Research Paper Management

Indian Cinema what it Can Teach Us?

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ABSTRACT

: Today's generation think of Indian cinemas as entertainment. This piece of literature strives to bring home other dimensions of Indian cinemas. Indian cinemas taught society about the ill effects of traditions, superstitions, popularised inter-caste marriages through love stories and also exhibits various serious themes on Indian socio-polity and security. Thus Indian cinemas in particular and cinemas in general has a massage for the societies. But changing dimensions of human society and behaviour has forced the movie-makers to make movies for financial investment only. Here, the history, changing prospects and regional diversities of Indian cinemas are discussed to establish the necessities of movies for human societies.

KEYWORDS Cinemas, Movies, Bollywood, Entertainment, Academy Award

Gone were the days of "*Alam Ara*", the first complete movie in India, with audio-visual effects. In the beginning cinemas were mirror to society. Then follows the trend of showing the mythological issues basing on various epics of India. It can be said that indirectly the movies were reflecting cultural elements of India. Then Indian cinemas started exhibiting reformative ideas prohibiting dowry system, child marriages and support to inter caste marriages. Love story remain the theme of Indian cinema from 1960s to till date. Indian cinema reveals a long history starting from *Alam Ara* to *Barfi* (last movie to be submitted for Academy Award). It did present movies relating to Indian tradition and its culture. In other words, movies were mirror to societies. The changes in the societies were also expressed through Indian cinemas. Later on especially in mid 90s movies featured themes which were least accepted by societies. Then started the movies of full fancies (possibly inspired by American movies). Now, precisely after 2010, movies can take any direction and any themes. It is indeed difficult to predict the changes in the behaviour of the movie watchers. They can make any movie a box office hit or a flop one.

The competition in Indian film industry was poor till the millennium begun. Nomination of "*Lagaan*" and "*Tare Jamin Par*" of Ashutosh Gowarikar for the prestigious Academy Award laid respect to Indian cinemas in world scenario. It is not only the Hindi cinemas where considerable progress has been marked in last few decades especially in cinematography but also the same advances are hiking up in regional cinemas too. In broad, the evolution took place both at Hindi and regional cinemas.

In India, diversity is evident not only in languages and religion but in cinema industry too. Distinct deviations are vividly observed among the regional movies of north and south. However, social issues are least prioritized while fantasies and more technical cinematography is over emphasized. Often, the regional issues of importance are also been highlighted. The judgement of the quality movies is performed at the national level and the appropriate movies deserve the award. Regional movies of classic standard are nominated for internal evaluation. The question of masking of regional movies by Hindi movies may receive a negative response. Both Hindi movies and regional movies have their separate platform and channel. It shall be a wrong judgement to view that the Hindi cinemas are hindering the regional movies. In southern India, these are the regional movies which have gathered immense popularity in the whole region. This implies zero affect of Hindi movies over regional movies rather these movies have their independence irrespective of Hindi movies release.

Besides India also a melting pot of races and a country with multiplicity of religions and creeds. The racial elements change drastically from northern India to Southern India and thus the culture. But why did Bollywood movies only focus on Sikhs? Overseas movie fans shall certainly think of India in the perspective of Sikhism only not from its pluralism. Bollywood movies may strive to include diversities. But to my utter dismay it only focuses on the Sikhs. The cultural diversities and the inherent value systems is certainly unique in India compared to any nations in the world. But to my surprise, Indian cinemas now-a-days mostly focus on the Sikhisim. It is possibly due to the violent attitude of the Sikhs (propagated by Guru Gobind Singh) and their rough and tough behaviours. Movies like *Gardar*, *Singh is King*, *Singh Saab*, *Son of Sardar* etc. features the Sikhs culture. Let me make myself clear that Sikhism is a different religion than Hinduism and all Punjabis are not Sikhs. There are Hindus in Punjab too. However the dominance of Sikhs is more in Punjab compared to other states of India.

Penetration of regional elements in Bollywood movies has certainly boosted the financial investment and return per movie. But what about the lessons? Regional cultures (living pattern and socio-religious value system) has not helped the movie watchers to learn about other culture of their nation. I remember the making of movie "*Samandar*" (lead role Sunny Deol and Punam Dhilon) which is made for north Indian movie watchers who have not seen sea (*Samandar*) earlier. The other side of the story is how the directors have exercised their responsibilities to picturise the themes for their customers.

In this context, it shall be a worth discussing issue that what is the learning attitude of the movie watchers. Most of the movie watchers are teenagers and visit multiplex with an expectation of seer enjoyment. Movies portraying serious themes on political history of India, internal civil turmoil, act of valour of our R&AW heroes often invite less movie watchers. In general, Indian movie watchers love fiction (normally love stories) more than non-fiction and the fact is that movie watchers can gather more knowledge and information from non-fiction than fiction. Cultural prohibition for children to watch movie no more exists. Due to possession of TV in households, children are now also watching movies and add to the TRP at one end and popularity of movie at the other. All that can be derived here is that no hard-core movie watchers are not judging g the movies rather these are fancy movie watchers do decide the fate of the movie.

Theatre is the other visual medium where stories are shown through live acting. In fact theatre tradition is more intrinsic to western nations. But plays conducted in the rural areas like

"*Ram Leela*" or "*Krushna Leela*" are more prevalent in India. These plays were meant for entertainment for the rural folk and often based on epics. However, later on awareness on various issues were also exhibited in these plays. Visual media movies of now are the outcomes of this passion for theatre. But the motto of the theatre is no more seen in movies of current millennium. However, I no way intend to prove the movie watchers the goodness or evils of movies. All I want to express that evolution of movies and the direction of future growth. In a country like India, where cinema industries play a major role for the economy of the country, care should be taken by the movie makers to deliver quality experience to the mass of India.

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