

## CHAPTER - 2

### INDIAN CINEMA: ORIGIN GROWTH AND MAJOR TRENDS

Indian cinema has a very great historical precedent, it is full of veteran film makers who sacrificed a lot for film making and for the development of film technology. Following the screening of the Lumière moving pictures in London (1895) cinema became a sensation across Europe and by July 1896 the Lumière films had been in show in Bombay (now Mumbai). The first short films in India were directed by Hiralal Sen, starting with *The Flower of Persia* (1898).

The first Indian movie released in India was 'Shree Pundalik' by Dadasaheb Torne on 18th May 1912 at 'Coronation Cinematograph', Mumbai.

The first full-length motion picture in India was produced by Dadasaheb Phalke, Dadasaheb is the pioneer of Indian film industry a scholar on India's languages and culture, who brought together elements from Sanskrit epics to produce his *Raja Harishchandra* (1913), a silent film in Marathi. The female roles in the film were played by male actors.

The first Indian chain of cinema theatres was owned by the Calcutta entrepreneur Jamshedji Framji Madan, who oversaw production of 10 films annually and distributed them throughout the Indian subcontinent.

During the early twentieth century cinema as a medium gained popularity across India's population and its many economic sections. Tickets were made affordable to the common man at a low price and for the financially capable additional comforts meant additional admission ticket price. Audiences thronged to cinema halls as this affordable medium of entertainment was available for as low as an anna (4 paisa) in Bombay.

The content of Indian commercial cinema was increasingly tailored to appeal to these masses. Young Indian producers began to incorporate elements of India's social life and culture into cinema. Others brought with them ideas from across the world. This was also the time when global audiences and markets became aware of India's film industry. Today Indian cinema is witnessing sea change in cinema production, cinema consumption, cinema release and cinema preservation in archive. This change has

occurred due to technological innovation. Present paper is an attempt to unfold the different horizons of Indian Cinema thus the paper is not only relevant to cinema goers but it is quite relevant for cinema producers and researchers as well.

## **Indian Cinema: Past, Present and Future**

In 1927, the British Government, in order to promote the market in India for British films over American ones, formed the Indian Cinematograph Enquiry Committee. The ICC consisted of three British and three Indians, led by T. Rangachari, a Madras lawyer. This committee failed to support the desired recommendations of supporting British Film, instead recommending support for the fledgling Indian film industry. Their suggestions were shelved.

Ardeshir Irani released Alam Ara which was the first Indian talking film, on 14 March 1931. H.M. Reddy, produced and directed Bhakta Prahlada (Telugu), released on Sept 15, 1931 and Kalidas (Tamil) released on Oct 31, 1931. Kalidas was produced by Ardeshir Irani and directed by H.M. Reddy. These two films are south India's first talkie films to have a theatrical release.

Following the inception of 'talkies' in India some film stars were highly sought after and earned comfortable incomes through acting. As sound technology advanced the 1930s saw the rise of music in Indian cinema with musicals such as Indra Sabha and Devi Devyani marking the beginning of song-and-dance in India's films. Studios emerged across major cities such as Chennai, Kolkata, and Mumbai as film making became an established craft by 1935, exemplified by the success of Devdas, which had managed to enthrall audiences nationwide. Bombay Talkies came up in 1934 and Prabhat Studios in Pune had begun production of films meant for the Marathi language audience. Filmmaker R.S.D. Choudhury produced Wrath (1930), banned by the British Raj in India as it depicted actors as Indian leaders, an expression censored during the days of the Indian independence movement.

The Indian Masala film-a slang used for commercial films with song, dance, romance etc.-came up following the second world war. South Indian cinema gained prominence throughout India with the release of S.S. Vasan's Chandralekha. During

the 1940s cinema in South India accounted for nearly half of India's cinema halls and cinema came to be viewed as an instrument of cultural revival. The partition of India following its independence divided the nation's assets and a number of studios went to the newly formed Pakistan. The strife of partition would become an enduring subject for film making during the decades that followed.

After Indian independence the cinema of India was inquired by the S.K. Patil Commission. S.K. Patil, Head of the commission, viewed cinema in India as a 'combination of art, industry, and showmanship' while noting its commercial value. Patil further recommended setting up of a Film Finance Corporation under the Ministry of Finance. This advice was later taken up in 1960 and the institution came into being to provide financial support to talented filmmakers throughout India. The Indian government had established a Films Division by 1948 which eventually became one of the largest documentary film producers in the world with an annual production of over 200 short documentaries, each released in 18 languages with 9000 prints for permanent film theaters across the country.

The Indian People's Theatre Association (IPTA), an art movement with a communist inclination, began to take shape through the 1940s and the 1950s. A number of realistic IPTA plays, such as Bijon Bhattacharya's Nabanna in 1944 (based on the tragedy of the Bengal famine of 1943), prepared the ground for the solidification of realism in Indian cinema, exemplified by Khwaja Ahmad Abbas's Dharti Ke Lal (Children of the Earth) in 1946. The IPTA movement continued to emphasize on reality and went on to produce Mother India and Pyaasa, among India's most recognizable cinematic productions.

Cinema of India has had a profound effect on cinema across India since the early 20th century. It consists of films produced across India, which includes the cinematic arena and cultures of Andhra Pradesh, Karnatka, Tamil Naidu, Jammu & Kashmir, Bihar and other states.

Indian films came to be followed throughout South Asia and the Middle East. The cinema as a medium gained popularity in the country as many as 1,000 films in various languages of India were produced annually. Expatriates in countries such as the United Kingdom and the United States continue to give rise to international audiences for Indian films of various languages.

In the 20th century, Indian cinema, along with the Hollywood and Chinese film industries, became a global enterprise. At the end of 2010 it was reported that in terms of annual film output, India ranks first, followed by Hollywood and China. Enhanced technology paved the way for upgrading from established cinematic norms of delivering product, altering the manner in which content reached the target audience, as per regional tastes. Indian cinema found markets in over 90 countries where films from India are screened.

Films by Indian directors like Satyajit Ray, Mrinal Sen, Ritwik Ghatak, Girish Kasaravalli, Benegal, Adoor Gopalakrishnan, G. Aravindan and Mani Ratnam have been screened in various international film festivals. Other Indian filmmakers such as Shekhar Kapur, Karan Johar, Mira Nair, Deepa Mehta and Nagesh Kukunoor have also found success overseas. The Indian government extended film delegations to foreign countries such as the United States of America and Japan while the country's Film Producers Guild sent similar missions through Europe. Sivaji Ganesan, and S. V. Ranga Rao won their respective first international award for Best Actor held at Afro-Asian Film Festival in Cairo and Indonesian Film Festival in Jakarta for the films *Veerapandiya Kattabomman* and *Narthanasala* in 1959 and 1963.

India is the world's largest producer of films. In 2009, India produced a total of 2961 films on celluloid, that include a staggering figure of 1288 feature films. The provision of 100% foreign direct investment has made the Indian film market attractive for foreign enterprises such as 20th Century Fox, Sony Pictures, Walt Disney Pictures and Warner Bros. Indian enterprises such as Zee, UTV, Suresh Productions, Adlabs and Sun Network's Sun Pictures also participated in producing and distributing films. Tax incentives to multiplexes have aided the multiplex boom in India. By 2003 as many as 30 film production companies had been listed in the National Stock Exchange of India, making the commercial presence of the medium felt.

The South Indian film industry defines the four film cultures of South India as a single entity. They are the Kannada, the Malayalam, the Tamil and the Telugu industries. Although developed independently for a long period of time, gross exchange of film performers and technicians as well as globalisation helped to shape this new identity, currently holding 75% of all film revenues in India.

The Indian diaspora consists of millions of Indians overseas for which films are made available both through mediums such as DVDs and by screening of films in their country of residence wherever commercially feasible. These earnings, accounting for some 12% of the revenue generated by a mainstream film, contribute substantially to the overall revenue of Indian cinema, the net worth of which was found to be US\$1.3 billion in 2000.

Music in Indian cinema is another substantial revenue generator, with the music rights alone accounting for 4-5% of the net revenues generated by a film in India.

