

Marketing Research on Issues and Work of Indian Cinema in 21st Century

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CHAPTER- 1

A BRIEF STUDY OF INDIAN CINEMA

1.1 The Golden Age of Indian Cinema

*"To me the 1950s-60s were the golden period of Indian cinema. During that time the creative talents be it director, actor, lyric writers, composers, writers and in every department used to be excellent. I wish I was born during that period."*¹

- Aamir Khan (Actor)

The Post-Independence era from the late 1940s to the 1960s is regarded by film historians as the 'Golden Age' of Indian Cinema. This was an era followed by the attainment of freedom bringing with itself the intricate task of nation building and economic development. This was an era of turbulent times yet many opportunities, an era known as the most creative and innovative decade in Hindi cinema, an era of faith and dreams of a better and more successful India.

What is exceptional about the period is the type of films made, the films of the time were thought-provoking and emotionally enriching albeit with a touch of melodrama; they were not creating an escape into the fantasy but delivering new ideas and values while keeping the basic Indian virtue intact.² The

films of the time sold dreams and created new horizons of expectations for the masses. This was a time marked with a distinct voice of country which was just free from the clutches of a 200 year foreign rule with a taste of revolution in the air. Hindi cinema in the 1950s was influenced by a variety of factors : a leftist institution such as the *Indian People's Theatre Association (IPTA)*, formed in 1942 with the aim of using theater to bring greater political awareness, an event like the *First International Film Festival of India*, a phenomena such as large scale rural to urban migration, the troubles of the downtrodden and the marginalized sections of the society and processes such as nation building, economic development, and social reform.³ Another factor heavily

influencing the films of the time was the feeling of patriotism

and national identity in the wake of independence from colonial rule and subsequent wars with Pakistan and china. Even though India was under colonial rule till 1947, this did not prevent the development of 'industrial' film production in several Indian cities, so that by the late 1930s an Indian 'studio system' was in place. By the late 1990s, India had overtaken Japan and America as the producer of the largest number of feature films per year (800-1,000) and with an annual audience of over 3 billion at home and millions more overseas, it can also claim to be the most popular. The journey of Indian cinema started at 1913, from silent films to talkies, from black and white to color and now to the adaptation of highly advanced technologies as portrayed in the recent Tamil film *Kochadaiiyaan*⁴(2014) which used the Motion Capture

Technology for the first time in India.

THE DEBUT OF INDIAN CINEMA

Dhundiraj Govind Phalke, more commonly referred to as Dadasaheb Phalke introduced Indian cinema with *Raja*

Harishchandra, advertised as —the first film of Indian manufacture shot with an entirely Indian crew featuring a tale drawn from India's rich mythological epic, *Mahabharata*.⁵ The film made its debut in the

Bombay's

Coronation Cinematograph Theatre in 1913. While the play *Pundalik* was filmed in its entirety in 1912, it is usually not accorded the status of the first feature because it was a stage play rather than a production created specifically for the screen. Phalke's interest in film was sparked when he saw the *life of Christ* in a Bombay theater in 1910. He wrote about his experience in the Marathi language journal *Navyug* in December 1917:

„While the Life of Christ was rolling fast before my physical eyes I was mentally visualizing the gods, Shri Krishna, Shri Ramachandra, their Gokul and Ayodhya. I was gripped by a strange spell. I bought another ticket and saw the film again. This time I felt my imagination taking shape on the screen. Could this really happen? Could we, the sons of India, ever be able to see Indian images on the screen? The whole night

passed in this mental agony.' (Phalke Dossier in Shoemith 1988) Phalke initiated a new genre of mythological films and followed it with other productions like *Mohini Bhasmasur* (1913), *Satyavan Savitri* (1914) and *Lanka Dahan* (1914).



Figure 1 : A still from the first Indian movie *Raja Harishchandra*

[Source: Internet]

BREAKING THE SILENCE: THE ADVENT OF TALKIES

The year 1913 saw the coming of the –talkies| with a bang which broke the long silence and introduced the Indian viewers with sound and music on the celluloid for the very first time. The release of the film *Alam Ara* (Beauty of the world), at the Majestic Theatre in Bombay marked the historic event. Advertised as an, –all-talking, all-singing, all-dancing film| this was a production by Ardeshir Irani. During the same period, South India also saw the release of two talkies- *Bhakta Prahlada* in Telugu and *Kalidas* in Tamil. In the 1920s, filmmaking as an industry started gaining ground. The first Indian love story Dhiren Ganguly's *Bilat Ferat* released in 1921. Kohinoor Studios of Bombay followed the mythological path with Bhakt Vidur from the *Mahabharat*. Other prominent filmmakers of the time were V Shantaram, Ardeshir Irani, Baburao Painter, Chandulal Shah and Suket Singh

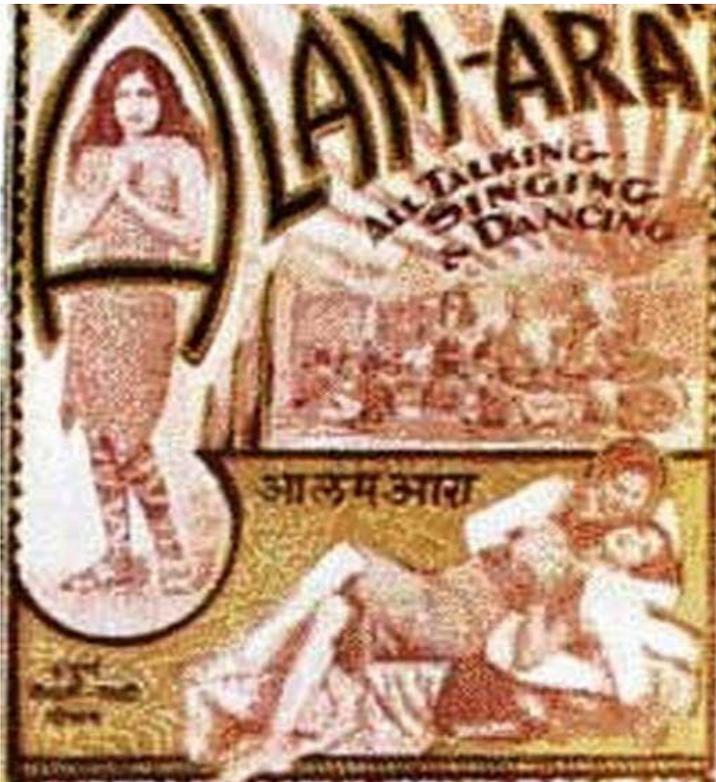


Figure 2 : Poster of the first talkie film of India: *Alam Ara*

[Source: Internet]

THE GOLDEN ERA AND ITS ARCHITECTS (1947-1960)

The 1940s to 1960s, known as the golden age in the history of Indian cinema rose to such glory only because of the architects of the superstructure named Bollywood. It was due to their ability to undertake risks, think ahead of their times and have the courage and vision to implement their ideas, here are some leading architects of the edifice known as the –Golden Era of Indian Cinema .

A V. Shantaram (1901-1990)

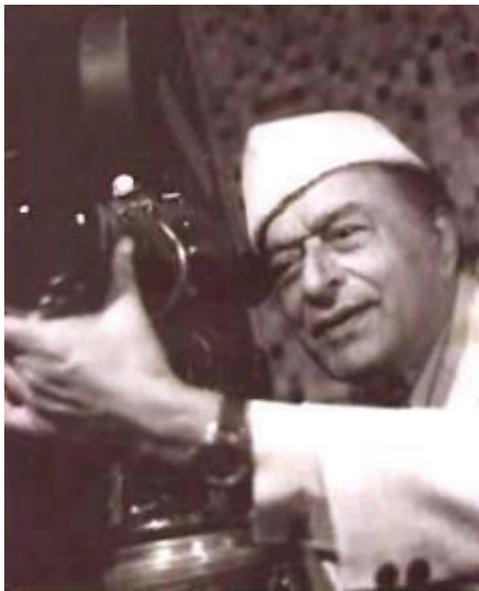


Figure 3 : V. Shantaram (1901-1990) [Source: Internet]

The director who made movies not for the glamour or the money or the fame, Shantaram Rajaram Vankudre fondly known as Annasaheb was an Indian filmmaker, producer and actor who made films such as *Dr. Kotnis Ki Amar Kahani*(1946), *Amar Bhoopali* (1951), *Jhanak Jhanak Payal Baaje* (1955), *Do Aankhen Barah Haath* (1957), *Navrang*

(1959), *Duniya Na Mane* (1937), *Pinjra* (1972), *Chani*, *Iye Marathiche Nagari* and *Zunj*.

He made his first film, „*Netaji Pulkar*“ in 1927 and never looked back from there. he was the man who went on to find Prabhat Film Co. along with V.G Damle, K.R. Dhaiber, S. Fatelal and S.B. Kulkarni leaving the same in 1942 to form

—Rajkamal Kala Mandir in Mumbai which became one of the most sophisticated studios of the country. he was conferred by the Dadasaheb Phalke Award in 1985 and the Padma Vibhushan in 1992, after a long and satisfying filmy career V. Shantaram died on October 30, 1990 in Mumbai.

B Bimal Roy (1909-1965)

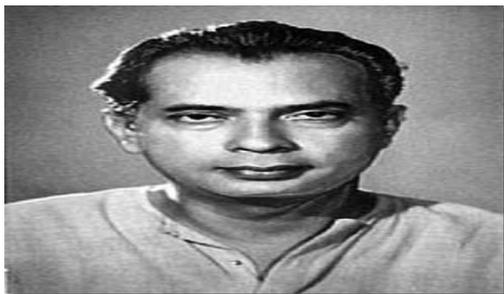


Figure 4 : Bimal Roy (1909-1965)[Source: Internet]

Lovingly known as Bimal Da and celebrated as the maestro of Hindi cinema, he was a man who was to leave a lasting influence on the way movies were to be made. When Bimal Da first entered the Film industry, it was not as a director but rather as a cameraman and as an assistant cameraman on documentaries in 1932-33. He worked on close to ten films as a cameraman before venturing forth as a director with his film, *Udayer Pathey* (1944, a Bengali movie which was remade in Hindi as *Humrahi* in 1945). The movie in many ways echoes the aesthetic, moral, and political sensibility so strongly on display in his films of the 1950s. He was a man with deep understanding of human nature and high intellect which was portrayed very craftily in his films so that every common man can relate to them. He was the man who brought art cinema and mainstream cinema together providing a blend of both with his film, *Do Bigha Zameen* (1953). The movie still remains a classic and was probably the first one to have won accolades critically as well as appreciation by the mainstream cinema viewers. The movie also went on to win the International Prize at the 1954 Cannes

Film Festival Some of his other masterpieces were *Parineeta*

(1953), *Madhumati* (1958), *Sujata* (1959), and *Bandini*

(1963).

