time the film shoot gets over. Orson Welles who directed

Citizen Kane (1941), being considered as one of the most iconic classic films in the world, held the role of screenwriters in high esteem. He said – “In my opinion, writers should be the first and last word of film making.” (*Orson Welles Interviews* edited by Mark W. Estrin/2002/University Press of Mississippi). Welles along with the screenwriter Herman J Mankiewicz was awarded the Academy Award (Oscar) in 1941 for the screenplay of *Citizen Kane*.



Amambasu Anganbani

In the beginning, the Indian cinema was almost the reflection of the Indian theatre. Satyajit Ray's *Pather Panchali* (1955) brought about a different treatment to films of Indian cinema and heralded the arrival of a master in the world of cinema. Ray evolved the clarity of the structure and language of cinema. Syam Sharma's *Imagi Ningthem* (1981) and MA Singh's *Sanakeithel* (1983), believing in neo-realism, brought a new taste to Manipuri cinema and redefined the meaning of cinema. Before that, majority of Manipuri films between 1972 and 1980 were largely dialogue driven and histrionic, without the flavour of the language of camera, sound and editing.

It is more suitable to adapt a film from novel

than drama as the latter's strength lies on dialogues. The narratives of the dramas occur on a stage with the creation of scenes and using dialogues by the characters. The notion of realism in film medium goes amiss when the dramatic elements are incorporated in the films. In the novel, the readers can visualise the story in one's own way. Through the power of the imagination, the readers are able to see and to hear the sound in the story. Likewise, the audience can easily see and hear the sound in the films as the story appears on the screen. In the narratives of a novel, one can observe the similar presentation depicted in shots, angles and movements of the camera in a film. For example- '*He moves and looks inside*' in a novel is the expression of Tracking shot in film. Phrases like *as I looked up* or *as I looked down* followed by a description is the expression of camera movement of Tilt Up or Tilt Down. '*While looking around, we see*' in a novel is equivalent to the Point of View shot in a film. Sound is abundantly used in Dr. Kamal's novel-*Madhabi*. For example- '*Failing to catch the cuckoo on the branch of the tree-magnolia, Urirei slipped from the trunk and fell into the pond with zham*'.

The objective of both films and novels is to take the audience on a journey of sight and sound. Novels are able to do this when readers read the story and films are also able to do this when the audience watches the film on the screen. Explaining the objective of writing novels, Polish novelist Joseph Conrad (1857-1928) expressed in the preface of his novel- *The Nigger of the Narcissus* which

was published in 1897: “*My task which I am trying to achieve is, by the powers of the written word, to make you hear; to make you feel- it is, before all, to make to see.*” These famous words vibrated wide and far. Sixteen years later, American filmmaker DW Griffith also said, “*The task I am trying to achieve is above all to make you see*”. His film-*The Birth of a Nation* (1915) electrified the audiences across the country and became the American cinema’s biggest box office hit prior to 1920s.



Sudhir Naoroibam

The element of ‘to-make-you-see’ makes a fiction story a reality. It easily communicates the desired message or impact to the readers. Manipuri novelist and poet Dr Kamal had the same viewpoint of Joseph Conrad and conveyed in the preface of his novel- *Madhabi* published in 1930: “*...I will be boundlessly happy if everyone can see this book. Seeking your glance -Shri Lamabam Kamal.*” Dr. Kamal did not ask for people to read *Madhabi* but to see it. Why? It was because his book had elements of narration that made readers feel the ambience and setting. Reading *Madhabi* makes one feel soak in sights and sounds,

much like a film. Interestingly, talkie films were yet to make their advent in India.

Writers have an integral role in filmmaking which is being duly recognized. The Academy Award (Oscars) for the best screenplay was instituted from 1928 onwards and separate categories of original screenplay and adapted screenplay came into existence in 1940. In India, the category for the best screenplay in the National Film Awards started from 1969. Noted Kerala writer MT Vasudevan Nair is credited with winning the most National Film Awards for Best Screenplay with four wins. From 2009 onwards, there were more categories for writers –Screenplay Writer (Original), Screenplay Writer (Adapted) and Dialogues. The award for Best Lyricist was started from 1968 onwards.