Following India's independence, the period from the late 1940s to the 1960s are regarded by film historians as the 'Golden Age' of Indian cinema. Some of the most critically acclaimed Indian films of all time were produced during this period. This period saw the emergence of a new Parallel Cinema movement, mainly led by Bengali cinema. Early examples of films in this movement include Chetan Anand's *Neecha Nagar* (1946), Ritwik Ghatak's *Nagarik* (1952), and Bimal Roy's *Two Acres of Land* (1953), laying the foundations for Indian neorealism and the "Indian New Wave". *Pather Panchali* (1955), the first part of *The Apu Trilogy* (1955–1959) by Satyajit Ray, marked his entry in Indian cinema. *The Apu Trilogy* won major prizes at all the major international film festivals and led to the 'Parallel Cinema' movement being firmly established in Indian cinema. Its influence on world cinema can also be felt in the "youthful coming-of-age dramas that have flooded art houses since the mid-fifties" which "owe a tremendous debt to the Apu trilogy". The cinematographer Subrata Mitra, who made his debut with Satyajit Ray's *The Apu Trilogy*, also had an important influence on cinematography across the world. One of his most important techniques was bounce lighting, to recreate the effect of daylight on sets. He pioneered the technique while filming *Aparajito* (1956), the second part of *The Apu Trilogy*. Some of the experimental techniques which Satyajit Ray pioneered include photo-negative flashbacks and X-ray digressions while filming *Pratidwandi* (1972). Ray's 1967 script for a film to be called *The Alien*, which was eventually cancelled, is also widely believed to have been the inspiration for Steven Spielberg's *E.T.* (1982). Satyajit Ray and Ritwik Ghatak went on to direct many more critically acclaimed 'art films', and they were followed by other acclaimed Indian independent filmmakers such as Mrinal Sen, Adoor Gopalakrishnan, Mani Kaul and Buddhadeb Dasgupta. During the 1960s, Indira Gandhi's intervention during her reign as the Information

and Broadcasting Minister of India further led to production of off-beat cinematic expression being supported by the official Film Finance Corporation.

Commercial Hindi cinema also began thriving, with examples of acclaimed films at the time include the Guru Dutt films *Pyaasa* (1957) and *Kaagaz Ke Phool* (1959) and the Raj Kapoor films *Awaara* (1951) and *Shree 420* (1955). These films expressed social themes mainly dealing with working-class urban life in India; *Awaara* presented the city as both a nightmare and a dream, while *Pyaasa* critiqued the unreality of city life. Some epic films were also produced at the time, including Mehboob Khan's *Mother India* (1957), which was nominated for the Academy Award for Best Foreign Language Film, and K. Asif's *Mughal-e-Azam* (1960). V. Shantaram's *Do Aankhen Barah Haath* (1957) is believed to have inspired the Hollywood film *The Dirty Dozen* (1967). *Madhumati* (1958), directed by Bimal Roy and written by Ritwik Ghatak, popularized the theme of reincarnation in Western popular culture. Other mainstream Hindi filmmakers at the time included Kamal Amrohi and Vijay Bhatt.

Ever since Chetan Anand's social realist film *Neecha Nagar* won the Grand Prize at the first Cannes Film Festival, Indian films were frequently in competition for the Palme d'Or at the Cannes Film Festival for nearly every year in the 1950s and early 1960s, with a number of them winning major prizes at the festival. Satyajit Ray also won the Golden Lion at the Venice Film Festival for *Aparajito* (1956), the second part of *The Apu Trilogy*, and the Golden Bear and two Silver Bears for Best Director at the Berlin International Film Festival. Ray's contemporaries, Ritwik Ghatak and Guru Dutt, were overlooked in their own lifetimes but had belatedly generated international recognition much later in the 1980s and 1990s. Ray is regarded as one of the greatest auteurs of 20th century cinema, with Dutt and Ghatak. In 1992, the Sight & Sound Critics' Poll ranked Ray in its list of "Top 10 Directors" of all time, while Guru Dutt was ranked 7th in the 2002 Sight & Sound greatest directors poll.

A number of Indian films from different regions, from this era are often included among the greatest films of all time in various critics' and directors' polls. At this juncture, Telugu cinema and Tamil cinema experienced their respective golden age and during this time the production of Indian Folklore, fantasy and Mythological films like *Maya bazar* and *Narthanasala* grew up. A number of Satyajit Ray films

appeared in the Sight & Sound Critics' Poll, including The Apu Trilogy (ranked 4th in 1992 if votes are combined), The Music Room (ranked 27th in 1992), Charulata (ranked 41th in 1992) and Days and Nights in the Forest (ranked 81th in 1982). The 2002 Sight & Sound critics' and directors' poll also included the Guru Dutt films Pyaasa and Kaagaz Ke Phool (both tied at 160), the Ritwik Ghatak films Meghe Dhaka Tara (ranked 231) and Komal Gandhar (ranked 346), and Raj Kapoor's Awaara, Vijay Bhatt's Baiju Bawra, Mehboob Khan's Mother India and K. Asif's Mughal-e-Azam all tied at 346. In 1998, the critics' poll conducted by the Asian film magazine Cinemaya included The Apu Trilogy (ranked 1st if votes are combined), Ray's Charulata and The Music Room (both tied at 11th), and Ghatak's Subarnarekha (also tied at 11). In 1999, The Village Voice top 250 "Best Film of the Century" critics' poll also included The Apu Trilogy (ranked 5<sup>th</sup> if votes are combined). In 2005, The Apu Trilogy and Pyaasa were also featured in Time magazine's "All-TIME" 100 best movies list.

## **Modern Indian cinema**

Some filmmakers such as Shyam Benegal continued to produce realistic Parallel Cinema throughout the 1970s, alongside Satyajit Ray, Ritwik Ghatak, Mrinal Sen, Buddhadeb Dasgupta and Gautam Ghose in Bengali cinema; Adoor Gopalakrishnan, Shaji N. Karun, John Abraham and G. Aravindan in Malayalam cinema; Nirad Mohapatra in Oriya cinema; and Mani Kaul, Kumar Shahani, Ketan Mehta, Govind Nihalani and Vijaya Mehta in Hindi cinema. However, the 'art film' bent of the Film Finance Corporation came under criticism during a Committee on Public Undertakings investigation in 1976, which accused the body of not doing enough to encourage commercial cinema. The 1970s did, nevertheless, see the rise of commercial cinema in form of enduring films such as Sholay (1975), which solidified Amitabh Bachchan's position as a lead actor. The devotional classic Jai Santoshi Ma was also released in 1975.

Another important film from 1975 was Deewar, directed by Yash Chopra and written by Salim-Javed. A crime film pitting "a policeman against his brother, a gang leader

based on real-life smuggler Haji Mastan", portrayed by Amitabh Bachchan, it was described as being "absolutely key to Indian cinema" by Danny Boyle.

Long after the Golden Age of Indian cinema, South India's Malayalam cinema of Kerala regarded as one of the best Indian film genres experienced its own 'Golden Age' in the 1980s and early 1990s. Some of the most acclaimed Indian filmmakers at the time were from the Malayalam industry, including Adoor Gopalakrishnan, G. Aravindan, T. V. Chandran and Shaji N. Karun. Adoor Gopalakrishnan, who is often considered to be Satyajit Ray's spiritual heir, directed some of his most acclaimed films during this period, including *Elippathayam* (1981) which won the Sutherland Trophy at the London Film Festival, as well as *Mathilukal* (1989) which won major prizes at the Venice Film Festival.

Shaji N. Karun's debut film *Piravi* (1989) won the Camera d'Or at the 1989 Cannes Film Festival, while his second film *Swaham* (1994) was in competition for the Palme d'Or at the 1994 Cannes Film Festival. Commercial Malayalam cinema also began gaining popularity with the action films of Jayan, a popular stunt actor whose success was short-lived when he died while filming a dangerous stunt, followed by Mohanlal, whose film *Yodha* was acclaimed for its action sequences and technical aspects.

Commercial Hindi cinema further grew throughout the 1980s and the 1990s with the release of films such as *Ek Duuje Ke Liye* (1981) *Mr India* (1987), *Qayamat Se Qayamat Tak* (1988), *Tezaab* (1988), *Chandni* (1989), *Maine Pyar Kiya* (1989), *Baazigar* (1993), *Darr* (1993),<sup>[69]</sup> *Dilwale Dulhania Le Jayenge* (1995) and *Kuch Kuch Hota Hai* (1998), many of which starred Shahrukh Khan, Aamir Khan and Salman Khan.

