

Research And Analysis In Indian Cinema

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Abstract- *This paper investigates the ways globalization influences the Indian cinema industry. It explains the consolidation of these two industries. It looks into the relationship globalization might have with Indian Cinema. Within the said relationship, it inspects certain parameter wherein globalization has affected the representational stylistics of Indian Cinema. Within such stylistics, it analyses globalization's impact on the development of narratives due to transnationalism. It then discusses globalization's role in the resurrection of transnational cinema's stylistic in India. From the narratives' development, it focuses on the transition from the significance of culture to artistic and commercial progress. Through which, it explains Indian cinema's thematic shift from the portrayal of Indian culture and traditional to artistic topics (like adventure, romance, social realism and etc.) used usually for commercial purposes. After which the paper mentions globalization's involvement in the progress of Indian cinema's technology. It further indicates how Indian cinema's technological advancements (via globalization) contribute to the stylistics being alternated. Next, the paper connects the technological improvement to the emergence of melodrama as a mode of representation in Indian cinema. Within melodrama, it mentions melodrama's main focus on family relations and feudal family romance, followed by the rising popularization of Action Films.*

Keywords- Analysis Globalization, Transnationalism.

I. INTRODUCTION

EARLY INDIAN CINEMA

The Lumiere brothers came over to India in 1896 and exhibited some films for the benefit of publics. Some foreign film makers also visited India during the last decade of 19th century and produced some films after visiting some places of historical and natural significance. Prominent among those films include Coconut Fair (1897), Our Indian Empire (1897), A Panorama of Indian Scenes and Possession (1898), Poona Races (1898) etc. In Mumbai Sukhram Bhatwadekar exhibited a film in 1897 on the basis of a wrestling match. He also produced a film in 1901 on the basis of a felicitation ceremony organized in honour of Paranjpe who exhibited great talent in Mathematics examination held at Cambridge University. It has

been documented as the first information film by Barnow and Krishnamurthy. In Kolkatta, Hiralal Sen purchased a camera on the produced some films based on theatre performance in 1898. In 1899, Harishchandra Bhatwadekar produced a film called Wrestlers and exhibited it publicly. In 1900, F.B.Thanawala made two films namely Splendid New View of Bombay and Taboot Procession which attracted public attention. Bhatwadekar also made a film on the Delhi durbar of Lord Curzon in 1903. In 1910, Jem Shetji Premji Madan actively involved in film production, distribution and exhibition activities in Calcutta. He established a theatre in 1907 namely Elphinston Picture Palace which is known as the first Indian film theatre. Another businessman Abdul Yusuf Ali also worked as a film distributor during 1901– 1907. In Bombay and Calcutta some documentary films and news reels were produced by the film makers during this period. Madan produced the first Indian film called Pundalik in 1912 after availing the technical assistance from a British man.

II. ERA OF MOOKI FILMS

The historians have considered Maharashtra as the motherland of Indian film industry. D.G.Phalke is known as the founding father of Indian film industry. He had obtained formal training in arts, music, acting, architecture and photography. He had also studied in details the book entitled ABC of Cinematography authored by Cicil Hepworth. He also visited England and obtained practical training in the art and craft of film making. He produced the first Indian feature film called Raja Harishchandra. Phalke went to Nasik and established Hindustan Film Company and produced films like Sri Krishna Janma, Mohini Bhasmasura, Satyavan Savitri, Lankadahan, Kalimardhan, Setu Bandhan and so on. He produced about 45 feature films and 16 small films during 1913 – 1932 and provided a solid foundation for the growth of Indian film industry. Another producer Baburao Painter was greatly influenced by the cinematic works of Phalke and established Maharashtra Film Company which contributed about 200 film technicians.