His films were both realistic as well as socialistic, he also ventured into the genre of romance and made realistic romance melodramas which entertained people and at the same time dealt with social issues of importance.

He was an endowed director loved by all and worshipped by some, even his competitors respected him. It was a sad day for the nation when he passed away at the young age of 55. In his honor a postage stamp, bearing his face, was released by India Post on 8 January 2007. Also, the restoration work on his films is being done by the National Film Archives of India (NFAI) at Pune.

C B.R CHOPRA (1914-2008)

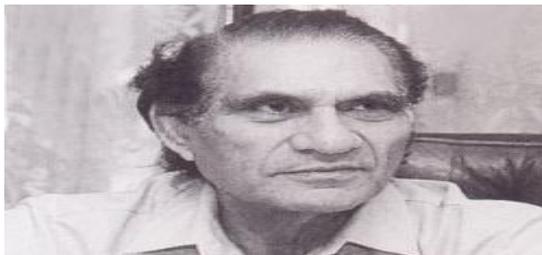


Figure 5 : B.R. Chopra (1914-2008)[Source: Internet]

Born on 22 April 1914 was Baldev Raj Chopra, the man who years ago bought the whole country to a standstill on Sunday mornings at 9. People would literally be found glued in front of their television sets as Doordarshan aired B.R Chopra's Mahabharat. Even now, the charm has not been diluted, and B.R Chopra's Mahabharat still holds a place of reverence. He was the creator of movies such as *Naya Daur* (1957), *Sadhna* (1958), *Kanoon* (1961), *Gumrah* (1963) and *Humrāz* (1967). In 1955, B.R. formed his own production house, *B.R Films* and the first movie made by the house, *Naya Daur* was a golden jubilee hit. The films made by him catered to the popular sentiment but at the same time conveyed a social message.

He was a man not afraid to explore new horizons and provide a fresh new take on controversial issues. He was regarded by many as being ahead of his times. He portrayed the plight of an Indian Widow and touched upon the subject of Widow remarriage in his film *Ek-Hi-Rasta* (1956) at a time when the adage that a girl should come to her husband's home in a doli (Palanquin) and leave only on her deathbed was still the norm

His experiment with the Movie *Kanoon* (1960) – a courtroom drama with no songs at a time when *only* good music can lure the audience to the theatres. His movie *Gumrah* (1963) which was a story of a woman's adulterous behavior was released at a time when the husband was still considered as the *parameshwar* (God) by the wives. Such was his contribution to Indian Cinema that in 1999, he was awarded the Dadasaheb Phalke Award.

D Hrishikesh Mukherjee (1922-2006)



Figure 6 : Hrishikesh Mukherjee (1922-2006) [Source: Internet]

“Your attitude towards life is bound to be reflected in your

work.”

“Today only success counts. That passion for filmmaking has vanished into thin air.”⁶

- Hrishikesh Mukherjee Born in Calcutta was Hrishikesh Mukherjee, lovingly known as Hrishi-da, a distinguished Indian film director who was the brain behind films such as *Satyakam*, *Chupke Chupke*, *Anupama*, *Anand*, *Abhimaan*, *Guddi*, *Golmaal*, *Aashirwad*, *Bawarchi*, *Kissi Se Na Kehna* and *Namak Haraam*. He directed a whopping 42 films in his career spanning over 4 decades from 1950s to 1980s. Although he made only three films in the Golden era; his debut directorial venture *Musafir* (1957), *Anari* (1959) and *Anuradha* (1960), his contribution cannot be overlooked. In his 1960's movie *Anuradha* he introduced a novel narrative strategy of unfolding the story in a flash-back, which was to become his trademark in the later years.

He made movies for the masses, with the screen capturing their everyday lives, problems and small issues, his films were not glamorous tales of millionaires and billionaires. He was sensitive to the needs of the middle class, he made movies about the common people, their dreams and aspirations, their challenges, it was this unique blend of ingredients which made people connect with his movies and flock the theatres. He had a quality of delivering deep social messages with a hint of sarcasm and a touch of laughter.⁷ He began his career as a

cameraman and then film editor in B.N. Sircar's New Theatres in Calcutta in the late 1940s. He was honored with the Dada Saheb Phalke Award in 1999 and the Padma Vibhushan in 2001 in recognition of his contribution to Indian cinema by the government of India. The dawn of his long filmy innings came with the movie *Jhooth Bole Kauwa Kaate* (1998). He died of old age and illness on 27th August 2006.

E Raj Kapoor (1924-1988)



Figure 7 : Raj Kapoor in his hit Movie Awara [Source: Internet]

Born on December 14, 1924 was the —Show-manl, the man who has done it all, be it being a director, actor, editor or producer and astonishingly has succeeded in it all. Most of the movies that Raj Kapoor made became box office hits besides winning him critical acclaim: *Boot Polish* (1954), *Jagte Raho* (1956), *Jis Desh Mein Ganga Behti Hai* (1960), *Sangam* (1964), *Mera Naam Joker* (1970), *Bobby* (1973), *Prem Rog* (1982) and *Ram teri Ganga Maili Hai* (1985). Only his later films such as *Around the World* (1966) and *Sapnon Ka Saudagar* (1968) were box office flops. In 1970 he produced, Directed and Starred in his film *Mera Naam Joker* which was a box office disaster and a harbinger of financial crisis. In 1948, he established his own studio, R. K. Films, and made his directorial debut with *Aag*. Through the 1950s and 1960s, he made films that carried socio-political message and portrayed the world of underprivileged, marginalized sections of society, bringing out the iniquitous and inequitable parts of Indian society. The golden era also witnessed one of the most loved and sensational performances of all time by none other than the actor-director Raj Kapoor in the film *Awara* (1951). The movie not only gained name and fame for him in India but also established him on the world map.⁸ As he puts it:

“Awara had everything. It had the theme of class distinction. It had the greatest juvenile romantic story wrapped in the poverty that the post-Independence era had inherited. It bloomed like a lotus in the mud and it went to the people as something they had never seen before. Could this ever

happen to a young man in such circumstances? With a song on his lips and a flower he went through all the ordeals that socio-economic disruptions could bring about. The change that the people wanted, they saw in the spirit of the young man who was the vagabond, the Awara".⁹

F Guru Dutt (1925-1964)



Figure 8 : Guru Dutt (1925-1964) [Source: Internet]

Guru Dutt was a man with deep intellect and insatiable curiosity, his chief script writer and close friend Abrar Alvi relates an incident about his unquenchable Curiosity in his book *Ten years with Guru Dutt : Abrar Alvi's Journey*; he says : *-Guru dutt laughed a lot over the fact that savon was savon in french and saboon in hindi. It showed his childlike*

*delight in small things and his alert sensibilities. He traced the origin of the similarity to the fact that savon was named after the place where it was first manufactured and the word had mutated into saboon. He collected a whole range of such similar sounding words, including ananas (pineapple), all this at the cost of a few thousand francs. When something whetted his curiosity, he did not think of the money spent on pursuing it."*¹⁰

Any mention of the golden era of Indian cinema cannot be without Mr. Vasanth Kumar Shivashankar Padukone, better known as Guru Dutt. In the short span of his life, he made mammoth and lasting contribution to the Indian cinema with films such as *Pyaasa*, *Kaagaz Ke Phool*, *Sahib Bibi Aur Ghulam* and *Chaudhvin Ka Chand*. Although many people say that he was a better director than an actor, but one can't deny the fact that he was a versatile man skilled in the art of both direction and acting. Many of his movies

have a cult status and are treated as every time classics, in particular, *Pyasa* and *Kaagaz Ke Phool* are included among the greatest films of all time, both by the Time Magazine's

–All-Time 100 best Movies| and by the –Sight & Sound|critics' and directors' poll

He was a very perceptive man and understood the Indian audience's addiction to music, most of his movies had great music pulling the crowd to the theatres effortlessly. His perception towards life was shaped by his peculiar childhood recollections, he had a tough childhood with financial difficulties, rough relations between his parents, hostility from his maternal uncle's family and the death of his seven-month old brother.

Guru Dutt began his career working for small roles, as assistant director and even gave a shot to choreography in Prabhat Film Company. It was only in 1951 that Guru Dutt's first film Navketan's *Baazi* was released. The movie was an immense commercial success and introduced the Indian audience with the 'Guru Dutt shot' (Close up shots with a 100 mm lens) for the first time, his other gift to Indian viewers being the use of songs in an innovative way that takes the story further rather than keeping the audience hanging while the hero and heroine waltz around, which was the norm in those days. His career has seen both ups and downs, some of his movies such as *Aar Paar* (1954), *Mr. and Mrs. 55* (1955), *C.I.D.* (1957), *Sailaab* (1957) and *Pyasa* (1957) were monumental hits but others such as *Kaagaz Ke Phool* (1959) was a big box office disaster. This was the movie which made him feel that his name was odious to the box office and he withdrew his name officially from the movies from his studios. He is rumoured to have ghost-directed hits such as *Chaudhvin Ka Chand* (1960) and *Sahib Bibi Aur Ghulam* (1962). He finished his filmy career as an actor with his last film *Sanjh Aur Savera* (1964).

His death has left many unanswered questions for us and even for his loved ones. On 10th Oct 1964 he was found dead in his bed, some say his death was an accident due to alcohol and sleeping pills which make a lethal combination while some believe he deliberately committed suicide

G Manoj Kumar (1937-)



Figure 9 : Manoj Kumar (1937-) [Source : Internet]

“My films are not the films of rich men, they are the films of the common man. As a responsible citizen, if you see the plight of your countrymen, it haunts you and then the bitterness comes to you. You wonder why this is happening.”

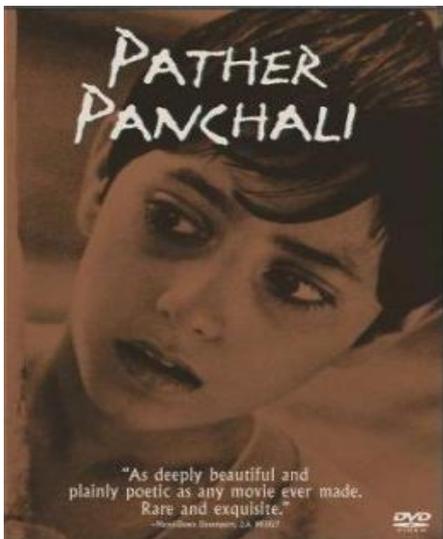
- Manoj Kumar The maestro known for his powerful roles as the archetypal common man contributed much to the Indian cinema by starring and directing in hits like *Upkaar* (1967), *'Purab Aur Paschim'* (1970), *'Shor'* (1972), *'10 Numberi* (1976) and *Kranti* (1981). .Known as 'Mr. Bharat' for his patriotic flicks, he made his debut with *Fashion* in 1957 but found success only with the 1962 movie *Hariyali Aur Raasta*. He was awarded Padma Shri by the Government of India in 1992. His real name being Harikrishna Giri Goswami, he adopted the name Manoj Kumar himself after Dilip Kumar's character's name in *Shabnam*.