The involvement of eminent writers is absolutely necessary for bringing out good quality films. When a good film is being appreciated and feted, it is also the credit of the writer. Even though there is an adage that film is the director’s medium; American journalist and critic Wyatt Mason argued, “The movies of American playwright and screenwriter Tennessee Williams (1911-1983) suggest that film isn’t a director’s medium after all. The Pulitzer prizewinning American dramatist - who never directed a film - is credited as writer, co-writer, re-writer or adapted/translated writer of more than five dozen. To watch the best of them is to encounter a commandingly consistent vision. Although scores of people directed - including

Elia Kazan, Richard Brooks, John Huston, George Roy Hill, Sydney Pollack and Sidney Lumet, talents of divergent temperament and taste - out of such unruly heterogeneity emerged Williams's singular, overarching sensibility. More than anyone before or since, he made film a writer's medium". (Wyatt Mason/*Tennessee Williams-The beautiful and damned*/ THE GUARDIAN/8 Nov 2008)



Sanakeithel

In the wake of the emergence of New Indian cinema, there were three well-known writers who emerged as screenwriters in their respective regional cinema. These three writers through their efforts make it clear that screenplay is a literary form. The three writers MT Vasudevan Nair in Malayalam Cinema, Vijay Tendulkar in Marathi Cinema and MK Binodini in Manipuri Cinema played an important role in enriching the quality of Indian cinema and taking the Indian Cinema to the global platform.

Most well known Indian filmmakers have generally either written original screenplay

or adapted the screenplay from the works of renowned writers or from their own stories. Some of the noted film makers like Satyajit Ray, Mrinal Sen, Buddhadeb Dasgupta, Goutam Ghose in Bengali cinema; BV Karanth, Girish Karnad, Girish Kasaravalli, TS Nagabharna in Kannada cinema; G Aravindan, Adoor Gopalakrishnan, Shaji N. Karun in Malayalam cinema; Jahnu Barua, Bhabendra Nath Saikia in Assamese cinema; Mani Ratnam in Tamil cinema; B Narshing Rao and K Vishwanathan in Telugu cinema usually wrote screenplays for their films.

MT Vasudevan Nair born on July 15, 1933 is a well known short story writer and novelist in Malayalam literature. His novel -*Kaalam* received the Sahitya Akademi award in 1970. Nair was also conferred the Jnanpith award for literature in 1995 and the Padma Bhushan in 2005. He not only penned a lot of classic films in Malayalam but also revolutionised the art of screenwriting. He wrote around 55 screenplays. His first screenplay was *Murappennu* (1965) directed by A Vincent. The film got the Merit certificate in the 13th National Film Awards. P Bhaskaran's *Iruttinte Athmavu* (1967) scripted by Nair bagged the National Award for Best film on Other Social Issue. This screenplay based on his own short story is considered as one of his best works. A part of the screenplay of *Iruttinte Athmavu* is being taught in school classes while the complete screenplay is being taught at degree level.

Filmmaker Hariharan has directed 11

Malayalam films with screenplay by MT Vasudevan Nair out of which, *Kerala Varma Pazhassi Raja* (2009) and *Parinayam* (1994) garnered the National Film Awards. He also wrote the screenplay for PN Menon's *Olavum Theeravum* (1970) which was awarded the National Film award while *Oppol* (1980) directed by KS Sethumadhavan based on his screenplay was accorded the second best film at the National Film awards.



Irutinte Athmavu

Nair directed six films for which he wrote all screenplays. His debutant film- *Nirmalayam* (1973) received the National Film Award for the Best Malayalam film. Nair became the most awarded screenwriter with four national awards in his kitty: *Oru Vadhakkan Veergatha* (1989) directed by Hariharan; *Kadavu* (1991) directed by himself; *Sadayam* (1992) directed by Sibi Mayalil and *Parinayam* (1994) directed by Hariharan.