Ardeshir Irani established the Imperial Film Company in 1926 and produced several Mooki films in India. He also promoted a good number of talented film makers and directors. Later on Chandulal Grover established another

company namely Ranajit in Mumbai and produced about 100 films. Himamshu Roy and Devikarani established Bombay Talkies and trained a good number of film makers and technicians in India. In the decade of 1930, film industry was expanded in Maharashtra, Bengal, Orissa, Andhra, Mysore and Madras states. The British administrators constituted a committee under the chairmanship of T.Rangachariar to examine the status and problems of Indian film industry. There were many British and Indian members who worked in this committee and recommended certain measures for the improvement of Indian film industry in India. In the decade of 1930s, Mumbai, Calcutta, Madras and Bangalore cities emerged as prominent film making centres of the country. About 1300 films were made in the country during 1913-1934 in Hindi, Marati, Bengali, Oriya, Telugu, Tamil and Kannada languages.

The first Indian talkie film *Alam Ara* was produced in 1931 by Ardeshir Irani. During this period, 249 Tamil films, 134 Bengali films, 89 Telugu films, 87 Marati films and 9 Kannada films were produced. Prominent films of this period include *Bhakta Prahlada* (1931), *Kalidas* (1931), *Chandidas* (1932), *Indra Sabha* (1932), *Poorna Bhagat* (1933), *Devdas* (1935), *President* (1937), etc. Madras city also grew well as a prominent film making centre in South India. In the beginning, a good number of mythological, historical and social films were produced in the country. The Mooki films were given local captions in order to facilitate better understanding among the audience in different parts of the country. Venkatasubbaiah (1996:09) observes: “The very name of mooki films became very popular after the emergence of talkie films in India. Before that, mooki films were known as bioscope films in the country. The mooki films were mostly based on important theatre plays and the theatre personalities dominated the early stage of Indian film making”.

Paramesh (1995:04) writes: “In the beginning there was a close relationship between theatre and film world. The early films simply depicted the theatre culture, contents and performance in the country. The audience saw the theatre performance on the screen mostly. The scholars had termed the film making as an integrated exercise of theatre, literature and fine arts”.

III. ERA OF TALKIE FILMS

A new age of talkie films began in India in 1929. Ardeshir Irani produced the first talkie film namely *Alam Ara* in 1931. About 200 mooki films were produced during this year in India. Thoraval (2000:08) observes: “Indian theatre had remarkable influence on Indian film industry. Most of the film actors of the first generation were basically popular

theatre personalities. The Indian folk theatre forms namely *Jatra of Bengal*, *Tamasha of Maharashtra*, *Kathakkali of Kerala*, *Krishnaleela of Uttar Pradesh*, *Bhavani Bhavai of Gujarat*, *Yakshagana of Karnataka* etc, had an impact on Indian early films. The Hollywood films of America were exhibited in India before the advent of talkie films”.

In the decade of 1930s, Prabhat Film Company, Modern Theatres, Bombay Talkies, Imperial Film Company, Wadia Movietone, New Theatre Company, Madras Studios and other companies played a major role in the production of films. During 1931-40 Ardeshir Irani, V.Shantaram, Himamshu Roy, Wadia brothers, K.C.Barua, Bimal Roy, K.Subramanyam and others were the prominent film makers. Important films of this period include – *Alam Ara* (1931), *Kalidas* (1931), *Toofan Mail* (1932), *Chandidas* (1932), *Indrasabha* (1932), *Devdas* (1935), *Jai Bharat* (1936), *Amarjyothi* (1936), *Santa Tukharam* (1936), *Santa Jnaneshwar* (1940), *Dancer* (1940), *Gopalkrishna* (1948) etc. Most of the films were made in Hindi, Marati, Bengali, Gujarati, Tamil, Telugu, Kannada and Malayalam languages during this period.

The decade of 1940s witnessed remarkable growth of Indian film industry. Babukhan, Sohrab Modi, Master Vinayaka, Devaki Bose, P.C.Barua, Bimal Roy, Pritwi Raj Kapur, N.S.Vasan, K.Subramanyam, P.Pullaiah became prominent film makers and directors of this period. Star system, formula film and black money affected the Indian film industry, comments Kumar (2008:02). New organizations like A.R.Kardar’s ‘Kardar Studio’, V.Shantaram’s ‘Rajkamal Kalamandir Studio’, Mehboob Khan’s ‘Mehboob Studio’, Rajkapur’s ‘R.K.Studio’ etc, became prominent film making companies. The Government of India also established Films Division in 1949 in order to promote quality oriented films in the country.