Other people heavily influencing the time were great actors and actresses such as Dev Anand, Dilip Kumar, Mala Sinha, Meena Kumari, Nargis, Nutan, Madhubala, and Waheeda Rehman.

DEVELOPMENT & RECOGNITION OF PARALLEL CINEMA

The golden era also marked the beginning of a different genre of cinema which catered to those who did not see movies as only a mode of entertainment and respite but rather viewed it as a medium to bring to life the trauma, troubles and struggles of the people often forgotten. This category known as

—Parallel cinema was very different from the mainstream cinema made from a commercial point of view. The parallel cinema was characterized by its serious content, realism and depiction of social issues. These filmmakers departed from the song and dance formula films and brought out the rich variety of Indian experience and growing existential problems of the people. This genre sowed its root in India as early as 1925 with V.Shantaram's silent film classic 'Savkari Pash' as one of the earliest examples. The movement, initially led by Bengali cinema, began to take shape in the Golden era. Most films made during this period were funded by the State Governments with an aim of showcasing an authentic art genre. It was during this time that Chetan Anand's Film *Neecha Nagar* (1946) had won the Grand Prize at the Cannes Film Festival and paved the way for art (parallel) filmmakers. In 1953, India heralded one of the greatest filmmakers of the nation- Satyajit Ray, with his path-breaking film *Pather Panchali*, which won the Best Human Documentary Film at the Cannes Film Festival, Considered to be the world's most prestigious film festival. But, the Parallel cinema world gained momentum only in the 1960s which can be considered as the revolutionary decade of Indian cinema.¹¹ The main charioteers of the revolution were Satyajit Ray, Mrinal Sen and Ritwik



Ghatak.

Figure 10 : A poster of Satyajit Ray's critically acclaimed Movie

Pather Panchali

The Rust in the Gold

Although the golden period of Indian cinema is filled with creative talents and innovative achievements, some rust can still be found on the gold. Everything was not a piece of cake for the filmmakers during the period, they had to face various challenges and oppositions to get their work recognized and appreciated. Some of them being:

- **Levy of exorbitant Entertainment Tax:** The growing popularity and prosperity of the film industry attracted both

the central & regional governments who viewed it as a source of revenue. Whereas the entertainment tax was 12.5 percent before World War II in most provinces, with temporary wartime increases, by 1949 the rates of the entertainment tax ranged from 25-75 percent across the country with an average of 33.5 percent. Municipalities also began to levy entertainment taxes as well as duties on the transport of films from one place to another.

- **Censorship:** The other blow dealt to filmmakers was in the realm of censorship. Rather than becoming more relaxed, censorship became stricter after independence. Censors began to reject both Indian and foreign films in a manner that seemed arbitrary and unfounded to filmmakers. In the words of K.A. Abbas, the censor Board did not look favorably on magic and fighting scenes., virtually wiping out the stunt genre. For example, some censor rulings in 1949 simply stated:

Matlabi – Hindi, jagriti pictures , Rejected. This is a sloppy stunt picture, not suitable for public exhibition

The madonna's secret- English, Republic Pictures, prohibited as this is a crime picture without any relieving feature, trailer is also banned.

Evolution of Indian Cinema

Earlier when the Cinema entered the Indian lands, it was viewed with skepticism as is every new phenomenon but the Indians being a very tolerant lot of people tolerated it. In the very early days of cinema when Phalke was beginning to make films, women were not willing to act due to the stigma attached to public performance. How can women of good breeding and descent act, sing or dance for an audience, that was associated with prostitutes and courtesans, and thus outside the boundaries of decent society. This was

just the beginning but views quickly changed and Cinema began to be accepted as a mass means of entertainment and raising awareness. During the Golden Era, the cinema occupied a hesitant cultural status and was frequently perceived by the State and middle-class society as frivolous and corrupting. Times and perception changed as brilliant filmmakers started

making films with which people could easily associate and connect, people began to take interest in the movies. The golden era was a time when the people were just beginning to get a taste of liberty, a time of divide between Nehruvian modernity and Gandhian village culture, a time of so many possibilities and a hope for a better tomorrow. The filmmakers concentrated on these burning issues of the time. The common element in every kind of movie made at the time was optimism about the possibility of a better life in future. There was hope for people and these themes of strong family ties, friendships, sacrifice, love, culture entwined in a single story made spicier with the melodrama made an irresistible temptation for the people. By the end of 1950s most people had a positive and welcoming attitude towards Indian cinema and enjoyed watching them. This was a time when a movie with a strong social message was appreciated. The movies at that time revolved around the common man, who faced various struggles in life, which the audience could relate to and would finally come out as a man with the right morals. These stories showed the protagonist to be poor who even though wavered from his path (mainly due to greed and success) would finally realize his mistakes and be a better person in the end and overcome his troubles in a just manner. From the late 1960s and early 1980s, romance and violence became an integral part of the movies. It was during this time that the blockbuster *sholay* (1975) was released. This is the period which created the 'forever to be desired by girls' image of an 'angry young man' who would always be there to play the knight in shining armor for the girl, the man who has that intense, deep and mysterious air around him.

As times changed other factors started influencing films such as the economic changes in the country, the two most significant processes and events that have shaped the context for contemporary filmmaking are the process of economic liberalization initiated by Indian government in 1991 and the entry of satellite television in 1992. The cinema changed drastically since 1998, when the overseas market blossomed and filmmakers started making movies for an overseas audience. The cinema became more liberal, bringing in western concepts and way of life. One example of changed times could be the depiction of characters, for instance wealthy businessmen were frequently the symbol of exploitation, injustice, and even criminality in hindi films from the 1950s-80s but by the mid -1990 they were depicted as benign, loving, and indulgent fathers. Times were definitely changing and the narrative pattern, the story line, the personalities of the leading characters were all a testimony to this. While in the past love stories often had class difference as the source of parental disapproval and therefore conflict, contemporary love stories showed internal conflict between individual desire and societal norms. It was also the time when films seemed to give the message:

"Look at the Twentieth Century, full of night clubs and drinking, smoking, bikini clad women sinfully enjoying themselves in fast cars and mixed parties; how right you are in condemning them-in the end everyone must go back to the traditional patterns of devotion to God, to parents, to village life, or be damned forever." The late 1990s also brought with itself a fascination of the Indian cinema with depicting the world of organized crime and gangsters which can still be felt in the movies such as *Once upon a time in Mumbai* and its sequel *Once upon a time in Mumbai dobara*.

The roles and stereotypes have changed, earlier Hindi films used stereotypes about the west as immoral, individualistic, materialistic, and lacking in culture to contrast with the moral, cultural, and spiritual superiority of India, while now Indian movies try to present a blend of both the cultures.¹² The movies still favor the Indian culture but the West has been shown as a glamorous, alluring and tempting option which can be adopted in an Indian way. Even the idea of beauty has evolved from a sedate, sari-clad femininity to a more confident sexuality. Filmmakers have become bolder with experimenting on controversial issues such as gay & lesbian relationships live in relationships and issues such as adultery. Now, the films do not present a black and white picture of anything rather venture into the grey side. A change in the depiction of live in relationships can be seen by comparing two movies dealing with the same issue. The movie *Salaam Namaste (2005)* portrayed the idea of live-in relationship as an essentially western concept and showed the characters living outside India, moreover the movie ended with the lead protagonists deciding to finally marry, while the recent movie *Sudh desi Romance (2013)* portrays the idea of live in between two middle class individuals living in Jaipur who finally decide *not to* marry.

The subject matter and treatment of films have constantly evolved, reflecting changes in social and political concerns. As *Jeetendra* puts it in an interview to interview to the *India Today* magazine (December 27, 2010 issue) : "Everything has become instant now, intimacy is also quick to happen and so is the discord. From *purdah*, we have gone to Live-in relationships and no one is shocked. It might sound a bit cliché but it is truly said that films are a mirror of the society and evolve with the evolution of the society."

2.1 Socio – Economic Profile of Indian Cinema

Does Bollywood actually have as much an enormous affect in our lives as we are told or as we believe? The question cannot be answered without a look at the economic and social impact of films in our day to day lives. The effect of films can be gauged by walking in to an Indian wedding, where everyone could be seen wearing the latest dress worn by some heroine in the latest movie. One can even hear the ladies showing off with pride their jewellery which resembles the one worn by Aishwariya Rai in *Jodha Akbar* or the Sari worn by Sushmita Sen in *Main Hoon Na*. The impact of movies on the Fashion market is undeniable; the trend is

almost always determined by the clothes worn by protagonists in the movies. Not only clothes but the films also impact the way we talk, the adage *jadoo ki jhapi* from the movie *Munna Bhai MBBS* became so famous that it came in general usage meaning a hug which can make you happy. Movies can also impact the way society thinks, the movie *Rang de Bsanti* stirred the Revolutionary spirits of Indian youths and taught them the manner of protests Such as candle marches. The movies have also been a way to motivate people and acquaint them with stories of heroes such as *Bhaag Milkha Bhaag*, *Chak De India* etc. thus, we see that movies have always a part of life, be it the way we dress, the way we talk, the way we perceive others and the way we think. The negative effects of films can also not be denied, we cannot forget the time when people started to mimic the theft pattern followed in the movie *Dhoom*, the negative impact of movies can also be seen in the youth aping the Western culture which is portrayed as being —more cool in the movies. Words such as *Chill, man, dude, what the fuck* etc. has entered into the common usage, even our eating habits gave undergone a massive change, foods like *pizza, burgers, momos* etc. depicted in the movies as easy snack have entered into our daily lives. The mammoth effect of films is probably the reason why the government wants to regulate the content displayed to the masses. The Government has set up a statutory body, the Central Board of Film Certification (CBFC) under Ministry of Information and Broadcasting, regulating the public exhibition of films under the provisions of the Cinematograph Act 1952.¹³ Films can be publicly exhibited in India only after they have been certified by the Central Board of Film Certification. The 2011 Annual Report of The CBFC (Central Board of Film Certification),

Ministry of Information & Broadcasting, Government of India says, —India has the *largest film industry* in the world, making on an average of nearly *one thousand feature films and nearly fifteen hundred short films every year*.¹⁴ The Report also

mentions that films play a significant role in shaping public opinion and in imparting knowledge and understanding of the lives and traditions of the people. The popular appeal and accessibility of films make them an important instrument of aesthetic education for broad sectors of the population. Bollywood is a powerful medium that provides useful and entertaining information on history, civilization, variety of cultures, religions, socio-economics and politics in various regional languages. We cannot deny the social and economic effect of Films on our lives, habits, fashion and even on the way we interact, speak and walk. The social reality gets depicted in the mirror of Indian cinema, sometimes realistically and sometimes elliptically.