Hari Kumar's *Sukrutham* (1995) and Venu's *Daya* (1998), which Nair wrote screenplays,

bagged the National Film awards. *Kerala Varma Pazhassi Raja* directed by Hariharan was not only recognized at the National Film Awards but also took part in various International Film Festivals.

Vasudevan Nair's stories reflect the socio-cultural mores of Kerala society, the crisis of cultural transitions and their impact and changes in human leanings and behaviour.

Vijay Tendulkar (January 6, 1928-May 19, 2008) is a well known Marathi playwright. He was awarded the Sangeet Natak Akademi for playwriting in 1970 and later, the Padma Bhushan in 1984. Tendulkar's *Ghasiram Kotwal* and *Sakhraram Bindar* were very well known plays. He also wrote 15 screenplays. He wrote mainly on themes of controversial issues in the society like violence and rage, poverty, women's rights and corruption. Tendulkar's screenplay of *Shantala Court Chalu Aahey* (1972) adapted from his original drama was honored with the National Film Award for the Best Marathi Film. Directed by Arvind Deshpande, the film is considered to be the precursor of new Indian cinema movement in Marathi cinema. His screenplays for *Samna* (1974), *Sinhasan* (1979) and *Umvartha* (1981) directed by Dr. Jabbar Patel, were not only awarded with the National Film Awards but also elevated the Marathi cinema. *Samna* was nominated for the Golden Bear Award at the 25th Berlin International Film Festival 1975.

Tendulkar wrote the screenplays for Shyam Benegal's *Nishant* (1975) and *Manthan* (1976), with the latter garnering him a National

Award for Best Screenplay. *Nishant* won the National Film Award for Best Feature Film in Hindi and was also selected to compete for the Palme d'Or at the 1976 Cannes Film Festival. It won the Golden Plaque in Chicago International Film Festival in 1977. *Manthan* also bagged the National Film Award for Best Feature Film in Hindi.

Two of Govind Nihalani's National award winning films was based on Tendulkar's screenplays – *Aakrosh* (1980) and *Ardh Satya* (1983). He also wrote the screenplay for Amol Palekar's first directorial venture, *Akriet* (1981). Ketan Mehta's *Sardar* (1993) and Shyamanand Jalal's *Eeshwar Mime Co* (2005) were based on Tendulkar's screenplays.



Pazhassi Raja

Tendulkar also spearheaded to bring about screenplays as literary form having its own identity. He published a book of two screenplays - *The Last Days of Sardar Patel* and *The Mime Players*. Commentating on the status of screenplays, he stated that in the preface of his book, "Screen-plays are not usually considered as literature: at best they are seen as good, solid pegs to hang a film on. The film is the real thing, without which a screen-play has no separate existence. The director is the maker of the film. The writer of

the screen-play is one of the technical hands required for the director's idea to be realised on paper through appropriate characters, dialogue and the links between incidents. A screen-play is therefore, neither literature nor a film, but inhabits a nebulous space in between the two."



Shantala Court Chalu Aahay

Then why has he published his screenplays? He explained, "One reason is that I consider them interesting reading. These are not transcripts of the films as created by the director, but screen-plays as I originally wrote them; people unconnected with films have read them and found them absorbing and certainly effective as written material." Another reason being: "A screen-play is always different from the film that is based on it and at times the difference is quite marked. A film can be faithful to its screenplay. The needs of a film and compulsions of film making naturally cause it to stray from the written word. Therefore a well written screenplay has an independent existence, off-screen."

Undoubtedly, Tendulkar defined the unique position of a screenplay in the realm of filmmaking and literature.

Noted Manipuri writer MK Binodini (February 6, 1922-January 17, 2011) who

made a name with her short stories and novels is a well-known screenwriter in Manipuri Cinema. She established herself as a writer with *Nungairakta Chandramukhi* which was published in 1965. Her first drama *Ashangba Nongjabi* was published in 1966. Her novel *Bor Saheb Ongbi Sanatombi* published in 1976 was awarded the Sahitya Akademi Award. She wrote 12 radio plays and was awarded the Padmashri in 1976 for Literature.