IV. INDIAN FILMS IN THE POST INDEPENDENCE ERA

The Indian films grew well statistically and qualitatively in the post-independence period. The film industry also grew on the basis of box office economics. Colour films also dominated the Indian films during this period. Despite large number of commercial films some film makers made earnest efforts towards making creative films. Satyajit Ray, Gurudat, Devanand, Rajkapur, Shantharam, Mehboob Khan and other committed and creative directors gave a new dimension to Indian films. Kundanlal Sehgal, Pankaj Malik, K.C.Day, Lathamangeshkar, Asha Bhosley and other talented singers also enriched the Indian film industry through their creative ventures.

The Government of India also established National Film Archives of India in 1964. The National Film Development Corporation also came into existence in order to promote new cinema in the country. Several new wave films were also produced in other regional languages during this period.

In the decade of 1970s, new experiments were conducted by the progressive film makers in India. A good number of new wave films were produced in the country. The Indian film industry earned international recognition through the creative works of eminent and committed film makers like Satyajit Ray, Ritwik Ghatak, Mrunal Sen, Girish Karnad, Puttanna Kanagal, Girish Kasaravally, P.Lankesh, Prema Karanth, B.V.Karant, Shyam Benagal, Adoor Gopalakrishnan, K.Balachandar, Mahendran, Maniratnam, Dadakondke, Patavardhan, Sumitra Bhavai, Nagabharana, M.S.Satyu and others. In particular, the National Film Development Corporation played a decisive role in promoting parallel cinema in India.

During this decade, 70mm films were also made across the country. Many prominent artists ruled the roost and enriched the status of Indian film industry. They include – Amitab Bachchan, Sanjiv Kumar, Rajesh Khanna, Shashikapur, Dharmendra, Hemamalini, Rekha, Shabana Ajmi, Rajkumar, N.T.Ramarao, M.G.Ramachandran, Nageshwar Rao, Shivaji Ganeshan, Udaya Kumar, Kalyan Kumar, Jayanti, B.Sarojadevi, Kalpana, Lakshmi and others.

V. FORMULA FILMS

In the decade of 1980s, the commercial films were produced in large number in order to entertain the masses and generate income. Most of the films glorified sex, romance, violence, dance, music and other ingredients. There was migration of artists and technicians from regional cinema to Hindi cinema. Market forces also controlled the Indian film industry. The underworld dons also invested money on film sector and commercialized the process of film making in India. There was visible deterioration of the quality of Indian cinema during 1980s. Despite certain drawbacks and limitations, some hit films were produced by the commercial and new wave film makers in the country.

Prominent among the films include – Shankarabharanam (1981), Nasib (1981), Kalyug (1981), Umaravo Jan (1981), Sil Sila (1981), 36 Chowrangi Lane (1981), Vijeta (1982), Seeta Rathi (1982) etc.

During this period many creative directors brought international recognition to the Indian cinema through their committed works.

Television also gave a tough challenge to the film industry in the decade of 1990s. Bollywood and regional films were produced in good number in the country. The new wave films were screened in the international film festivals. During 1991 – 2000 about 800 commercial and new wave films were screened in the country. The film makers in India followed the middle path and struck a balance between the sociology and economics of film making in the country. In the 20th century, Indian cinema had grown as a prominent enterprise along with the Hollywood, Chinese, French and Japan film industries.

Rajadhyaksha (1996:05) states: “In 1971, India overtook Japan to become the world’s largest manufacturer of feature films. Inevitably the Indian cinema has come to mean many different things to different people. Indian cinema has sustained a variety of ancillary industries: trade publications and fan magazines, the music recording industry, a fair portion of the popular fiction trade and other developments”.