Coming to the Economic impact of the Film Industry, as per the recent study conducted by Deloitte Touche Tohmatsu

India Pvt Ltd (DTTIPL) 'Economic contribution of the motion picture and television industry in India' for the Motion Picture Association (MPA) as per which the Indian film industry is estimated to have directly provided employment to 1.84 lakh people in financial Year 2013, and added INR 5,291 Cr. (US\$ 853 mn) of value to the economy.¹⁵ The music industry in

India is dependent primarily on the film industry, with around 80% of music sales in India attributable to —film music. As per another report, titled Economic Contribution of the Indian Film and Television Industry, it also finds that the sector has a total gross output of \$20.4 billion (Rs 92,645 crores) and contributes more to the GDP of India than the advertising industry. "This report demonstrates the importance of the film and television sector to the overall growth and vitality of the Indian economy. Indians should be proud of the staggering growth that the film and television industry has achieved," said Motion Picture Association of America (MPAA) chairman Dan Glickman, who launched the report in New Delhi at the Asia Society Conference. Glickman also commented that the

report illustrates the need to protect the Indian film and television industry. "While still growing, the Indian film and television industry already contributes significantly to India's economy, and the menace of copyright theft jeopardizes a movie's ability to make money - if at all. This affects the level of investment available for new films and the ability to create new jobs for workers throughout the country. The launch of the coalition to protect film and television content is as such a clear reflection of the Indian creative community's recognition of the urgent need to act quickly to address this threat," he said. On the need for a strong legislative response to tackle copyright infringement, Motion Picture Dist. Association (India) managing director Rajiv Dalal said, "While the film industry has come together to fight intellectual property theft, the industry also needs the Indian government to pass legislation such as anti-camcord restrictions that would allow for effective copyright enforcement." Not, only this but the film Industry also affect other sectors economically for instance, the textile sector starts manufacturing clothes with film characters, the toy industry encashes the most by manufacturing caricatures of hit star characters. As we see there are various issues that need to be addressed from the economic point of view but it is clear that the film industry has become one of the most sought after industry with huge economic implications.



Figure 11 : Figure demonstrating Economic Impact of Films [Source: Internet]

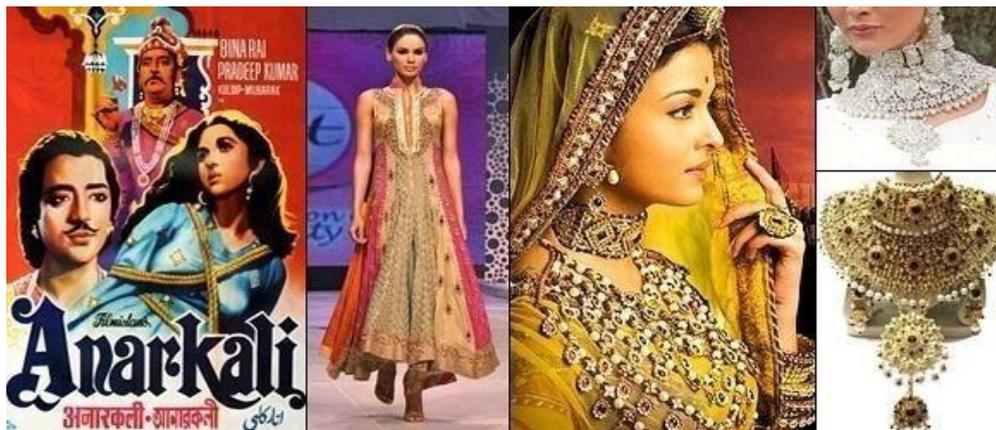


Figure 12: Picture depicting impact of Films on fashion industry[Source: Internet]

2.2 The Film and Television Institute of India

The Film and Television Institute of India (FTII) is an autonomous body under the Ministry of Information and Broadcasting of the Government of India established as 'Film Institute of India' in 1960 and renamed as 'The Film and Television Institute of India' in 1971.¹⁶ It was established on

the erstwhile Prabhat Studio premises at Pune, which was declared as heritage sites by the Pune Municipal Corporation and the site is used by the students to this date. The FTII provides courses for students and performing artists who share a passion for motion pictures and want to learn by making their own projects in a hands-on, intensive program. Currently FTII is considered as a Center of Excellence not only in India but also in Asia and Europe. Films made by the students of the Institute are entered in festivals both in India and

abroad. Many of them have been accorded National and International awards. The institute apart from providing courses in film and television studies also boasts of other facilities such as the spacious book library with a substantial collection of books related to film, television, theatre, fine arts, literature etc., subscription of a number of technical and general periodicals published in the country and abroad, a film and a video library with a good collection of films and videos from all over etc. Apart from the library and its many attractions, the institute has trained personnel, cameras, recording and editing facilities. The infrastructure is put to use to assist in-house as well as freelance film makers and producers. FTII also organizes special screenings for the benefit of its students and other film lovers, academicians and researchers, for instance a special screening programme of *Kaliya Mardana* made by the father of the Indian film Industry, Dadasaheb Phalke, in 1919, almost 90 years ago with live musical accompaniment was organized in IFFI held at Goa, in Nov. 2008.

2.3 Film Division of India

Created in 1948 was the Films Division of India (FDI) which is a film production house belonging to the Ministry of Information and Broadcasting, Government of India currently having its Head office at Mumbai with other branch offices located at Bangalore, Chennai, Hyderabad, Kolkata, Lucknow, Madurai, Nagpur, Thiruvananthapuram, Vijaywada and New Delhi. Its main function includes production of documentaries and news magazines for publicity of Government programmes and cinematic record of Indian history. Since its inception, the Films Division of India has strived to maintain a record of the social, political and cultural imaginations and realities of the country on film. One of its objectives is to promote individual innovation and creativity in filmmaking and develop a culture of social and ethical filmmaking. In its archives, the Films Division of India holds more than 8000 titles on documentaries, short films and animation films. It also boasts of a well equipped institution with facilities such as cameras, recording and editing facilities, trained and experienced personnel, Infrastructure etc., all of which is put to use to assist in-house as well as free-lance film makers and producers.

2.5. National Film Archive of India

National Film Archive of India (NFAI) is an institution established in February 1964 as a media unit of the Ministry of Information and Broadcasting, Government of India. As the name suggests the institution helps to keep a collection of historical films or film records and is committed to the acquisition, preservation, restoration and dissemination of India's socio-cultural heritage, widely enshrined in the form of

films and cinematic material.¹⁷ The mission of the NFAI is to

safeguard the heritage of Indian Cinema for posterity and act as a centre for dissemination of a healthy film culture in the country. It has its headquarters at Pune along with three other regional offices at Bangalore, Kolkata and Thiruvananthapuram assisting it with its mission

Its main objectives and functions are¹⁸:

1. to trace, acquire and preserve for the use of posterity the heritage of national cinema and a representative collection of world cinema

2. to classify and document data related to film and

undertake and encourage research on cinema

to act as a centre for the dissemination of film culture in the country, and to promote Indian cinema abroad.

The most important section of the institute is unarguably its Research and Documentation Section which has a very large collection of material relating to every period of Indian cinema. It contains more than 1,15,561 still photographs. Prints of all unique photographs have been made so that they are available to researchers, authors etc. Censorship records and other material are used to reconstruct the multiple filmographies of Indian cinema. Among the publicity items are more than 11,639 film posters of various sizes, 10,133 song booklets, lobby cards, press clippings and old disc records. Not only films but the Documentation Centre of NFAI attempts to collect ancillary material for every film title certified by the various Film Certification

Boards in the country. The section maintains press clipping files of film reviews, film personalities and other important aspects of Indian Cinema.¹⁹ The work of dissemination of the films is

mainly done by the Distribution Library which dispatches films by Railway, Surface Courier and also by Air throughout the country and abroad. One needs to go through a formal procedure for making the booking for a film and needs to follow the terms and conditions specified therein. Various educational institutions, cultural organizations, film societies, etc are members of the NFAI Distribution Library. the Institute also provides fellowships for promotion of film scholarship and research on various aspects of cinema.

2.6 Film Festivals

A film festival is an organized, extended presentation of films in one or more cinemas or screening venues, usually in a single city or region. The origin of film festivals can be traced to the rise of film societies and cine-clubs, which sprang up in various countries during the 1920s. Various Film Festivals are held in India, one of the most prestigious being the International Film Festival of India (IFFI) founded in 1952 and conducted by the Ministry of Information and Broadcasting and the government of Goa. Some other Film Festivals are Bangalore International Film Festival, Hyderabad International Film Festival, Mumbai Women's International Film Festival, Flash point Human Rights Film Festival etc.



Figure 13 : Inaugural ceremony of the 44th International Film Festival of India (IFFI), 2013

2.7. Film Society

The Federation of Film Societies of India (FFSI) was formed in December 1959.²⁰ The first meeting of the Federation of

Film societies of India (FFSI) was held at the residence of then Sahitya Akademi Secretary, Shri Krishna Kripalani in New Delhi on Dec 13, 1959. Satyajit Ray was named as the founder President of the FFSI with six functional film societies in Kolkata, Patna, New Delhi, Mumbai and Chennai roped in as members. For better administrative control, the FFSI was divided into four regions – North (New Delhi) East (Calcutta) West (Mumbai), and South (Chennai) whereas FFSI was registered under the Society Registration Act, 1860 in Kolkata. Several eminent personalities including India's Prime Ministers Indira Gandhi, and I. K. Gujral, film makers K.A. Abbas, Mrinal Sen, film scholar Vijaya Mulay were actively associated with the FFSI as its office bearers. The Federation of Film Societies of India is the apex body co-ordinating the activities of Film Societies in India. The founder President of FFSI was Shri. Satyajit Ray. The FFSI has 5 regional councils viz (1) Western Region (2) Northern Region (3) Eastern Region (4) Southern Region and (5) Kerala Sub Region.

The film society movement grew from just six film societies in 1959 to 24 in 1964, 111 in 1971, 216 in 1980, 250 in 2000 and over 300 in 2007. Besides, the increase in numbers, the movement has spread inward from the big cities to district towns. The primary objective of FFSI is to promote film as an art form – as against the popular perception of it being a vehicle of entertainment and inculcate a taste for good cinema among cineastes by greater exposure to quality World Cinema. FFSI sources contemporary cinema from various sources including foreign missions, the National Film Archive of India, the National Film Development Corporation, and private distributors, and circulates the films to film societies across four regions.