MK Binodini wrote screenplays for seven Manipuri films based on her writings of which *Olangthagi Wangmadasoo* (1979) and *Ishanou* (1990) were original screenplays while *Imagi Ningthem* (1981), *Paokhum Ama* (1984), *Sanabi* (1995), *Mayophygi Macha* (1994) and *Nangna Kappa Pakchade* (2013) were adapted screenplays from her own stories. She also wrote the screenplay (adapted) of Makhonmani Mongsaba's *-Laibak Thibi* (2002) based on *Hingchabi* (The Witch), a short story by Aribam Syam Sharma. Filmmaker Haobam Paban Kumar made a short fiction '*Ngaihak Lambida*' (2006) based on Binodini's radio play. Binodini also wrote the scripts for four documentary films - Aribam Syam Sharma's *Sangai, the Dancing Deer of Manipur* (1988); '*The Orchids of Manipur*' (1994) and '*Rajarshi Bhagyachandra*' (2007), and Thoungamba Thouyangba's *La* (1997). It was nation's pride that *Imagi Ningthem* (My Son, My Precious) directed by A. Syam Sharma on Binodini's story and screenplay won the Grand Prix in the Festival of Three Continents, Nantes in France in 1982. Another international acclaimed film- *Ishanou* (The

Chosen One) which was screened in the Un Certain Regard section at the 1991 Cannes Film Festival was on Binodini's original screenplay.



Nishant

MK Binodini's writings reflected the trials and tribulations faced by women bearing the burden of a fragmented society. Her screenplays reflected the same, and touched upon the hidden recesses of women and their lives. Her screenplays are characterized by well fleshed out plots that seamlessly flow with subplots, vibrant dialogue interplay, a unique understanding of human behaviour and elements of suspense that leads the reader's intrigue to follow the story, all the while using simple words. Binodini's writings touched upon situations and settings based on Manipur's valley, hills and villages and include social and cultural aesthetics as well.

MK Binodini did her first original screenplay for the film- *Olangthagi Wangmadasoo* (1979) after trying her hand with great success at short stories, novels, poetry, radio dramas and scripts for ballads. The film, directed by Aribam Syam Sharma not only bagged the National Award for Best Manipuri film but also set the record of being the longest running Manipuri film in the theatre. The screenplay

was published in 1980 and became the first published work in Manipuri literature.

The screenplay published by Binodini is not the exact transcript of the film. She said in the preface of the book, “Readers might have found some differences between the contents in the film as well as in this screenplay. The reason is that I have more love for some characters than the others in the story. And thus, there was lengthy and excessive narration of those characters. Hence, even it was not picturised in the film; I put what I wrote in the screenplay in this book.”

Explaining on what should be the role of a screenwriter in filmmaking, she submitted, “The film is not a written novel, short story. Film is a visible series of images. Here is a great responsibility of a skilled person who possesses a high imagination. He is the director. A screenwriter must not even enter into the boundary of the creative vision of the director. Sometimes even the screenwriters feel uneasy; I strongly believe that they must compromise with the director. If I can’t come to a compromise with the director, I would be compelled to take back my script. Once I asked the writer Jarasandha whose story was based for the film- *Bandhini* directed by Bimal Roy,

“How do you feel when your story has turned into a film?” He simply replied, “You see the story with your own eyes.”

Binodini wanted to maintain the screenplay in its own literary form. Thus she stated in the preface, “I would have written *Olangthagi Wangmadasoo* as a novel. However, as a film, it stands on its own. As such, it is not required to write it as Novel.” She however, emphasised the value of a screenplay. She said, “It is not acceptable to take light of a screenplay and to disrespect the audience as well. It is not fair to treat everyone as ignorant. This is my belief.”

Other screenplays by Binodini - *Imagi Ningthem*, *Ishanou*, and *Paokhum Ama* were published in film journals and books in English.

To a writer; screenplays, short stories, novels, scripts for dramas, radio dramas, film scripts, poetry and prose are all integral part of literature and are merely different literary forms. And the involvement of creative writers into the cinema always improves the quality of films.

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