The 1990s also saw a surge in the national popularity of Tamil cinema as films directed by Mani Ratnam captured India's imagination. Such films included *Roja* (1992) and *Bombay* (1995). Ratnam's earlier film *Nayakan* (1987), featuring Kamal Haasan, was included in Time magazine's "All-TIME" 100 best movies, alongside four earlier Indian films: Satyajit Ray's *The Apu Trilogy* (1955–1959) and Guru Dutt's *Pyaasa* (1957). Another Tamil director S. Shankar, also made waves through his film *Kadhalan*, and later in the 2000s with *Sivaji* and *Enthiran* (Robot).

Tabarana Kathe, a Kannada film, was screened at various film festivals including Tashkent, Nantes, Tokyo, and the Film Festival of Russia.

In the late 1990s, 'Parallel Cinema' began experiencing a resurgence in Hindi cinema, largely due to the critical and commercial success of *Satya* (1998), a low-budget film based on the Mumbai underworld, directed by Ram Gopal Varma and written by Anurag Kashyap. The film's success led to the emergence of a distinct genre known as Mumbai noir, urban films reflecting social problems in the city of Mumbai. Later films belonging to the Mumbai noir genre include Madhur Bhandarkar's *Chandni Bar* (2001) and *Traffic Signal* (2007), Ram Gopal Varma's *Company* (2002) and its prequel *D* (2005), Anurag Kashyap's *Black Friday* (2004), Irfan Kamal's *Thanks Maa* (2009), and Deva Katta's *Prasthanam* (2010).

Other art film directors include Mrinal Sen, Buddhadeb Dasgupta, Gautam Ghose, Sandip Ray, Aparna Sen and Rituparno Ghosh in Bengali cinema, Adoor Gopalakrishnan, Shaji N. Karun, Santosh Sivan and T. V. Chandran in Malayalam cinema; Nirad Mohapatra in Oriya cinema; Mani Kaul, Kumar Shahani, Ketan Mehta, Govind Nihalani, Shyam Benegal, Mira Nair, Nagesh Kukunoor, Sudhir Mishra and Nandita Das in Hindi cinema; Mani Ratnam in Tamil cinema; and Deepa Mehta, Anant Balani, Homi Adajania, Vijay Singh and Sooni Taraporevala in Indian English cinema.

Indians during the colonial rule bought film equipment from Europe. The British funded wartime propaganda films during the second world war, some of which showed the Indian army pitted against the axis powers, specifically the Empire of Japan, which had managed to infiltrate into India. One such story was *Burma Rani*, which depicted civilian resistance offered to Japanese occupation by the British and Indians present in Myanmar. Pre-independence businessmen such as J. F. Madan and Abdulally Esoofally traded in global cinema.

Indian cinema's early contacts with other regions became visible with its films making early inroads into the Soviet Union, Middle East, Southeast Asia, and China. Mainstream Hindi film stars like Raj Kapoor gained international fame across Asia and Eastern Europe. Indian films also appeared in international fora and film festivals. This allowed 'Parallel' Bengali filmmakers such as Satyajit Ray to achieve worldwide fame, with his films gaining success among European, American and

Asian audiences. Ray's work subsequently had a worldwide impact, with filmmakers such as Martin Scorsese, James Ivory, Abbas Kiarostami, Elia Kazan, François Truffaut, Steven Spielberg, Carlos Saura, Jean-Luc Godard, Isao Takahata, Gregory Nava, Ira Sachs and Wes Anderson being influenced by his cinematic style, and many others such as Akira Kurosawa praising his work. The "youthful coming-of-age dramas that have flooded art houses since the mid-fifties owe a tremendous debt to the Apu trilogy". Subrata Mitra's cinematographic technique of bounce lighting also originates from The Apu Trilogy. Ray's film *Kanchenjunga* (1962) also introduced a narrative structure that resembles later hyperlink cinema. Since the 1980s, some previously overlooked Indian filmmakers such as Ritwik Ghatak and Guru Dutt have posthumously gained international acclaim.

Many Asian and 'South Asian' countries increasingly came to find Indian cinema as more suited to their sensibilities than Western cinema. Jigna Desai holds that by the 21st century Indian cinema had managed to become 'deterritorialized', spreading over to the many parts of the world where Indian diaspora was present in significant numbers, and becoming an alternative to other international cinema.

Indian cinema has more recently begun influencing Western musical films, and played a particularly instrumental role in the revival of the genre in the Western world. Baz Luhrmann stated that his successful musical film *Moulin Rouge!* (2001) was directly inspired by Bollywood musicals. The critical and financial success of *Moulin Rouge!* renewed interest in the then-moribund Western musical genre, subsequently fueling a renaissance of the genre. Danny Boyle's Oscar-winning film *Slumdog Millionaire* (2008) was also directly inspired by Indian films, and is considered to be a "homage to Hindi commercial cinema".

Other Indian filmmakers are also making attempts at reaching a more global audience, with upcoming films by directors such as Vidhu Vinod Chopra, Jahnu Barua, Sudhir Mishra and Pan Nalin.

Indian Cinema was also recognized at the American Academy Awards. Three Indian films, *Mother India* (1957), *Salaam Bombay!* (1988), and *Lagaan* (2001), were nominated for the Academy Award for Best Foreign Language Film. Indian winners of the Academy Awards include Bhanu Athaiya (costume designer), Satyajit Ray

(filmmaker), A. R. Rahman (music composer), Resul Pookutty (sound editor) and Gulzar (lyricist).

There have generally been six major influences that have shaped the conventions of Indian popular cinema. The first was the ancient Indian epics of Mahabharata and Ramayana which have exerted a profound influence on the thought and imagination of Indian popular cinema, particularly in its narratives. Examples of this influence include the techniques of a side story, back-story and story within a story. Indian popular films often have plots which branch off into sub-plots; such narrative dispersals can clearly be seen in the 1993 films *Khalnayak* and *Gardish*.

The second influence was the impact of ancient Sanskrit drama, with its highly stylized nature and emphasis on spectacle, where music, dance and gesture combined "to create a vibrant artistic unit with dance and mime being central to the dramatic experience." Sanskrit dramas were known as *natya*, derived from the root word *nritya* (dance), characterizing them as spectacular dance-dramas which has continued in Indian cinema. The *Rasa* method of performance, dating back to ancient Sanskrit drama, is one of the fundamental features that differentiate Indian cinema from that of the Western world. In the *Rasa* method, empathetic "emotions are conveyed by the performer and thus felt by the audience," in contrast to the Western Stanislavski method where the actor must become "a living, breathing embodiment of a character" rather than "simply conveying emotion." The *rasa* method of performance is clearly apparent in the performances of popular Hindi film actors like Amitabh Bachchan and Shahrukh Khan, nationally acclaimed Hindi films like *Rang De Basanti* (2006), and internationally acclaimed Bengali films directed by Satyajit Ray.

The third influence was the traditional folk theatre of India, which became popular from around the 10th century with the decline of Sanskrit theatre. These regional traditions include the *Yatra* of Bengal, the *Ramlila* of Uttar Pradesh, and the *Terukkuttu* of Tamil Nadu. The fourth influence was Parsi theatre, which "blended realism and fantasy, music and dance, narrative and spectacle, earthy dialogue and ingenuity of stage presentation, integrating them into a dramatic discourse of melodrama. The Parsi plays contained crude humour, melodious songs and music, sensationalism and dazzling stagecraft.

"All of these influences are clearly evident in the masala film genre that was popularized by Manmohan Desai's films in the 1970s and early 1980s, particularly in *Coolie* (1983), and to an extent in more recent critically acclaimed films such as *Rang De Basanti*.

The fifth influence was Hollywood, where musicals were popular from the 1920s to the 1950s, though Indian filmmakers departed from their Hollywood counterparts in several ways. "For example, the Hollywood musicals had as their plot the world of entertainment itself. Indian filmmakers, while enhancing the elements of fantasy so pervasive in Indian popular films, used song and music as a natural mode of articulation in a given situation in their films. There is a strong Indian tradition of narrating mythology, history, fairy stories and so on through song and dance." In addition, "whereas Hollywood filmmakers strove to conceal the constructed nature of their work so that the realistic narrative was wholly dominant, Indian filmmakers made no attempt to conceal the fact that what was shown on the screen was a creation, an illusion, a fiction.