FFSI always encourages the formation of new film societies. It also promotes film appreciation course to spread film culture. It publishes annual print magazine – Indian Film Culture, monthly e journal FFSI NEWS and uploads its website www.ffsi.org.in regularly. FFSI'S Central Office located in Mumbai liaises with the Government of India to secure grant and other concessions to assist film societies. FFSI has plans to set up campus film societies in universities and colleges to take international cinema to student community. Instead of 35 mm film prints, FFSI will focus on providing film DVDs to these societies to ensure smoother functioning. FFSI will unveil a range of activities to mark its 50th year in 2008. A series of programmes will

include organizing Film Weeks for screening of cinema classics, seminars, workshops, publication of a history of the film society movement etc. Reaching out in a better manner to lay cinema lovers, FFSI has planned to organize film appreciation courses in regional languages. The most significant achievement of the film society movement is perhaps the great opportunity it provided to millions of cinema lovers to watch and appreciate non Hollywood world cinema. Without tireless efforts of FFSI, classics of great masters like DW Griffith, Sergie Eisenstein, Vittorio De Sica, Roberto Roossellini, Federico Fellini, Jean Renoir, Francois Truffaut Jean Luc Godard, Ingmar Bergman, Satyajit Ray, and Akira Kurosava would have remained inaccessible to the cineastes in India. FFSI accessed and circulated film from most of the film producing countries in Asia, Africa, Latin America, and Europe. Promoted by the FFSI, the film society movement inspired generations of Indian film makers to create a cinema different texture and feel from the mainstream cinema in India. Starting with Satyajit Ray, and Mrinal Sen, film makers like K A Abbas, Ritwik Ghatak, Shyam Benegal, Basu Chatterjee, Basu Bhattacharya, Govind Nihalani, Adoor Gopalkrishnan, Aparna Sen, Girish Kasarvalli, Amol Palekar BNarsing Rao, Ketan Mehta and many others are the product of film society movement. The movement also succeeded in bringing about a qualitative change in style of film criticism in India and it brought a greater understanding of film criticism.²¹ It also worked as the basic inspiration to include

film studies in curriculums of several Universities.

Chapter 2

A Brief Study of Indian Cinema

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CHAPTER- 3

HINDI CINEMA IN 21ST CENTURY

3.1 The Contemporary period of Hindi Cinema

Each one of us today is aware of the terms, „Cinema”,

„Bollywood”, „Films”, „Actors”, „Movies” etc. So deep rooted are these terms in our society that even a five year old kid could explain you the meanings of the same. Films have by far become one of the most popular medium of masscommunication and one of the biggest revenue earners for the country. This Journey began on July 7, 1896, when Lumiere brothers of France organized a show of their short films like

„The sea bath”, „The arrival of a train” and „Ladies Soldiers on wheels” in Watson Hotel of Bombay. This event was described aptly by the Times of India as, “Magic of the Century” and has truly left the Indians hooked. The production, narration, technology, characters, advertising, exhibition and even the purpose of cinema changed yet the cinema remained. The Hindi cinema has crossed over many paths and bridges to reach where it stands today. The contemporary period of Hindi cinema depicts the time frame from the late 1990s to the present 21st century. The word „contemporary” literally means living or occurring in the present; modern or current. As is apparent even to a layman’s eyes the film industry has drastically changed from the 1980s-1990s to now.¹ The film

industry is now much more capitalized and regulated, the process of film production has become professionalized and rationalized as never before, filmmaking is now incorporating a lot of high-end technology, there is greater division of labor and the modes of movie distribution and exhibition have been drastically altered. Nowadays, the film business is more closely integrated with other sectors of the entertainment industry and the nature of the film audience has also changed dramatically. Not only has the modes of manufacture of films changed but the narrative style and the script of the movies have become more in tune with the present day demands and aspirations. Let’s take the case of Anurag Kashyap’s adaptation of Devdas in Dev-D (2009) which in itself depicts the radical alteration in the films of now and then. The new

Devdas is shown to have moved forward and carried on with his life with Chandramukhi while the old one is

shown to have drowned in alcohol and dying at the altar of his beloved paro. The new adaptation matches more suitably to the contemporary times and provides a peek into the thinking and changing ideologies of the times.

PERCEPTIONS ABOUT CINEMA: NOW AND THEN

It is a universal truth that cinema is a powerful reflector of society. It mirrors the transformations, cultural tensions and new trends that are surfacing in society in interesting ways. In short, cinema captures the essence of life itself. As the Cinema is changing so is the perception about cinema.² A look at the history of the nation will reveal that when the films entered the nation not all were happy and rejoicing in the art form, there were many who looked upon it as a social evil capable of destroying young minds and corrupting them. Even, the father of the Nation, Mahatma Gandhi (*bapu*) viewed cinema as a corrupting influence, and could not envisage a role for it in the construction of a *swadeshi* culture.³ In the modern day India there would be very few who would shun cinema and label it as a social evil. On the other hand, Pandit Jawaharlal Nehru recognized the potential of cinema from the very beginning itself and wanted to use the medium in a way which benefits the society. In a personal communication dispatched to the organizers of the first Indian motion picture congress in Bombay in 1939, he asserted:

I am far from satisfied at the quality of work that has been done. Motion pictures have become an essential part of modern life and they can be used with greater advantage for educational purposes... so far greater stress has been laid on a type of film, which presumably is supposed to be entertaining, but the standard or quality of which is not high. I hope that the industry will consider now in terms of meeting the standards and of aiming at producing high-class films that have educational and social values. Such films should receive the cooperation and not only of the public but also of the state⁴

Thus, there were two ways in which the nationalist leadership approached cinema. First, as 'low art' which aimed to provide vulgar entertainment to the masses and second as a mode of mass communication which can be used for instilling and propagating good values among the people. The vision of Pandit Jawaharlal Nehru held ground for quite some time and during those early days the purpose of cinema was not entertainment but education and value building. Nitin Bose, an Indian film director, cinematographer and screenwriter active during the years from 1930-60s in an interview in Cinema Vision India, Volume 1, Number 2, April 1980 Says :

"When we directed films, we tried to make pictures with messages that would wake people up, rouse them. They could see themselves in our pictures. Just entertainment had no value, in fact, the word 'entertainment'

was not used. Debaki Bose, Charu Roy, Prafulla Roy, P.C. Barua, lat Bimal Roy, Hem Chander... all of us felt this way.”

This outlook is strikingly different from the modern times wherein the mantra of success for a film was accurately summed up by Vidya Balan in her 2011 blockbuster, *The Dirty Picture*, wherein she comments, –A film becomes a hit only because of three reasons....Entertainment, entertainment and entertainment”. This change in the way movies were being watched and perceived was not effected in a single day but gradually began from the 1990s.⁵

THE BEGINNING OF THE CONTEMPORARY PERIOD

The beginning of contemporary period is not certain and cannot be defined precisely But the decade of 1990s can fairly be said to be the time from where it all started. The 1990s gave a string of crude comedies like *Raja babu (1994)*, *dulara (1994)*, *hero No. 1 (1997)*, *coolie no. 1 (1995)*, *sajan chale sasural (1996)* and many more from Govinda- David Dhawan camp. In the decade of 90s the trend of middle class cinema which started from the late 1980s was carried forward by films like *Lekin (1990)* and *Rudali (1993)*.⁶ This decade was

also dominated by love stories and Realism which appeared in bits and pieces. It was not the crude realism of serious and non commercial cinema but a soft realism influenced by real life with a touch of fancy and imagination. This decade also brought some innovative trends like the trend of films based on anti-hero or negative hero as a central character such as *Baazigar (1993)*, *Dar (1993)* and *Khalnayak (1993)*. It was also a decade which witnessed the emergence of star-sons like Sanjay Dutt, Kumar Gaurav and sunny deol and star-daughters like kajol, karishma kapoor, karina kapoor, Esha Deol and soha ali khan as joining the Bollywood race. The development of 1990s was shaped by important factors such as Urbanization and the rise of the growing middle classes both of which have been crucially important in facilitating the creation of New Bollywood.

Thus we see that the popular films of the 1990s were often masala films, with a blend of many ingredients: broad comedy, improbable action, uncomplicated romance, and copious amount of melodrama. The broad story line would include the following phases: After the heroes traverse the plots full of coincidence, sit through at least one item number performed by special guest star Helen, and have some *dishoom – dishoom* with a henchman or five, traditional family values would be upheld, greed and dishonor would be punished by legitimate authority figures, and the world would be set right.

It was from the 1990s itself that more emphasis was being given to the commercial and entertainment value of a film and less to its moral and ethical message. In this background the decade of 2000 began with the contemporary versions of old classics such as *lagan* (2001) and *devdas* (2002), both of which went on to become huge hits. The film *lagan* was also India's official entry to the 2002 Oscars. The beginning of the 21st century also brought with itself the first cycle of biopics in the Indian film culture which was mostly based on a revival of the historical genre. A biographical film, or biopic is a film that dramatizes the life of an actual person or people. Until the early 2000s, there were very few biopics in mainstream Hindi cinema except probably the 1982 Indo-British co-production about the father of the nation Mahatma Gandhi, titled *Gandhi* (1982). Even in the 21st century, the trend was continued and these type of films were mostly about national leaders including *Ashoka* (2001), Bhagat Singh, an anti-colonial revolutionary whose story featured in the 2006 hit *Rang de basanti*; Mangal Pandey, a semi-legendary hero of the 1857 uprisings, featured in *The Rising: Ballad of Mangal Pandey* (2005) and the great mughal, Akbar, who was the subject of *Jodha Akbar* (2008). The 21st century also saw the production of sequels i.e the continuation of the previous films such as *Krishh* (2006), *Phir Hera pheri* (2006), *Lagey raho munna bhai* (2006), *Don* (2006) and *Umrao jaan* (2006). This was a time of experimentation with various subjects and innovation, people no longer wanted to watch movies with the same story line, thus the filmmakers arrayed diverse movies such as social films like *Baghban* (2003), love stories like *Veer Zaara* (2004), patriotic films such as *Rang de Basanti* (2006), *Mangal Pandey* (2005), *Swades* (2004); thrillers such as *Murder* (2004) and comedy like *Bunty aur Bubbly* (2005). It was also a time when Literary masterpieces such as *Pinjar* (2003), *Parineeta* (2005), and *omkara* (2006) graced the celluloid. The time was also ripe for Technological advancement. This was just the beginning of the contemporary period of Hindi cinema and Hindi cinema was achieving new heights of excellence, the varied movies has proven that hindi cinema is now mature enough and has learnt to take risks. With the films like *Tare Zameen Par* (2007) and *Chak de India* (2007) which contains no heroine, no romance, no sex, no violence and yet they have become blockbusters, the success itself is testimony to the fact that the Indian audience has changed and so is the Indian filmmaking process.⁷

IN TO THE CONTEMPORARY ERA

As the times further progressed, we realize that the Contemporary films have a better variety to offer. There is something for everyone. If one wants to enter into a dream like sequence with happy endings and a lot of glamour and grandeur one can always opt for the lively films made by Sooraj Barjatya, Aditya Chopra, and Karan Johar which represent candy floss entertainment at its best. If one wants to

relive the good old days, one can opt for period films set in the retro era such as *Barfi* (2012), *Once Upon A Time In Mumbai* (2010) and *The Dirty Picture* (2011). Other movies set in the 1980s are *Special 26* (2013), *Himmatwala* (2013) and *Shootout At Wadala* (2013) If one is interested in historical dramas with special focus on costumes of the time one can go ahead with movies such as *Veer* (2010) and *Jodhaa Akbar* (2008)

The inclination towards remakes and biopics still remain a popular choice for several makers, but the biopics have shifted their concentration from the freedom fighters to the people who have achieved success in a particular field like business or entertainment or sports, some examples of the same can be *Guru* (2007), *Paan Singh Tomar* (2012), *Bhaag Milkha Bhaag* (2013) and *Mary Kom* (2014). The one issue with biopics has been that they are often looked upon by the mainstream audiences as ‘Documentary’ movies and thus devoid of any entertainment value. Tigmanshu Dhulia, who directed the biopic on the runner turned bandit Paan Singh Tomar (2012) also pointed out that audiences would think that a biopic without stars would be classed as a documentary’. All this shows the dynamism and vitality of the Indian cinema and its tremendous capacity to keep abreast of changes. It is because of these features that the Indian cinema influences the dominant urban culture in more ways than one. It exercises its influence on all other art forms such as television, theatre, advertising, music, information technology, journalism, architecture, fashion and even the profiles of goddesses on calendars and in *Puja pandals*.