The provision of 100% foreign direct investment also made lot of difference from film production, distribution and exhibition points of view. A good number of film production companies had been listed in the National Stock Exchange of India, making the commercial presence of the medium felt. 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. The Indian music industry has also emerged as a prominent revenue generator in the present times.

VI. TRANSNATIONAL CINEMA

Transnationalism is the circulation and extension of political, social, and economic resource beyond the confinement of nation-states’ boundaries. According to researcher Tom O’ Reagan, it causes a cultural exchange of materials like texts, concepts, reception, critical approaches, and marketing from one to another. Through this exchange, transnational cinema emerged in India. In transnational cinema, films derive from any international markets/releases that challenge Hollywood filmmaking stylistics. These films share resources of distributions, exhibitions, and production from various nations through border-crossing and co-financing agreements with other national territories. Therefore, transnationalism features hybridity, flexibility, and plurality as well as providing a free flow of capital due to globalization. Through globalization, transnational cinema found a common ground to interact/exchange with other national cinemas. The common ground provided transnational cinema with the capital, technology, and funds to produce and promote transnational films. Due to which globalization also results in

increasing the competition in the entertainment industry. For instance how Indian films like *Taal*, *Lagaan*, and *Devdas* have competed with Hollywood releases at box offices in the U.S. and England. Therefore, globalization is responsible for the growth of transnational cinema.

The growth of transnational cinema via globalization may cause a shift in Indian cinema's narrative stylistics. Transnational cinema may cause such a shift through its role in the rise of auteurism, international exchange/interaction, and use of Diaspora as thematic choices.

Auteurism is a theory that states a film is the reflection of the director's vision, wherein the director is the "Author". It gives directors complete liberty over the narrative and its execution. This liberty is possible due to the transnational cinema. Transnational cinema provides auteur directors with a hybrid platform to independently direct their production while ignoring the mainstream notions. Due to which Auteur director develop their own individualist style that gives them recognition.

Indian cinema's international exchanges due to transnational cinema might cause a shift in Indian cinema's narrative stylistics too. Through transnational cinema and globalization, Indian cinema westernizes and tries to portray the western lifestyle. The westernization changes Indian cinema's narrative stylistics with use of foreign setting, foreign cast, and foreign references. Thus, a trend develops with narratives revolving around Indian characters and their life outside India. It is evident in certain (Non-Resident Indians) NRI story-lines of films such as *Pardes* and Hollywood thriller styled film *Kaante*. The NRI storylines also accompany NRI (or transnational) directors that have altered Indian's narrative stylistics with western suitability/coherence. Through films *Deepa Mehta's Water* that is surrounded around an Indian setting, but uses western concepts, phenomenon, and language. Or *Mira Nair's film Namesake* that depicts an Indian child born in America and adjusting himself to his native country, while abandoning his Indian backgrounds. These films influence the narrative's themes too. For instance, the alternative narratives of films like *Kabhi Khushi Kabhi Gham*, *Dilwale Dulhania Le Jayenge*, or *English Vinglish* that portray Indian Diaspora. These films act as a constant reminder for NRIs about their Indian culture.

VII. CULTURE AND SOCIETY

Globalization influences Indian Cinema's representation of Indian culture and society perhaps by modern Indian films' characterization. The characterization in Indian Cinema was specified with gender roles. The roles of

female characters were of dutiful wives, mothers, and daughters; in order to portray purity, chastity, and sacrifice. Due to globalization's western exposure, contemporary Indian cinema's characterization enables actresses in playing powerful, dominant, active/central roles.

Globalization influences Indian Cinema's representation of Indian culture and society maybe by Indian films' portrayal of modern families/societies. Due to this togetherness, Indian cinema identified these societies and families under a collective representation. With globalization, Indian cinema's representation of the Indian culture portrays nuclear families with segregated groups in society. It uses the patriarchy to establish how the modern member of this society has abandoned their traditional values of respecting and caring for their parents. The Diaspora displays the traditional Indian culture that unites various Indians from different regions.