However, they demonstrated how this creation intersected with people's day to day lives in complex and interesting ways." The final influence was Western musical television, particularly MTV, which has had an increasing influence since the 1990s, as can be seen in the pace, camera angles, dance sequences and music of recent Indian films. An early example of this approach was in Mani Ratnam's *Bombay* (1995).

Like mainstream Indian popular cinema, Indian Parallel Cinema was also influenced also by a combination of Indian theatre (particularly Sanskrit drama) and Indian literature (particularly Bengali literature), but differs when it comes to foreign influences, where it is more influenced by European cinema (particularly Italian neorealism and French poetic realism) rather than Hollywood. Satyajit Ray cited Italian filmmaker Vittorio De Sica's *Bicycle Thieves* (1948) and French filmmaker Jean Renoir's *The River* (1951), which he assisted, as influences on his debut film *Pather Panchali* (1955). Besides the influence of European cinema and Bengali literature, Ray is also indebted to the Indian theatrical tradition, particularly the *Rasa* method of classical Sanskrit drama. The complicated doctrine of *Rasa* "centers predominantly on feeling experienced not only by the characters but also conveyed in a certain artistic way to the spectator. The duality of this kind of a *rasa* imbrication"

shows in The Apu Trilogy. Bimal Roy's Two Acres of Land (1953) was also influenced by De Sica's Bicycle Thieves and in turn paved the way for the Indian New Wave, which began around the same time as the French New Wave and the Japanese New Wave. Ray known as one of the most important influences to Parallel Cinema, was depicted as an auteur (Wollen). The focus of the majority of his stories portrayed the lower middle class and the unemployed (Wollen). It wasn't until the late 1960's that Parallel Cinema support grew (Wollen).

**Regional Industries:** Hindi cinema: The Hindi language film industry of Mumbai-also known as Bollywood-is the largest and most popular branch of Indian cinema. Hindi cinema initially explored issues of caste and culture in films such as Achhut Kanya (1936) and Sujata (1959). International visibility came to the industry with Raj Kapoor's Awara. Hindi cinema grew during the 1990s with the release of as many as 215 films. With Dilwale Dulhania Le Jayenge, Hindi cinema registered its commercial presence in the Western world. In 1995 the Indian economy began showing sustainable annual growth, and Hindi cinema, as a commercial enterprise, grew at a growth rate of 15% annually. The salary of lead stars increased greatly. Many actors signed contracts for simultaneous work in 3-4 films. Institutions such as the Industrial Development Bank of India also came forward to finance Hindi films. A number of magazines such as Filmfare, Stardust, Cineblitz, etc., became popular.

The audience's reaction towards Hindi cinema is distinctive with involvement in the films by audience's clapping, singing, reciting familiar dialogue with the actors, and throwing coins at the screen (in appreciation of spectacle).

**Assamese cinema:** The Assamese language film industry traces its origins works of revolutionary visionary Rupkonwar Jyotiprasad Agarwala, who was also a distinguished poet, playwright, composer and freedom fighter. He was instrumental in the production of the first Assamese film Joymati in 1935, under the banner of Critrakala Movietone. Due to the lack of trained technicians, Jyotiprasad, while making his maiden film, had to shoulder the added responsibilities as the script writer, producer, director, choreographer, editor, set and costume designer, lyricist and music director. The film, completed with a budget of 60,000 rupees was released on 10 March 1935. The picture failed miserably. Like so many early Indian films, the

negatives and complete prints of Joymati are missing. Some effort has been made privately by Altaf Mazid to restore and subtitle whatever is left of the prints. Despite the significant financial loss from Joymati, the second picture Indramalati was filmed between 1937 and 1938 finally released in 1939.

Although the beginning of the 21st century has seen Bollywood-style Assamese movies hitting the screen, the industry has not been able to compete in the market, significantly overshadowed by the larger industries such as Bollywood.

Assamese cinema has never really managed to make the breakthrough on the national scene despite its film industry making a mark in the National Awards over the years

**Bengali cinema:** The Bengali language cinematic tradition of Tollygunge located in West Bengal has had reputable filmmakers such as Satyajit Ray, Ritwik Ghatak and Mrinal Sen among its most acclaimed. Recent Bengali films that have captured national attention include Rituparno Ghosh's Choker Bali, starring Aishwarya Rai. Bengali filmmaking also includes Bangla science fiction films and films that focus on social issues. In 1993, the Bengali industry's net output was 57 films.

The history of cinema in Bengal dates back to the 1890s, when the first "bioscopes" were shown in theatres in Kolkata. Within a decade, the first seeds of the industry was sown by Hiralal Sen, considered a stalwart of Victorian era cinema when he set up the Royal Bioscope Company, producing scenes from the stage productions of a number of popular shows at the Star Theatre, Calcutta, Minerva Theatre, Classic Theatre. Following a long gap after Sen's works, Dharendra Nath Ganguly (Known as D.G) established Indo British Film Co, the first Bengali owned production company, in 1918. However, the first Bengali Feature film, Billwamangal, was produced in 1919, under the banner of Madan Theatre. Bilat Ferat was the IBFC's first production in 1921. The Madan Theatres production of Jamai Shashthi was the first Bengali talkie.

In 1932, the name "Tollywood" was coined for the Bengali film industry due to Tollygunge rhyming with "Hollywood" and because it was the center of the Indian film industry at the time. It later inspired the name "Bollywood", as Mumbai (then called Bombay) later overtook Tollygunge as the center of the Indian film industry, and many other Hollywood-inspired names. The 'Parallel Cinema' movement began in the Bengali film industry in the 1950s. A long history has been traversed since then,

with stalwarts such as Satyajit Ray, Mrinal Sen, Ritwik Ghatak and others having earned international acclaim and securing their place in the history of film.

**Bhojpuri cinema:** Bhojpuri language films predominantly cater to people who live in the regions of western Bihar and eastern Uttar Pradesh. These films also have a large audience in the cities of Delhi and Mumbai due to migration to these metros from the Bhojpuri speaking region. Besides India, there is a large market for these films in other bhojpuri speaking countries of the West Indies, Oceania, and South America. Bhojpuri language film's history begins in 1962 with the well-received film *Ganga Maiyya Tohe Piyari Chadhaibo* ("Mother Ganges, I will offer you a yellow sari"), which was directed by Kundan Kumar. Throughout the following decades, films were produced only in fits and starts. Films such as *Bidesiya* ("Foreigner," 1963, directed by S. N. Tripathi) and *Ganga* ("Ganges," 1965, directed by Kundan Kumar) were profitable and popular, but in general Bhojpuri films were not commonly produced in the 1960s and 1970s. The industry experienced a revival in 2001 with the super hit *Saiyyan Hamar* ("My Sweetheart," directed by Mohan Prasad), which shot the hero of that film, Ravi Kissan, to superstardom.

This success was quickly followed by several other remarkably successful films, including *Panditji Batai Na Biyah Kab Hoi* ("Priest, tell me when I will marry," 2005, directed by Mohan Prasad) and *Sasura Bada Paisa Wala* ("My father-in-law, the rich guy," 2005).

In a measure of the Bhojpuri film industry's rise, both of these did much better business in the states of Uttar Pradesh and Bihar than mainstream Bollywood hits at the time, and both films, made on extremely tight budgets, earned back more than ten times their production costs. Although a smaller industry compared to other Indian film industries, the extremely rapid success of their films has led to dramatic increases in Bhojpuri cinema's visibility, and the industry now supports an awards show and a trade magazine, *Bhojpuri City*.

**Kannada cinema:** Kannada film industry also referred as Sandalwood, is based in Bengaluru and caters mostly to the state of Karnataka. Rajkumar was eminent in Kannada film industry. In his career, he performed versatile characters and sung hundreds of songs for film and albums. Other notable Kannada and Tulu actors include Vishnuvardhan, Ambarish, Ravichandran, Girish Karnad, Prakash Raj,

Shankar Nag, Ananth Nag, Upendra, Darshan, Shivaraj Kumar, Puneet Rajkumar, Kalpana, Bharathi, Jayanthi, Pandari Bai, Tara, Umashri and Ramya.