THE MULTIPLEX CULTURE

In the contemporary period of Hindi Cinema there has been a recent transition to multiplex exhibition of films. The multiplex theater is an exhibition space designed for multiple screenings. India’s first multiplex, opened in New Delhi in 1997 and from then on the Multiplex sector in India has seen phenomenal growth especially over the last few years. The advent of Multiplexes has been like a hard blow to the single screens. The Multiplexes which generally open inside big Shopping malls seek a middle class audience primarily located in urban areas. India’s multiplex screens are forecast to number more than 2,200 by 2016, according to the 2012 media and entertainment report by the Federation of Indian Chambers of Commerce and Industry (FICCI) lobby group and consultancy KPMG. Multiplexes are also garnering a higher share of exhibition revenues from films, compared to standalone theatres. In 2010, multiplexes accounted for 21 percent of film exhibition revenues while in 2011, they accounted for more than 30 per cent. As the multiplexes are entering deeper into smaller towns, it seems the single screens are losing the battle. With the rising young population, more and more people are attracted towards the multiplexes. The movie exhibition business is expected to rise to Rs 10,800 crore by 2016, increasing 9.5 per cent in the last five years.

In the face of threats from Television and Internet, the Multiplexes have essentially been a key player in reinvigorating the theatrical market. The movie viewing experience in a multiplex has added a new dimension to urbanleisure. Watching a movie in a multiplex located almost always in the middle of a shopping mall and in its lavish surroundings has altered the way in which people view movies. It has given both a social and economic push to the Movie watching market. In the coming times, Multiplexes are more likely to succeed than the single screens.⁸



Figure 14 : Snapshot of PVR Cinemas, one of the biggest Multiplex chains in India [Source: Internet]

THE AUDIENCE OF THE CONTEMPORARY ERA

The audience of the contemporary period has become more mature and adventurous, he is no longer satisfied with one story being presented in novel ways, the need for different issues, angles and narratives has grown. The audience now looks for a combination of genres in a film, movies with a goodscript and an entertainment value is appreciated, for instance the best example can be *3 Idiots (2009)* which was a blockbuster. The movie had everything be it comedy, friendship, romance or a social message all of which were blended in a way to create the perfect mix of a Hindi Blockbuster. The Audience profile has also diversified in the contemporary period, with a growing middle class population and an increase in the young populace, these people have become the main targets of the filmmakers; apart from them Western audiences,

film research scholars and film critics also have started to take a keen interest in Bollywood. After the year 2001 when Bollywood was accorded the legal status of an *industry* under the Industria Disputes Act of 1947 in India, things changed further. This meant that the film industry which was earlier privately funded could now be funded by national banks. Not only had this been beneficial to Bollywood in terms of fund raising but had also increased its stature manifold. Films and movies are unarguably one of the most powerful medium to put an idea across. With the growing viewership this medium has become all the more potent. According to one global consulting firm, by 2025 the middle class in India will comprise more than 40% of the population and it is this middle class which are the target audience for most of the filmmakers. The contemporary hindi cinema has become a reflection of the desires and aspirations of the growing middle class. This class is spending and is willing to spend more and more on entertainment and leisure. As per the International Goldman Sachs report of October 2003, which states that over the next 50 years, four countries – Brazil, Russia, India and China (the BRIC economies)- will become key players in the world marketplace. India could emerge as the World's third largest economy and of these four countries; it has the potential to show the fastest growth over the next 30 to 50 years', the report states. Rising incomes may also see these economies move through the sweet spot of growth for different kinds of products, as local spending patterns change. It goes on to predict that the *Indian entertainment industry would significantly benefit from the fast economic growth as this cyclically sensitive industry grows faster when the economy is expanding*". Since the opening up of the economy in the early 1990s, the boundaries of Bollywood cinema are getting blurred. Never before has there been such a worldwide awakening towards Bollywood cinema and cross fertilization of film ideas and talent from the subcontinent. In effect, mainstream hindi filmmakers are beginning to realize that it is possible to intelligently design films which can prove profitable both for the Domestic and the overseas market.

Thus, Hindi Cinema has become a global entertainment power with lots of help from the extensive media coverage and the thriving online celebrity culture. The only blot in the current progressing scenario is the piracy and counterfeiting of films. With the growing access to internet and ever expanding reach of technology, it is very convenient to find duplicate and pirated copies of the films which can affect the movie industry. But as one writer puts it, —the coming of Camera pictures are no threat for the Paintings! similarly, the film culture is so engrained in India that it is unlikely to affect the audiences from reaching the theatres to watch a film, but can slower down the progress.

THE EFFECT OF TELEVISION AND RADIO ON THE CONTEMPORARY HINDI CINEMA

The fact that almost half the population in India owns a television set and 90% of them own a cable connection cannot be disputed. Television has in recent times become the biggest driver of entertainment in India. The Indian populace gets access to cable connection via three means: Direct Satellite, Terrestrial channels and Direct to Home services. The face of Television has undergone a sea change from the 1980s; it has come a long way from the monopoly of the state-run Doordarshan to the extensive choices offered by the private channels. These private channels aim at luring the viewers by whichever way possible. It is these channels which have been acting as a catalyst for film marketing and promotion. We can easily find Film actors and celebrities appearing as guests in TV Talk shows and Serials for the promotion of their films, not only this but nowadays even news and music channels run a segment on recent films and provide movie reviews. All this has added a new dimension for the advertising of the film and creating a buzzword for the same has become easier. As we say

‘Finance is the lifeblood of a business’ the same adage for the film industry would go something like this, *‘publicity is the life blood of the film industry’*. In the movie world, Good or bad, any kind of publicity is desirable, it is like oxygen, it keeps you in the limelight and ensures longevity of your career and Television has become one of the primary sources from where you can seek publicity. As is the case with television the monopoly of the government broadcaster, All India Radio has been shattered by the coming of private FM radio stations. These FM radio stations have become quite popular among the youth in a very short span of time and you can easily observe people playing FM in their cars and buses while travelling. The popularity of these mediums has added new vistas for the Marketing and advertising of a film which seems to be growing in the near future.

We can thus conclusively say that that the contemporary period of Hindi cinema has changed a lot of things and has brought in a lot of changes. Bollywood has now come a long way from ‘Wannabe Hollywood’ to a major competitor and a force to be reckoned with. So dramatic have been Bollywood’s journey that it is hard to predict any conclusive turn towards which the Hindi cinema may turn but one thing can be said for sure, the ride would be an entertaining one.

3.2 Hindi Cinema and Our Society

The impact of Hindi cinema on society has been recognized from the very beginning of cinema itself. For instance the Editorial Board of *Sudha* (A movie magazine) had, in its first issue of 1927 voiced this concern when it studied the impact of cinema on Indian youth and had recommended strict control over films that were corrupting young minds:

„The bioscope-cinema tamasha is becoming very popular in India. We have seen ourselves that in Benares, children aged eight to ten years- who cannot get good education but can easily acquire bad habits- buy two anna tickets and watch cinema daily. We have even seen that because of this habit.....students of Sanskrit are selling lemonade soda inside....in this situation it is imperative for the government to exercise control over cinema”

In a 1963 report for the United Nations Educational, Scientific and Cultural Organization looking at Indian Cinema and culture, the author (*Balduon Dhingra*) quoted a speech by Prime Minister Nehru who stated, *“..the influence in India of films is greater than newspapers and books combined.”*

Furthermore, the fact that we have a statutory body, Central Board of Film Certification (CBFC) with its vision being, *„To ensure good and healthy entertainment in accordance with the provisions of the Cinematograph Act 1952 and the Cinematograph (Certification) Rules 1983.*, is testimony to the undeniable fact that cinema has crept into our lives so much and has had such a profound impact that if not regulated, it can create havoc.

Also, The apex Court of the country (Supreme Court) in a 1989 judgment dwelling on the question that why is it necessary to obtain film certificate before its public exhibition has went on to say that, *„ A film motivates thought and action and assures a high degree of attention and retention as compared to the printed words. The combination of act and speech, sight and sound in semi-darkness of the theatre with elimination of all distracting ideas will have a strong impact on the minds of the viewers and can affect emotions. Therefore, it has as much potential for evil as it has for good and has an equal potential to instill or cultivate violent or good behavior. It cannot be equated with other modes of communication. Certification by prior restraint is, therefore, not only desirable but also necessary”*

The recognition that Bollywood has the power to impact society has dawned on us from the early days itself, but people have different notions on how to use this piece of information. For Instance, Gandhi says that films can corrupt young minds and should be shunned while Nehru was of the view that they can be used for education purposes. In the modern day context, films have obtained a cult status; they have entered into every part of our lives, and have even hijacked our imagination. The present section deals with the impact of Hindi cinema on various sectors of society such as impact on Children, youth and the general populace; impact on culture; impact on fashion and music; impact on television and other areas of life where films have entered.

Impact of films on children

Children are the young minds of a nation and its future citizens on whose shoulders rest the responsibility to

shape the future of the country. These young minds are the most vulnerable and susceptible to influence of cinema. Children are immature and ape what their favorite actors do, we have heard many stories of children being influenced by superheroes such as Krishh and Shaktiman and committing fatal acts. Not only kids harm themselves but can also harm others, for instance many a times kids commit heinous crimes as learnt in the movies. Apart from major impact such as the above, minor influence such as on the language, behavior etc. can always be found. Nowadays, parents, moral values, difference between right and wrong, it can act as a social tool which can help to prepare the child for the big bad world. On the other hand, there is conclusive evidence that films for young children have become significantly more violent in recent years and are contributing in inculcating negative values in the children.⁹

For children movies can be a portal which can nourish their imagination, take them to places they have never been, make them understand different facets of human behavior, different cultures, and the value of money and make them appreciate whatever they have yet at the same time it can also have negative impact on their young minds. Nowadays the movies contain explicit sexual scenes which can result in premature sexual awareness, crude language and violence can instill the same in them. All in all the extent to which cinema can affect the children depends heavily on the parents who can regulate what their kids watch.