Globalization might be responsible for the change in contemporary Indian cinema's representational style of Indian culture by perhaps introducing new progressive cultural perspectives. These progressive perspectives develop as a result of globalization's western exposure. Like when The United States legalized gay marriages in 2015, Indian cinema produced film *Aligarh* that centers on a homosexual in Indian society. Or film *Pad Man* that portrays Arunachalam Muruganatham, the man who wore a sanitary pad to break the cultural taboo on menstruation. Another example is Indian cinema's portrayal of female characters (mentioned above). This trend of breaking cultural taboos results in the shift Indian cinema's representation of Indian culture and society. During this shift, globalization contributes to influencing western culture and providing economic and technological resources.

VIII. TECHNOLOGY

There might be a change in Indian cinema's representation style of objects and individual due to globalization's role in India's technological advancements. Globalisation aids Indian in gaining access to foreign knowledge across borders. It further enhances international competition that results in the development of other cinemas through incentives to innovate and adopt foreign technologies. By adopting such technology, the nation technologically progresses. This progress is evident in Indian cinema. Presently Indian cinema possesses the technological capabilities to shoot detailed and improved visuals and store clear audios with High definition camera and microphones. It also uses the editing technique in many Indian films. Editing manipulates Indian film's representation of time and space.

In terms of illusion, Indian cinema's VFX technology and animation may result in a shift in its representation of objects and reality. Animation gives a literal visual depiction of the director's vision. VFX is visual effects technology that manipulates imagery outside the context of a live action shot. Both engage the audience with the realistic portrayal of fantasies. These fantasies may include monsters, portals, supernatural effects, and various extremely realistic illusions. Animation personifies any object or animal into a human-like character in a narrative. While VFX provides dupes the audience with realistic backgrounds and changes their interpretation of reality. Indian films like Hum Tum, Roadside Romeo, and Jungle Safari are some animated films in contemporary Indian cinema. While some films like R.A One, Krrish, Kick, Bahubaali, Sultan, and Chennai Express use VFX technology for action and dance sequences. These films shift Indian cinema's representation style of objects and reality with help of technological advancements via globalization.

IX. MELODRAMA AS A MODE OF REPRESENTATION

Globalization may cause a shift in Indian cinema's representation of the style of melodrama possibly through melodrama through westernization. Melodrama in Indian cinema originated during 1952 with films like Mother India and Pyaasa. These featured middle-class worlds and transnational lifestyles (Chapter 1) to capture the realities. Melodrama as a mode of representation focused on representing the family relationship in the narrative. Within said relationships, it portrayed families are the microcosm of society, wherein families are the smallest unit of society. It revolved around the feudal family romance setup wherein family have a feudal structure with the man/father as the patriarch of the house; with private displays of affection. Furthermore, it promoted an individualist identity to a particular character; looking into the "I" of the characters. However, there has been a shift in Indian cinema's representation of this kind of melodrama. The shift is as a result of globalization. Since as contemporary Indian cinema westernizes, it follows the western representational stylistics. Due to which contemporary Indian cinema ensure the western film's representation of melodrama. Therefore melodrama currently symbolizes the exaggerated use of emotions and actions to appeal to the audience. This definite led to the emergence of action cinema in India. Action cinema illustrates subaltern characters struggling with law and illegality through "melodramatic" romantic and action sequences. It started with action films like Deewar and Sholay. Currently, Indian cinema produces numerous action films like Race, Ek Tha Tiger, Gunday, Dagal, Hero, Boss, Dishoom, Wanted, Baby, Singham and etc. All these changes in contemporary Indian

cinema's representational stylistics are in the virtues of globalization's contributions.

X. CONCLUSION

After India's enactment for globalization in 1991, globalization grows and affects numerous other industries. Therefore, the paper inspects globalization's role in Indian cinema through the cinema's representation of transnational narrative, Indian culture & society, object, reality, and melodrama. Lastly, globalization introduces the portrayal of melodrama as a mode of representation in contemporary Indian films as compared to the classic films. All these new representations collectively confirm that globalization causes a shift in contemporary Indian cinema's representational stylistics.

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