Film directors from the Kannada film industry like Girish Kasaravalli have garnered national recognition. Other noted directors include Puttanna Kanagal, G. V. Iyer, Girish Karnad, T. S. Nagabharana, Yograj Bhat, Soori. G.K. Venkatesh, Vijaya Bhaskar, Rajan-Nagendra, Hamsalekha, Gurukiran and V. Harikrishna are other noted music directors. Kannada cinema, along with Bengali and Malayalam films, contributed simultaneously to the age of Indian parallel cinema. Some of the influential kannada films in this genre are Samskara (based on a novel by U. R. Ananthamurthy), Chomana Dudi by B. V. Karanth, Tabarana Kathe, Vamshavruksha, Kadu Kudure, Hamsageethe, Bhootayyana Maga Ayyu, Accident, Maanasa Sarovara, Ghatashraddha, Tabarana Kathe, Mane, Kraurya, Thaayi Saheba, Dweepa. Other commercially successful films include Aapthamitra, Yajamaana, Om, A, Super (all directed by Upendra), Mungaru Male (directed by Yograj Bhat), Jogi (by Prem), Nenapirali (by Ratnaja), Duniya and Jackie (both directed by Soori).

**Gujarati cinema:** The film industry of Gujarat started its journey in 1932. Since then Gujarati films immensely contributed to Indian cinema. Gujarati cinema has gained popularity among the regional film industry in India. Gujarati cinema is always based on scripts from mythology to history and social to political. Since its origin Gujarati cinema has experimented with stories and issues from the Indian society. Furthermore, Gujarat has immense contribution to Bollywood as several Gujarati actors have brought glamour to the Indian film industry. Gujarati film industry has included the work of actors including Sanjeev Kumar, Rajendra Kumar, Bindu, Asha Parekh, Kiran Kumar, Arvind Trivedi, Aruna Irani, Mallika Sarabhai, and Asrani. The scripts and stories dealt in the Gujarati films are intrinsically humane. They include relationship- and family-oriented subjects with human aspirations and deal with Indian family culture. Thus, there can be no turning away from the essential humanity of these Gujarati cinema. The first Gujarati movie, Narasinh Mehta, was released in the year 1932 and was directed by Nanubhai Vakil. The film starred Mohanlala, Marutirao, Master Manhar, and Miss Mehtab. It was of the `Saint film` genre and was based on the life of the saint Narasinh Mehta who observed a creed that was followed centuries later by Mahatma Gandhi. The film was matchless as it avoided any depiction of miracles. In 1935, another social movie, Ghar Jamai was released,

directed by Homi Master. The film starred Heera, Jamna, Baby Nurjehan, Amoo, Alimiya, Jamshedji, and Gulam Rasool. The film featured a `resident son-in-law` (ghar jamai) and his escapades as well as his problematic attitude toward the freedom of women. It was a comedy-oriented movie that was a major success in the industry. Gujarati films thus proceeded with several other important social, political as well as religious issues. The years 1948, 1950, 1968, 1971 moved in a wide variety of dimensions. The Gujarati movies such as Kariyavar, directed by Chaturbhuj Doshi, Vadilona Vank directed by Ramchandra Thakur, Gadano Bel directed by Ratibhai Punatar and Leeludi Dharti directed by Vallabh Choksi brought immense success to the industry. The problems of modernisation are the underlying concern of several films. The movies like Gadano Bel had strong realism and reformism.

Gujarati films such as Leeludi Dharti reflect the rural world with its fertility rituals. In 1975 Tanariri, directed by Chandrakant Sangani presents highlights the little-known side of Akbar who is usually presented as a consistently benign ruler. The first cinemascope film of Gujarati cinema was Sonbaini Chundadi, directed by Girish Manukant released in 1976. Besides these, Bhavni Bhavai released in 1980 was directed by Ketan Mehta.

It boasted superlative performances, fine camerawork and won two awards: National Award for Best Feature Film on National Integration and an award at the Nantes Three Continents Festival in France. In 1992, Hun Hunshi Hunshilal, directed by Sanjiv Shah was sought to be post-modern. Gujarati films were further enriched by the brilliant performances of the film personalities. Anupama, Upendra Trivedi, Arvind Trivedi, Naresh Kanodia (Gujarati superstar), Sneh Lata (great Gujarati actress), Ramesh Mehta and Veljibhai Gajjar, Dilip Patel, Ranjitraj, Sohil Virani, Narayan Rajgor, Premshankar Bhatt, Jay Patel, Ashvin Patel, Girija Mitra, Anjana, Manmohan Desai, Sanjay Gadhvi, Kalyanji Anandji, Deepika Chikhalia, Bindu Desai, Renuka Sahane and Priti Parekh are celebrities who have contributed a lot to the Gujarati film industry.

**Malayalam cinema:** The Malayalam film industry, based in the southern state of Kerala, is known for films that bridge the gap between parallel cinema and mainstream cinema by portraying thought-provoking social issues. Filmmakers

include Adoor Gopalakrishnan, Shaji N. Karun, G. Aravindan, K. G. George, Padmarajan, Sathyan Anthikad, T. V. Chandran and Bharathan.

Vigathakumaran, a silent movie released in 1928 produced and directed by J. C. Daniel, marked the beginning of Malayalam cinema. Balan, released in 1938, was the first Malayalam "talkie". Malayalam films were mainly produced by Tamil producers till 1947, when the first major film studio, Udaya Studio, was established in Kerala. In 1954, the film Neelakkuyil captured national interest by winning the President's silver medal. Scripted by the well-known Malayalam novelist, Uroob, and directed by P. Bhaskaran and Ramu Kariat, it is often considered as the first authentic Malayali film. Newspaper Boy, made by a group of students in 1955, was the first neo-realistic film in India. Chemmeen (1965), directed by Ramu Kariat and based on a story by Thakazhi Sivasankara Pillai, went on to become immensely popular, and became the first South Indian film to win the National Film Award for Best Film. This early period of Malayalam cinema was dominated by actors Prem Nazir, Sathyan, Madhu, Sheela, Sharada and Jayabharathi. Prem Nazir is regarded as one of the most successful film actors in India. He holds four major acting records; including for playing the lead role in over 700 films and for acting opposite eighty heroines.

**Punjabi cinema:** K.D. Mehra made the first Punjabi film Sheila (also known as Pindi Kudi). Baby Noor Jehan was introduced as an actress and singer in this film. Sheila was made in Calcutta and released in Lahore, the capital of Punjab; it ran very successfully and was a hit across the province. Due to the success of this first film many more producers started making Punjabi films. As of 2009, Punjabi cinema has produced between 900 and 1,000 movies. The average number of releases per year in the 1970s was nine; in the 1980s, eight; and in the 1990s, six. In 1995, the number of films released was 11; it plummeted to seven in 1996 and touched a low of five in 1997. Since 2000s the Punjabi cinema has seen a revival with more releases every year featuring bigger budgets, home grown stars as well as Bollywood actors of Punjabi descent taking part. The cinema saw its first production of a 3D feature film in 2011 titled Pehchaan 3D.