Figure 15 : Picture depicting the impact of movie

***Krishh* on Children [Source: Internet] Impact of films on the Youth**

This is the segment most powerfully affected by the movies; youth mimics the language in the movies, the clothes and even the food. The movies shape the ideology with which the youth abides by, one of the surest ways to put an idea across their minds is through films. This is the power of films on the youth. In this day and age, films have increased showcase and even glorification of violence, premature and adulterous

sexual behavior is no longer a sin and the characters in Hindi movies are more often than not larger than life itself, imprinting on the young minds the image to 'make it big' as getting rich, having flashy cars and going on exotic holidays. Achal Bhagat, a New Delhi psychiatrist who runs a counseling center for troubled youth, offered the following explanation for increasing youth crime rate:

–In a world where cutthroat competition begins from Kindergarten and the concept of having „made it“ is defined by TV and films images of the rich and famous, most children today prowl tirelessly for a better deal that will free them from the restraints that their parents faced. Ambitions soar and images of making it big (cars, exotic holidays) constantly play on the mind. But when failure strikes, most can't handle it. A squeeze in the job market and the general lack of opportunities frustrate them. And soon the tremendous pressure to succeed builds up anger.”

Not only the growing crime rate be attributed indirectly to films, but also the acceptance of promiscuous behavior and vulgarity in the language a gift from the Hindi Cinema. Indian film actress Deepti Naval said that —vulgarity in Hindi songs today shows that filmmakers take the audience to be buffoons and even a little retarded. I call today's age as the 'Pelvic age' where hero and heroine simply gyrate to the music. The Hindi film industry is heavily influenced by the Western films and as such the influence of western culture can be traced from the attitudes and behavior of young adults. This varies from food habits to sexual orientation. In 2002, 2004, and again in 2005 the US Centers for Disease Control and Prevention named tobacco in the movies a major factor in teen smoking. The research explains that non-smoking teens whose favorite stars frequently smoke on screen are *sixteen times* more likely to have positive attitudes about smoking in the future. Equally important, exposure to smoking in the movies quadrupled the chance that non-smokers' kids would start. As per the Indian law, India enacted a legislation called

—Cigarette and other tobacco products Act 2003¹ which specifically called for an end to direct and indirect form of tobacco advertisements as such advertisements encourage youth to smoke tobacco. This legislation is an indication of the fact that the Indian legislature is not blind to the affect of tobacco and drugs on screen. As we have seen that Bollywood has an effect on almost every part of our lives, so how can our thinking, ideologies remain unaffected. The Hindi films affect the nation's moral fabrics. Ten years back, Live-in relationships would not have been tolerated by the society but today the same is acceptable, although not wholeheartedly; earlier alcohol and smoking was considered to be a sin but today it has gained acceptance as a choice, although people are still discouraged from doing the same citing health reasons. We see that the society has become more tolerant and western ideas have gained acceptance, West is no longer depicted as evil in the movies. Nowadays, a typical Indian movie will contain group dancing with music set to foreign arabic/urdu lyrics while semi clad girls gyrate as pole dancers in bar scenes watched by the leading actor

playing the role of a drunkard or contract killer. This has had the negative impact of increasing violence in the country. But it would be wrong to see only the negative impact of the movies on the youth, as is rightly said, there are always *two sides to a coin*, similarly the films can inspire the youth to do something worthwhile, there are films such as *Baghban* (2003) which can instill family values in an individual; other inspiring movies can be *Rang de Basanti* (2006) and *Nayak* (2001) which motivate us to fight against corruption.

Impact of films on Fashion and Culture of a Nation

One look at the recent movies will tell us that however far Bollywood has reached, however modern it may become, there will always be depiction of the Indian Culture in the Hindi movies.¹⁰ Taking some recent releases, we observe that

the movie *Goliyon Ki Rasleela: Ram-leela* (2013) portrays the Gujarati culture from outfits to languages to food; Bengali culture was portrayed in *Gunday* (2014) and *Bullett Raja* (2013) and Lucknowi culture in *Dedh Ishqiya* (2014). Bollywood films have always been a huge part of Indian culture. These films traditionally feature different aspects of India, its culture, and religion. Although, Bollywood films and music have become more westernized in the recent years yet the fact that movies are a great reflector of the culture in a country still stands true. These movies play a role in constructing a global identity for our nation.

Not only this, the film industry is the backbone for the fashion industry. The clothes worn by lead protagonists of hit movies are immediately manufactured and sold. Even the fashion designers design clothes keeping Bollywood as a benchmark, there is no denying the fact that people in India are largely influenced by the style and glamour of the stars and we can always listen to the shopkeepers saying, —Mam, this is the sari which was worn by Katrina Kaif in so and so movie or award night. Another example can be the trademark Salman Khan Bracelet with Blue stone and Chains which has become an instant hit among the boys and can be seen on the hands of many young boys. Many such other examples can be easily found. In short, the Hindi Cinema is responsible for the way people dress across the country and also for the way Indian culture is reflected globally.

Impact of films on Television

The social impact of the cinema in India is also seen in the nationwide popularity of film-based programs on various television channels. We can always hear popular songs from the films playing in the background

music in serials. This further goes on to show that films have gone very deep into the Indian collective memory and conscience. The small screen and big screen have become complementary to each other, with the recent increase in the small screen stars making big in the movies, for instance Sushant Singh Rajput who started his career with Television serials such as *Kis Desh Mein Hai Meraa Dil* and *Pavitra Rishta* can now be seen as lead in movies such as *Kai Po Che!* (2013) and *Shuddh Desi Romance*(2013). Another such example is Prachi Desai who began her career with TV serial *KasamhSe* and went on to do several movies, the latest being a cameo performance in the movie *Ek Villain* (2014).

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3.3 The Reach of Hindi Cinema

“One of the reasons that IIFA is happening in the US is because there is awareness about Indian cinema, which is popularly identified here (in the US) as Bollywood, People here are now more aware of what Indian cinema is than before. They also know the reach of Indian cinema. They know how in one stroke so many eyeballs are going to watch the IIFA.”- Anil Kapoor (Actor)

The 15th International Indian Film Academy Awards (IIFA) ceremony, presented by the International Indian Film Academy was held between April 23–26, 2014 at Raymond James Stadium in Tampa, Florida, in the United States. This fact alone is evident of how far the Indian Cinema has reached and how powerful it has become in the Global entertainment sector. In a span of little more than half-a-century Bollywood has secured international recognition and in essence has become the prism through which the rest of the world sees and in many ways experiences the Indian nation, society, culture, and its people.¹¹With the coming of New Economic

Policy i.e Liberalization, Privatization and Globalization policy(LPG) in 1991, it opened up the global market for Indian cinema; this in turn helped in the development of Bollywood as a global brand. The opening up of the overseas market and the explosion of multiplexes in big cities led to the wider box office successes of films in India and abroad. Producers became concerned with creating a movie which would do well internationally and not just locally. They started to give Bollywood flicks a western look by importing of western actors in Indian movies, such as Rachel Shelley in Lagaan. Indian movies was now being made keeping in mind the NRIs and some of the biggest hits portray their lives such as DDLJ. In terms of capital, star quality and technology, Bollywood cinema is now competing on the international market. The Indian film industry is projected to grow at a CAGR (Compound Annual Growth Rate) of 10.1 percent to touch INR 150 Billion in 2016. The Indian cinema has reached a long way from its humble beginnings. IN 1958 the film —Mother India was nominated for an Oscar, and its director, Mehboob Khan, wanted to go to Los Angeles for the awards. In those time, India was short of foreign currency, and according to a book about Bollywood by Mihir Bose, Mr Khan had to beg the government for money for the trip, writing, *“I should be able to show that our government is also backing me. Otherwise, I will look small and lonely.”* It is apparent that things have changed dramatically from there.¹²

The CEO (Chief Executive Officer) of Reliance MediaWorks, Mr. Anil Arjun says, –Earlier, Indian film distribution in the US used to be disorganized due to limited number of prints, inadequate marketing and lack of screens but ‘3 Idiots’ has acted as a game changer and penetration has doubled with BIG Cinemas reaching out Indian films to south Asian audiences across US|. Currently, prominent Hollywood studios such as Fox Star Studios, Disney UTV, Viacom, Sony and Warner Bros. have entered into Bollywood, the entry of such international names confirm Bollywood’s popularity and its emergence as the new world market. Not, only has Bollywood succeeded in reaching across the Globe but has also succeeded in deeply penetrating the nation itself, with screens opening in small towns and villages. Especially with the coming of Television the films have entered into every nook and corner of the nation, even the low income earners can be found to enjoy this luxury once in a while. The reach of Hindi cinema has become Universal in the truest sense of the word.



Figure 16 : 15th International Indian Film Academy Awards (IIFA) ceremony in US [Source: Internet]

3.4 Gender Reflections in Hindi Cinema

Representation of gender and gender roles in the mainstream Hindi cinema has always been a matter of concern as such depiction can shape the way gender is perceived in the society. The Hindi film industry has been predominantly male dominated from the earlier days of cinema, propagating a patriarch society with the patriarch as the head of the family who cannot be defied and who has the rights to take all the major decisions in the family. The girl has always been shown to be meek or submissive and succumbing to family pressures. Hindi Cinema has restricted itself to defined sketches of womanhood. Women in Bollywood have been one-dimensional characters, who are good or bad, white or black. There are no shades of grey. The woman is either docile, domestic, honorable, noble, ideal or she is the other extreme – wayward, reckless and irresponsible. This dichotomy was reinforced in popular films which distinguished between the heroine and the vamp, the wife and the other woman.¹³ Films have also been inspired to a large extent from religion and mythology whereby women characters were seen as the epitome of virtue and values, those who could do no wrong. In India an ideal wife has always been portrayed as loyal and obedient to the husband, caring for the In-laws and sacrificing her career for the family. In short, the Hindi cinema has successfully institutionalized

patriarchal values through the ages. Films like *Dahej (1950)*, *Gauri (1968)*, *Devi (1970)*, *Biwi ho to Aisi (1988)*, *Pati Parmeshwar (1988)* has successfully depicted women as passive, submissive wives and as perfect figures and martyrs for their own families. In the earlier days of Hindi cinema Women were largely treated as decorative objects. For Instance in the film *The River (1951)* directed by Jean Renoir and filmed in India, the protagonist explains the arranged marriage of an Indian girl: "Then her father told her that she must marry a man of his choice.....that's the ancient custom." In this film, Harriet, an English girl, talks about how Indian parents are disappointed when they have a girl baby because they need to get a dowry. Although times have changed, the statement still stands partially true. Similarly in the Movie *City of Joy (1992)* which depicts poverty in then-modern India and the slum life in India, the main Indian character, Hazari, says several times how important a duty it is for a father to save money for his daughter's dowry. Each phase of Hindi cinema had its own representation of women, but they were confined largely to the traditional, patriarchal frame-work of the Indian society. .