**Tamil Cinema:** The Tamil language film industry, known as Tamil cinema, is India's second-largest film industry in terms of revenue, production and worldwide distribution including worldwide box office, It is based in the Kodambakkam district

of Chennai, Tamil Nadu. Tamil films are distributed to various parts of Asia, Southern Africa, Northern America, Europe and Oceania. The industry has inspired Tamil filmmaking in Sri Lanka, Malaysia, Singapore and Canada. Tamil cinema and Dravidian politics have heavily influenced each other. With Chennai serving as a secondary hub for filmmaking for other industries and the establishment of the Madras Film Institute, Tamil cinema established itself as an influential and leading industry in South Indian cinema and further attained international exposure with the works of various filmmakers. In 1985, the Tamil film industry made its peak, with a net output was 236 films. Tamil films stand next to Hindi films in terms of the number of films submitted by India in contest for the Academy Award for Best Foreign Language Film. Rajinikanth, a film star in India with large following, receives an average salary of 350 million (US\$6.98 million) per film, which makes him the second highest paid actor in Asia after Jackie Chan and also has nearly 65,000 fan clubs worldwide. Kamal Haasan, one of the versatile actors in India known for being awarded the most number of Southern Filmfare Awards and the only actor with the most number of National Film Awards (three for Best Actor, one for Best Child Artist and one for Best Film). Music directors from Tamil Nadu, such as Ilaiyaraaja and two-time Academy Award-winner A. R. Rahman made a foray into other regional industries and have a reputation and following, while also being predominantly active in Tamil cinema. Film directors who have made significant contributions to the industry include A. Bhimsingh, A. P. Nagarajan, A. C. Tirulokchandar, C. V. Sridhar, K. Balachander, S. P. Muthuraman, P. Bharathiraja, Balu Mahendra, J. Mahendran, K. Bhagyaraj, Manivannan, Mani Ratnam, R. Sundarajan, K. S. Ravikumar, R. Parthiban, S. Shankar, Gautham Vasudev Menon and Vikraman. Of late, films directed by Bala, Ameer Sultan and Vasanthabalan have participated in many film festivals across the globe, winning international acclaim. Some female Bollywood actresses have their origin from Tamil, even though some of them not had their initial debut in Tamil cinema. It includes Vyjayanthimala, Hema Malini, Rekha Ganesan, Sridevi, Meenakshi Sheshadri, and . Actress Vyjayanthimala, Hema Malini and Sridevi are also considered "Numero Uno actresses" of Hindi cinema along with Madhuri Dixit.

**Telugu cinema:** The Telugu language film industry of Andhra Pradesh is one of the three largest film industries in India. As of 2010, it is India's third largest film industry in terms of films produced yearly. The state of Andhra Pradesh has the highest number of cinema halls in India. In 2006, the Telugu film industry produced the largest number of films in India, with about 245 films produced that year. The largest film production facility in the world, Ramoji Film City, is in Hyderabad, the capital city of Andhra Pradesh.

B. N. Reddy, H. M. Reddy, K. V. Reddy, L. V. Prasad, D. V. S. Raju, Yaragudipati Varada Rao, Edida Nageshwara Rao, P. S. Ramakrishna Rao (Bharani Pictures), C. Pullaiah, P. Pullaiah, B. Vittalacharya, Adurthi Subba Rao, V. Madhusudan Rao, Kamalakara Kameshwara Rao, K. Viswanath, Bapu, Jandhyala, Singeetam Srinivasa Rao, Dasari Narayana Rao, K. Raghavendra Rao, Ramoji Rao, Pasupuleti Krishna Vamsi, S. V. Krishna Reddy, Puri Jagannadh, K. Vijaya Bhaskar, Ramgopal Varma, SS Rajamouli, Sekhar Kammula, Mohan Krishna Indraganti, Nagesh Kukunoor and Trivikram Srinivas are filmmakers who have made important contributions to cinema.

Bhakta Prahlada, Mayabazar, Narthanasala, Patala Bhairavi, Lava Kusha, Missamma, Bhookailas, Tenali Ramakrishna, Gulebakavali Katha, Daana Veera Soora Karna, Muthyala Muggu, Sankarabharanam, Ananda Bhairavi, Swathi Muthyam, Mayuri, Swarnakalam, Meghasandesam, Sapthapadhi, Rudraveena, Alluri Seetharama Raju, Sagara Sangamam, Shiva, Kshana Kshanam, Annamayya, Pokiri, Magadheera etc. are some of the films from the Telugu industry which have received national recognition.

Actors like NTR, ANR, S. V. Ranga Rao, Kanta Rao, Kongara Jaggayya, Kaikala Satyanarayana, Krishna, Chiranjeevi, Sobhan Babu, Krishnam Raju, Murali Mohan, Bhanumati, Sharada, Savitri, Jamuna, Anjali Devi, Krishna Kumari, Sowcar Janaki, Roja Ramani, Suryakantham, Vanisri, Lakshmi, Manjula Vijayakumar, Mohan Babu, Kota Srinivasa Rao, Akkineni Nagarjuna, Nandamuri Balakrishna, Daggubati Venkatesh, Sidharth, Pawan Kalyan, Mahesh Babu, Vijayashanti, Gouthami Tadimalla, Bhanupriya, Jaya Prada, Jayasudha and Allari Naresh have made important contributions to Telugu cinema.

Bomireddi Narasimha Reddy, Paidi Jairaj, L. V. Prasad, B. Nagi Reddy, Akkineni Nageswara Rao, and D. Ramanaidu have won Dadasaheb Phalke Award from this industry.

## **Indian Cinema Goes Digital**

Digital cinema refers to the use of digital technology to capture, distribute, and project motion pictures. A movie can be distributed via hard drives, optical disks (such as DVDs and Blu-ray Discs) or satellite and projected using a digital projector instead of a conventional film projector. Digital cinema is distinct from high-definition television and, in particular, is not dependent on using television or high-definition video standards, aspect ratios, or frame rates. Digital projectors capable of 2048 pixels of horizontal resolution began deploying in 2005. According to Screen Digest, 75 percent of worldwide cinema screens will have converted to digital by the end of 2012, with almost all of the rest making the conversion by the end of 2014.

Even Indian Cinema has undergone a sea change over last couple of years with the advent of digital technologies in India. Digitization of Indian cinema has affected movies on all fronts – be it pre production, production or post production, but out of all these, one aspect which has got completely revolutionized with digitization is the distribution and reach of Indian Cinema.

While 2005-2006 saw some initial sign of digital distribution in India, its only 2008-2009 when it has picked up momentum noticeably. The year 2008 saw some prominent films taking the digital distribution route in a big way; for e.g. “Singh is King” digital theaters or “Ghajini” which released the maximum number of prints in India (1200 digital & analog versions) and made inroads to even some such smaller towns where films never used to get released on the same day as the rest of the world.

Digital solutions in filmed entertainment are now helping the producers to reach relevant audience & increase the number of prints without any additional cost.

Some of the key advantages of digital distribution are:

- Cost effective: Digital distribution is quite economic as against physical one. Cost per copy of digital print is INR 3500 – 5000 where as cost per physical print comes to approx INR 65000 – 70000\*.
- Larger reach: Digitization streamlines the distribution of cinema through satellite technology to even remote towns, thus increasing the reach to a larger audience on the same day of release. What used to be a gap of 4-5 weeks (sometimes even months) between a big & small city release has now come down to almost zero days.
- Reduces scope of piracy: Since the movies get released on same day in all places, so it reduces the scope of piracy & losses due to unauthorized distribution.
- Faster recovery of investment: Wider release of films also leads to faster recovery of investments in its initial days itself. New releases always have higher occupancy initially & such higher occupancy in more areas helps in BO collection in a quicker way. Due to digitization & timely release, now revenues from smaller towns are not considered as “non-existent” for producers.
- Boon for small budget films: Due to high cost of physical prints, earlier producers of small budget films can only afford to release very limited number of prints to theaters with maximum prints being 50-60 only. Thanks to digitization even such producers can now take their movies to mass in a cost effective way.

Beyond these, digital distribution is also leading to some other interesting benefits to filmmakers; now they are looking towards re-releasing some old classics in theaters as an additional money-making avenue. With all the cost consciousness and focus on reducing piracy, digitization is definitely the way to go for Indian Cinema. Currently out of 12,900 theaters in India, approximately 11% are digital ones. By 2013\*, it is estimated that there might be around 7000 digital screens in India. This is expected to result in higher reach of films & higher realization per film, thus increasing the financial viability of movies.

\*Figures & statistics taken from FICCI-KPMG Media & Entertainment Industry Report – 2009.

## **Formula Films**

We have often heard actors, directors and even producers complaining about how certain films were made “way ahead of their time” after they failed to do well at the box office, implying of course that the audience lacked either the sophistication or the intellect, or both, to perceive and appreciate a film which made sense. This is exactly how producers justified and still today, continue to justify badly made formulaic films.

A very typical plot for an Indian Movie potboiler would be : the rich spoilt girl, the apple of her father’s eye with little or no manners, falls in love with a poor boy who has nothing to give to his beloved but his heart of gold and who lives in a tiny shack with his widowed mother. After a showdown or two, the boy teaches the girl some manners and the two promptly break into song and their feet sway in tandem to the rhythmic beats of their own song. Then the daddy finds out and cuts the girl off his property and tries to hack the boy’s limbs or have him beaten up by goons if he dares to even look at his daughter. But true love is, after all, all-conquering and overpowering and our hero walks away with his golden egg, the rich girl’s daughter and the property.

There might just have been an outside chance of me appreciating such films had it not been made over and over again. Interestingly, if we go way back in time and look at what is now “literature” (at the time, they were plays written by a little known scriptwriter).Shakespeare did not only cater to the rich. He wrote for people from all walks of life; from aristocrats to “groundlings”, the people who sat on the ground and watched his plays.

On the other hand, Francis Beaumont, Shakespeare’s contemporary (not really famous anymore) was a powerful and incisive playwright who focussed on satire. He wrote only for aristocrats because in this opinion, the aristocrats, having had the privileges of a certain kind of cultural upbringing, would be able to appreciate satire better.

More importantly, he did not have to worry about hurting “middle class” or “groundling” sentiments.

You must be wondering why I would choose to mention these in context of “masala ” films that, more often than not, follow a specific pattern? Well it is the same here. Just as Shakespeare wrote to sell and sell to the masses, even our filmmakers sell to the masses. And look now, Shakespeare is a legend, while very few even know Beaumont. It is also interesting to think about the entrepreneurial angle, which directly interferes with the creative decision making of a film. I am sure that there have been producers who have refused to back projects simply because they felt that it wouldn't “sell”. They believed that by investing their money on a story which had a tried-and-tested-plot, they would be the eventual winners.

But Sholay broke that notion. The protagonist of the film died, something which was unheard of at the time. The “hero” never died. He was a “good guy”. Only the “bad guys” died. Thakur's death was justified, but Vijay's death? Vijay's death was formulaic hara-kiri. But the film worked. And became a classic. Earlier in Anand, by Hrishikesh Mukherjee, the protagonist dies.

Slowly, but surely, filmmakers realised the importance of a good story. For every Bobby, there is a Pakeezah. And the new crop of filmmakers are waking up to the fact that films like Taare Zameen Par and Chak De India do not necessarily need to be formula films for them to have to do well at the box-office.

## **Multiplex In Indian Cinema**

A couple of years ago, I used to go to medium sized individual stores to buy apparels and to single theatres to watch movies. The scenario has changed only recently. Now we have plush malls with multiplexes in the top floors to watch movies, shop for apparels and even food stuff. These malls add colour to the city, making it secure in the Broadway of globalization. With the advent of malls, cinema goers prefer to watch movies in the multiplexes rather than going to the city theatres. Multiplex business has gained steady momentum in the metros and they soon undertook the risk of broadening their network to the non-metros. And now we have multiplexes in hill

stations like Darjeeling, and in medium sized cities like Mangalore, Ghaziabad, Goa, Lucknow, Thane, Jaipur, Nasik and numerous small towns. In cities such as Kolkata, New Delhi and Mumbai the ticket prices are comparatively higher than non-metros. During weekdays, the prices of tickets vary from Rs.150- Rs.200 in the metros and soars up during the weekends making the tickets available at Rs.200-Rs250. The morning shows are priced at Rs 60.00, Rs 80.00 or Rs 100.00 attracting the school and college folk. The profit margin is slightly different in the non-metros, classified according to their affordability factor, taste and preferences. The price of tickets in non-metros varies from Rs 80.00 to Rs 100.00 during the week in the small towns. The food and beverage counter has also attained a booming business from their established food stalls in the multiplexes. These multiplexes have smartly refused to allow food inside the theatres giving it the name of 'cleanliness' whereas this is completely a business oriented approach to attain commission from the food stall owners and give them effective business.

The single theatres have lost the most in this multiplex run. Most of the population is able to afford the multiplexes and hence these theatres are flocked only by the lower middle class which seldom cares to watch a movie. I have noticed that these single theatres have started to feature Tollywood or other Indian language movies rather than Bollywood or Hollywood Movies. Globe Theatre, Kolkata is one of the most popular theatre in my city featuring classics, English documentary or Hollywood movies and used to be populated by distinctive crowd. However, the number of movie-watchers at these theatres has declined at a steady pace and now visiting these halls, one can witness numerous empty seats. Individual theatres are in the verge of closing down as the intensity of loss cannot be borne for long in comparison to the cost incurred in putting up a movie and maintenance expenses.

The first multiplex that emerged in Kolkata was Inox (PVR Cinemas) at the Forum Mall, Kolkata. Since then we have witnessed the coming of 89 Cinemas, Fame, Big Cinemas (Adlabs) and now the IMAX. 89 Cinemas has been acquired by Inox last year and now we have three Inox multiplexes in the city scattered in different zones. The Indian population has been bitten by the Bollywood bug in the days of Dilip Kumar and Raj Kapoor.

Catching one glimpse of their favourite movie stars is the fulfilment of one of the most important dreams for many Indians. Movie stars visit these multiplexes in order to promote their movies and thereby fulfilling many such dreams. No wonder these multiplexes are flocked by people all the time while the individual theatres are running out of business! PVR Cinemas has branched to PVR talkies for the small town business under this separate brand name. Multiplex constitute 2%-3% of the total number of individual halls however the range of movies that they feature at one time and the convenience that they offer has won over hearts and has gone beyond the metros. Real estate players such as DLF have invested crores in Multiplex business with the surety of it flourishing now and in the long run. With the advent of multiplexes it is not only prosperity of cinema but also of the business profitability factor.

In the five years since the Anil Ambani-led entertainment group (then Adlabs, now Reliance Mediaworks, RMW) bought a controlling stake in Manmohan Shetty's Adlabs in a whopping Rs 350-crore deal, along with their 16 multiplex screens, the industry has not seen big buzz deals. Till, Shraavan Shroff decided to sell his screen dream-Fame (96 screens) to Inox. The game for the top slot is on and once again RMW is in the game. While smaller deals have taken place within the multiplex industry, this one promises to be a whopper and maybe a game changer as well.

"Multiplexes have become an important and integral part of the domestic theatrical industry. They have made a significant impact in bringing viewers back to the cinemas. This is reflected in that as much as 60% of Indian theatrical revenues for Hollywood and Hindi films, come from the plexes while for South Indian films, it is 25%. Given the experience of consumers and part digitalisation, the importance of plexes in the distribution space is here to stay," says executive director and head, media & entertainment, KPMG, Rajesh Jain.

## **Parallel Cinema**

The Indian New Wave, commonly known in India as Art Cinema or Parallel Cinema as an alternative to the mainstream commercial cinema, is a specific movement in Indian cinema, known for its serious content, realism and naturalism, with a keen eye

on the sociopolitical climate of the times. This movement is distinct from mainstream Bollywood cinema and began around the same time as the French New Wave and Japanese New Wave. The movement was initially led by Bengali cinema (which has produced internationally acclaimed filmmakers such as Satyajit Ray, Mrinal Sen, Ritwik Ghatak and others) and then gained prominence in the other film industries of India.

Realism in Indian cinema dates back to the 1920s and 1930s. One of the earliest examples was V. Shantaram's 1925 silent film classic *Sawkari Pash* (Indian Shylock), about a poor peasant (portrayed by Shantaram) who "loses his land to a greedy moneylender and is forced to migrate to the city to become a mill worker. Acclaimed as a realistic breakthrough, its shot of a howling dog near a hut, has become a milestone in the march of Indian cinema." The 1937 Shantaram film *Duniya Na Mane* (The Unaccepted) also critiqued the treatment of women in Indian society.

### **Early years of Indian Cinema**

The Parallel Cinema movement began to take shape from the late 1940s to the 1960s, by pioneers such as Satyajit Ray, Ritwik Ghatak, Bimal Roy, Mrinal Sen, Khwaja Ahmad Abbas, Chetan Anand, Guru Dutt and V. Shantaram. This period is considered part of the 'Golden Age' of Indian cinema. This cinema borrowed heavily from the Indian literature of the times, hence became an important study of the contemporary Indian society, and is now used by scholars and historians alike to map the changing demographics and socio-economic as well political temperament of the Indian populace. Right from its inception, Indian cinema has had people who wanted to and did use the medium for more than entertainment. They used it to highlight prevalent issues and sometimes to throw open new issues for the public. An early example was Chetan Anand's *Neecha Nagar* (1946), a social realist film that won the Grand Prize at the first Cannes Film Festival. Since then, Indian independent films were frequently in competition for the Palme d'Or at the Cannes Film Festival throughout the 1950s and early 1960s, with some of them winning major prizes at the festival.