The situation was slightly altered in the 1970s which was known as the year of 'New Wave cinema'. The decades of 70s and 80s did try to explore women's subjectivity, her familial and civic role. But such films were not very successful in the Box office. As the Women started to gain independence and feminism gained strength in India- a series of women film makers brought women from the margins to the centre of their texts. A number of films were made by Aparna Sen, Sai Paranjpye, Vijaya Mehta, Aruna Raje and Kalpana Lajmi - which were sensitive portrayals of women and their struggles.

Apart from all this the mainstream Hindi cinema largely concentrated on the depiction of Masculinity, which was identified as having a muscular body with lots of physical aggression. It is from the movies wherein we have obtained the Phrase, "Mard ko kabhi Dard nahih Hotu" which means that a man feels no pain. Masculinity was portrayed in a way which frowned upon men showing their emotions and weeping was the department of only women who were reflected as the weaker sex. The only place wherein the actress was given the upper hand was the glamour aspect which was displayed with the heroine wearing different clothes hairstyles and jewellery, all of which were craftly planned to gain a commercial advantage.

The coming of the contemporary age has been a harbinger of change for the representation of women in the Hindi cinema. A few courageous filmmakers are conjuring female protagonists whose stories deal with the traditionally deemed taboo subjects such as Incest, lesbianism, sexual liberation, toy boy, unwed motherhood and live-in. Some recent examples can be, the depiction of lesbianism in *Dedh Ishqiya (2014)*, incestuous rape and child abuse in *Highway (2014)*, boy toy in *Revolver Rani (2014)* and small town girl entering into a live-in relationship rather than in the socially acceptable institution of marriage in *Shuddh Desi Romance (2013)*. Although, Cosmetic beauty and the trappings of affluence still remain one of the most important aspects in the contemporary Hindi Cinema. The item song culture prevalent in the present times

is an indication of objectification of women. But today Bollywood does not shy away from scripts with strong female protagonists. The movies *kahaani* (2012), *The Dirty Picture* (2011), *No one Killed Jessica* (2011) can all but be a few examples. Also, there is growing awareness of women's independence and a rising acceptance of modern women not tied to the stereotypes of the society. Even the film regulatory body, the Censor Board of India has adopted a stern attitude on the depiction of violence against women in films and their objectification in songs. With rising feminism and independence of women, the stereotypical women of Hindi cinema is likely to be vanished in the coming years to be replaced by a more self-confident and independent version.



Figure 17 : Depiction of Mothers in mainstream Bollywood over the years [Source: Internet]

3.5 Indian Film Critics

Film criticism is the analysis and evaluation of films and the film medium. In general, it can be divided into journalistic criticism such as appears regularly in newspapers and other popular mass-media outlets and academic criticism by film scholars that is informed by film theory and published in academic journals. The beginning of film criticism can be traced back to the beginning of film news and columns as regular features in newspapers, magazines and periodicals. The 1920s brought with itself the need to publish magazines exclusively devoted to cinema. The first among those to be launched was the Gujrati magazine *Mauj Majah* (1924). In the early days film criticism was viewed as a serious business. For example, Lakshman Prasad Gargya, discussed the method of Gajanand Sharma, a contemporary critic whose reviews, Gargya suggested, helped shape viewer preferences.

„In the early days of talkies Gajanand Sharma, drew much respect as a critic. It has been my experience that cinema lovers decided to see a certain film only after they had read Sharma's review in the Delhi periodicals „Chitrapat and

„Movies". Sharma's style was as follows – He began with plot description so that readers could understand the sequence of events. This was followed by a description of the characters and their roles in the film. Finally, Sharma focused on....the technique of direction, acting etc. Sometimes Sharma also made a funny comment about a certain character”.

In an essay published in the *chand* of 1938, Gargya laid down the principles for good film criticism. Gargya insisted that good film criticism meant placing the least emphasis on plot illustration and description of characters. What needed to be attempted instead was a comparative evaluation of all aspects of cinema. This was possible if a psychological approach was adopted. Finally, identifying the reasons and the categories of audiences who derived satisfaction in watching certain kinds of films formed the last component of Gargya's enquiry. Kamalkumar Sharma attempted a classification system for Indian films by dividing them into 10 genres. These were:

1. Ballad Films
2. Play films and musical films
3. Cartoon films
4. Comic films
5. Story films
6. Epic films
7. Church films
8. Art films
9. Jungle films and
10. Fantasy films

This standard of film criticism has gradually gone down in the recent years. As pointed out by Adoor

Gopalkrishnan, *–There is hardly any good film criticism in India*. He further points out that the people who think they do critiques are hardly equipped to do so, he suggests them to first equip themselves and then only attempt to write a review. Trade analyst Amod Mehra is also of the same view, he says. *"Most of the current lots are film buffs who are given fancy designations by their employers. They aren't really qualified"*. The weight attached to film critics has also gone down as the box office collections have remained largely impassive to such criticism. Filmmaker Rakesh Roshan comments on the show Koffee with Karan, *—I never read reviews. I call up my exhibitor in the morning and ask him about audience reactions. Which songs did they walk out in? When did they clap? That's my feedback*, Jaya Bachchan had bristled, *"Are there any?"* when Karan Johar asked her in the rapid-fire round to respond to 'film critics'. Such comment goes on to show how little significance is attached to film criticism.¹⁴

Nowadays, it's not a big deal to hear about paid criticism, the audience no longer knows which film critic to trust. But yet the importance of the role cannot be denied, viewers still turn to movie reviews before making the decision to watch a film. Some of the trusted film critics of the contemporary times are Khalid Muhammad, Nikhat Kazmi, Mayank Shekhar, Janhvi Patel, Sonia Chopra, Komal Nahta, Anupama Chopra, Rajeev Masand, Omar Qureshi and Taran Adarsh, who have succeeded to raise the bar of Film criticism in the country. Although the significance of Film criticism has blurred yet there is still hope for more refined and unbiased criticism, such critic is appreciated and the Directorate of Film Festivals, also accords The National Film Award for Best Film Critic annually from 1984 for films produced in the year across the country, in all Indian languages to such critic.

Conclusion

There is no two ways about the magnitude of impact that the cinema has on Indian people. Sheer common sense dictates that a medium as wide-reaching as cinema is bound to create some flux and leave some imprint on the minds of its viewers. Establishing this underlying truth was not the purpose of this study. The purpose of this study was to elucidate the kind of impact that the filmstar known, have on the society. This study also attempts to illustrate the positive change that a movie can play in framing the mindset of a society. However, there is an important caveat here. Since films wield such an important power and control over the society, they also have to bear the burden of an associated responsibility as well.

In study, *Issues and work of Indian Cinema in 21st*, first described the few evergreen torchbearers of Hindi Cinema in its earlier stages. These filmmakers, through their impactful and meaningful cinema, helped in giving a widespread direction to the progression of the society. It is said that cinema is a mirror of the society. The causal link between cinema and society is such that society is the cause and the cinematic content is the effect. However, in case of these filmmakers, the reverse was also true. More than often, these filmmakers shaped the society by way of their films. There are several institutions in India which propagate filmmaking and the technicalities behind it. These institutions provide a thrust to the vocation of cinema as a viable employment, often adding a course correction in the journey- destination of cinema. In this way, it was seen that how cinema impacts the socio-economic profile of a country and its societal components.

In the following chapter of the study, *Hindi Cinema in 21st Century*, the study looked at the contemporary Hindi Cinema, where —Bollywood had emerged as a separate genre on the global stage. Through the changing times, there has been an observable shift in the perception of general society of common masses towards the cinema. While earlier the films used to reflect what kind of societal pressures and issues existed in the society whereas the current cinema is a reflection of the aspirations of the society. The contemporary period began in the 1990s with formula films and then moved on to the next decade with the broadening of mainstream to include documentaries, biopics, parallel cinema etc. This movement showed a transition that the society had undertaken, as the acceptance for a greater variety increased. The emergence of multiplex culture, television and radio have helped in ideal shaping the children and the youth of this society. icons. These youth icons play an important role in shaping the society and the perceptions occurring *en masse*. The social impact can only be imputed, but such a great contribution can and should not be ignored.

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ANNEXURE – V (1)

Mr. Mayank Ranjhan

Freelance Film maker

Questions for Interview

Q.1. Do you think actors have now become youth icon? Regarding creating awareness on social issues & how?

In India cinema has great impact on people and society. They follow their life style, dress and all. Specially youth follows our Heroes very well and their. In that way we can say yes, actors and have become now youth icon.

Q.2. Do you think celebrities work apart from films has any impact on society or people?

Celebrities from film industry have developed themselves not only as an actor as well as a social activist also. People take their word of mouth pretty seriously.

Q.3. What do you think what kind of impact do movies have on society? Have films helped to communicate a message to society in an effective manner? PIs explain.

Yes of course, movies have impact on society and also helped to communicate the message in an effective manner, because every film and every actor create a hangover on people of society. Films are only medium to convey message rest is done by people or society. Films ignite the thought process.

Q.4. What are your views about issues raised & message put out on social issues?

We know all social issues but they all are in dormant state. We really don't care unless until it happens to our known.

Q.5. Do you think that the issues raised by movies are getting public acceptance in society?

In India 4 things regulate human Emotions, These are: (1) Religion (2) Cinema (3) Politics (4) Cricket. Cinema has great deep impact on people's mind set, many people are watching movie at least some message from the film they must be getting.

ANNEXURES –V (2)

Mr. Ayush Singh Freenlance Movie reviewer

Questions for Interview

Q.1. Do you think actors have now become youth icon? Regarding creating awareness on social issues & how?

No, I don't think actors has become a youth icon. Yes, shows like Satyamev Jayate have raised a few issues but not to the extent of making any one a youth icon

Q.2. Do you think celebrities work apart from films has any impact on society or people?

Apart from their films actors have impact on people depending on their popularity and how blindly people follow them. So the impact is variable

Q.3. What do you think what kind of impact do movies have on society? Have films helped to communicate a message to society in an effective manner? PIs explain.

Films have an impact on society. Like Lagaan was the movie which talked of perseverance, 3 idiots was a movie on the rate of passion in career, and so on.

Q.4. What are your views about issues raised & message put out on social issues?

The impact is only momentary, After some time the effect is not there.

Q.5. Do you think that the issues raised by movies are getting public acceptance in society?

Again same it depends on their popularity and for a lack of better word how much their true fans actually worship them again lack of better word.