During the 1950s and the 1960s, intellectual filmmakers and story writers became frustrated with musical films. To counter this, they created a genre of films which

depicted reality from an artful perspective. Most films made during this period were funded by state governments to promote an authentic art genre from the Indian film fraternity. The most famous Indian "neo-realist" was the Bengali film director Satyajit Ray, followed by Shyam Benegal, Mrinal Sen, Adoor Gopalakrishnan and Girish Kasaravalli. Ray's most famous films were *Pather Panchali* (1955), *Aparajito* (1956) and *The World of Apu* (1959), which formed *The Apu Trilogy*. Produced on a shoestring budget of Rs. 150,000 (\$3000), the three films won major prizes at the Cannes, Berlin and Venice Film Festivals, and are today frequently listed among the greatest films of all time.

Certain art films have also garnered commercial success, in an industry known for its surrealism or 'fantastical' movies, and successfully combined features of both art and commercial cinema. An early example of this was Bimal Roy's *Do Bigha Zamin* (1953), which was both a commercial and critical success. The film won the International Prize at the 1954 Cannes Film Festival and paved the way for the Indian New Wave. Hrishikesh Mukherjee, one of Hindi cinema's most successful filmmakers, was named the pioneer of 'middle cinema', and was renowned for making films that reflected the changing middle-class ethos. According to *Encyclopædia Britannica*, Mukherjee "carved a middle path between the extravagance of mainstream cinema and the stark realism of art cinema". Another filmmaker to integrate art and commercial cinema was Guru Dutt, whose film *Pyaasa* (1957) featured in *Time* magazine's "All-TIME" 100 best movies list.

In the 1960s, the Indian government began financing independent art films based on Indian themes. Many of the directors were graduates of the FTII (Film and Television Institute of India), in Pune. The Bengali film director Ritwik Ghatak was a professor at the institute and a well-known director. Unlike Ray, however, Ghatak did not gain international fame during his lifetime. For example, Ghatak's *Nagarik* (1952) was perhaps the earliest example of a Bengali art film, preceding Ray's *Pather Panchali* by three years, but was not released until after his death in 1977. His first commercial release *Ajantrik* (1958) was also one of the earliest films to portray an inanimate object, in this case an automobile, as a character in the story, many years before the *Herbie* films. The protagonist of *Ajantrik*, Bimal, can also be seen as an influence on the cynical cab driver Narasingh (played by Soumitra Chatterjee) in Satyajit Ray's *Abhijan* (1962).

## **Growth**

During the 1970s and the 1980s, parallel cinema entered into the limelight of Hindi cinema to a much wider extent. This was led by such directors as Gulzar, Shyam Benegal and Saeed Akhtar Mirza, and later on Mahesh Bhatt and Govind Nihalani, becoming the main directors of this period's Indian art cinema. Benegal's directorial debut, *Ankur* (Seeding, 1974) was a major critical success, and was followed by numerous works that created another field in the movement. These filmmakers tried to promote realism in their own different styles, though many of them often accepted certain conventions of popular cinema. Parallel cinema of this time gave careers to a whole new breed of young actors, including Shabana Azmi, Smita Patil, Amol Palekar, Om Puri, Naseeruddin Shah, Kulbhushan Kharbanda, Pankaj Kapoor, and even actors from commercial cinema like Rekha and Hema Malini ventured into art cinema.

Adoor Gopalakrishnan extended the Indian New Wave to Malayalam cinema with his film *Swayamvaram* in 1972. Long after the Golden Age of Indian cinema, Malayalam cinema experienced its own 'Golden Age' in the 1980s and early 1990s. Some of the most acclaimed Indian filmmakers at the time were from the Malayalam industry, including Adoor Gopalakrishnan, G. Aravindan, Padmarajan, John Abraham (director), T. V. Chandran and Shaji N. Karun. Gopalakrishnan, who is often considered to be Satyajit Ray's spiritual heir,[23] directed some of his most acclaimed films during this period, including *Elippathayam* (1981) which won the Sutherland Trophy at the London Film Festival, as well as *Mathilukal* (1989) which won major prizes at the Venice Film Festival. Shaji N. Karun's debut film *Piravi* (1989) won the Camera d'Or at the 1989 Cannes Film Festival, while his second film *Swaham* (1994) was in competition for the Palme d'Or at the 1994 Cannes Film Festival.

Girish Kasaravalli, Girish Karnad and B. V. Karanth led the way for parallel cinema in the Kannada film industry, while Mani Ratnam has done the same for Tamil cinema.

## **Decline**

By the early 1990s, the rising costs involved in film production and the commercialization of the films had a negative impact on the art films. The fact that investment returns cannot be guaranteed made art films less popular amongst filmmakers. Underworld financing, political and economic turmoil, television and piracy proved to be fatal threat to parallel cinema, as it declined.

## **Resurgence**

The term "parallel cinema" has started being applied to off-beat films produced in Bollywood, where art films have begun experiencing a resurgence. This led to the emergence of a distinct genre known as Mumbai noir, urban films reflecting social problems in the city of Mumbai.

Other modern examples of art films produced in Bollywood which are classified as part of the parallel cinema genre include Mani Ratnam's *Dil Se..* (1998) and *Yuva* (2004), Nagesh Kukunoor's *3 Deewarein* (2003) and *Dor* (2006), Sudhir Mishra's *Hazaaron Khwaishein Aisi* (2005), Jahnu Barua's *Maine Gandhi Ko Nahin Mara* (2005), Pan Nalin's *Valley of Flowers* (2006), Nandita Das' *Firaaq* (2008), Onir's *My Brother... Nikhil* (2005) and *Bas Ek Pal* (2006), Anurag Kashyap's *Dev.D* (2009) and *Gulaal* (2009) Piyush Jha's *Sikandar* (2009) and Vikramaditya Motwane's *Udaan* (2009).

Independent films spoken in Indian English are also occasionally produced; examples include Revathi's *Mitr, My Friend* (2002), Aparna Sen's *Mr. and Mrs. Iyer* (2002) and *15 Park Avenue* (2006), Anant Balani's *Joggers' Park* (2003), Piyush Jha's *King of Bollywood* (2004), Homi Adajania's *Being Cyrus* (2006), Rituparno Ghosh's *The Last Lear* (2007) and Sooni Taraporevala's *Little Zizou* (2009).

Other Indian art film directors active today include Mrinal Sen, Buddhadeb Dasgupta, Aparna Sen, Gautam Ghose, Sandip Ray (Satyajit Ray's son) and Rituparno Ghosh in Bengali cinema; Adoor Gopalakrishnan, Shaji N. Karun and T. V. Chandran in Malayalam cinema; Kumar Shahani, Ketan Mehta, Govind Nihalani and Shyam Benegal and Deepa Mehta in Hindi cinema; Mani Ratnam and Bala in Tamil cinema.

Humanitarian governance represents a distinctive form of power that blurs care and control, emancipation and domination (Barnett, 2011; Malkki, 1992: 34). A moral imperative to alleviate the suffering of others, driven by sympathy and compassion, is an expression of power that reinforces social hierarchies. This tension within humanitarianism raises key concerns for both scholars and practitioners alike. Firstly, it is imperative to elucidate key terms within the study of humanitarianism. "Humanitarian governance"™, as defined by Fassin (2007), is "the administration of human collectivities in the name of a higher moral principle that sees the preservation of life and the alleviation of suffering as the highest value of action"™ (Fassin, 2007: 151). The Cluster Approach was implemented by the United Nations to address some of these concerns and to improve the coordination of humanitarian relief and actors. Coordinating relief efforts entails minimizing the duplication of humanitarian services, whether by filling gaps or preventing overlap, and ensuring various organizations are synchronized to work together to achieve a common objective, thereby enabling a more coherent, effective, and efficient response (Gillmann 2010: 326; James 2008: 351-2). Clusters are most effective in sectors with long-standing relationships, prior to cluster implementation, such as in Kenya (IRIN 2008b) and the WASH cluster in the Democratic Republic of the Congo, Ethiopia, and Zimbabwe (HRP 2009: 25).