Cinematographic Analysis of History Examining Film as the Source of History in Contemporary India a Short History of Indian Cinema

Research Scholar: Jayashree
*Research Superviso*r: Dr. A V Kaur
Chaudry Charan Singh University

Abstract

Indian films are unquestionably the most –seen movies in the world. Not just talking about the billion-strong audiences in India itself, where 12 million people are said to go to the cinema every day, but of large audiences well beyond the Indian subcontinent and the Diaspora, in such unlikely places as Russia, China, the Middle East, the Far East Egypt, Turkey and Africa. People from very different cultural and social worlds have a great love for Indian popular cinema, and many have been Hindi Films fans for over fifty years.

Indian cinema is world – famous for the staggering amount of films it produces: the number is constantly on the increase, and recent sources estimate that a total output of some 800 films a year are made in different cities including Madrass , Bangalore , Calcutta and Hyderabad . Of this astonishing number, those films made in Bombay, in a seamless blend of Hindi and Urdu, have the widest distribution within India and Internationally. The two sister languages are spoken in six northern states and understood by over 500 million people on the Indian sub – continent alone – reason enough for Hindi and Urdu to be chosen above the fourteen official Indian languages to become the languages of Indian Popular cinema when sound came to the Indian Silver screen in 1931 .

Introduction

The cinematographe (from where we have the name cinema) invented by the Lumiere brothers functioned better the Kinetoscope of Edison and Dickson. The Lumiere brothers who invented the cinematographe started projection of short (very short, one to two minutes long) films for the Parsian public on November 28, 1895. Cinema was shown for the first time in India by the Lumiere brothers on July 17, 1896 at the Watson Hotel in Mumbai. This was just six months after their first show in Paris.

Indian cinema thus has more than a hundred years of history, like the Europeanor American film industry. That first show was just a show of a series of visuals, moving scenes and nothing more, but it inaugurated a long line of movies made by talented Indians. Today India has the distinction of being the country that produces the highestnumber of feature films every year.

As mentioned above, the earliest show of moving pictures in India was done in 1896. But for the next fifteen years, there was no indigenous production of movies.

N.G.Chitre and R .G. Torney of Bombay were the first to make a film based on a story. It was PUNDALIK, a film based on the life of a Holy man in Maharashtra, it cameout in 1912.

The next movie in India was Dhandiraj Govindraj Phalke's RAJA HARISCHANDRA released on May 3, 1913. D. G. Phalke is acclaimed as the father ofthe Indian cinema because he laid the foundation for the future of the Indian film industry and because he trained several young film makers in his studio in Nasik. The Phalke award perpetuates the memory of this pioneering film maker and it goes to the person who enriches Indian cinema through remarkable contributions to it. Phalke wiialways be remembered for his contributions to the development of the film industry.

Phalke established his studio in 1913 after his return from England with plenty of enthusiasm and dedication, besides a stock of raw film and a perforator for making holes on the edges of film stripes. He believed that 'Indians must see Indian movies on the Indian Silver screen.'

After his RAJA HARISCHANDRA, Phalke started other projects, but he could not complete them because of lack of funds .Other silent movies started coming out from Calcutta studios: for example, 'SATYAVAADI HARISCHANDRA '(1917) and 'KEECHAKAVADHAM' (1919). But Phalke's Nasik studio was the first regular studio where he could also train many promising young people as film technicians. It was stillthe era of silent movies all over the world. During the Silent Era (1896 – 1930) over athousand films were made in India; however, only ten of them survive, now restored and preserved in the Pune archives. Meanwhile, American and European films continued to grow in popularity, though a major source of worry for the imperial Government was that they would 'corrupt' Indian minds. In 1917, the European Association warned the Government against a film called 'The Surpentine Dance', which was certainly calculated to bring the white men and women into low esteem in the Indian mind.

Age of sound – The films of the Silent Era did not 'talk' but they were never watched in 'silence'. Dialogue was presented through inter – titles, which were often in English, and two or three Indian languages. Almost every film had a background score, which ran through the length of film. The score was 'live', and helped to dramatise the narrative.Sometimes there was only a piano accompaniment, but there were several films where a violin, a harmonium, tablas and other musical instruments could be added. The firstsound movie or talkie, viz, Al Jolson's 'Jazz Singer' in the U.S. ended the silent era inOctober, 1927.

Silent movies continued in India for another decade although the first Indian talkie came out on March 14, 1931. It was 'Alam Ara' (The Light of the world), made by Ardeshir Irani, admitted that the idea of making an Indian talkie came from Universal pictures production of 'Show Boat',which was a 40% talkie . But what kind of Indian film could maintain this strong link with audiences when sound came to the Indian screen in 1931? Over 150 million people at that time understood Hindustani (a mix of Hindi andUrdu, also known as the language of the Bazaar) and as the first talkie was to be madein Bombay, Hindustani was chosen over the fourteen official Indian languages to be the lingua Franca of popular cinema. Once the language question had been resolved, films looked to the Urdu Parsee Theatre for subject matter. Based on Joseph David's UrduParsee play, Alam Ara is

a costume drama telling the story of the rivalry of two queens and involving many characters, plots and subplots. This film songs immediately proveda smash, particularly the one sung by actor / singer W.M.Khan in the role of a fakir, 'Dede Khuda ke naam par pyare'(Give alms in the name of Allah). Thereafter, songs and dances were established as an integral part of Indian Popular cinema .This genre evolved out of the Urdu Parsee Theatre, a narrative form that had already skillfully dramatized Victorian plays and Persian Love Legends. The courtly love stories of theUrdu Parsee Theatre are probably the reason behind Indian cinema's dependence on romantic themes and the way they link love, obstacles and tragedy. Another popular genre of this period was the historical film, based on stories of real characters or legendary hero's .The importance of the historical film lay in its patriotic undertones. The grandeur of Pre – Raj India, the splendid costumes, the etiquette of the nobility and high drama were a direct invitation for national self – esteem and the will to be independent. Of course, India did not need to be independent to produce films: thousands of miles of celluloid had run through the projector gate before the British finally packed their bags in 1947. Despite having first blossomed under a political power so alien to its own conventions, Indian cinema's thematic and aesthetic development seems to have remained largely free of direct concern with colonial rule. Individual film director's were deeply concerned by the independence movement led by the congress party and demonstrated their allegiance to the concept of a free India in films such as 'Sikandra' (1941) and 'Shaheed' (1948) . In the 1940s and 1950s, a small number of patriotic films and a handful of songs with a clear message of Indian nationalism were produced
– the most famous is 'Door Hato O Duniya Valo, Hindustan Hamara Hai' ('Go away, you invaders! India is ours') in the 1943 film Kismet – but by and large the patriotic film isn't a genre that is hugely popular today. Indian films have never been overtly political, unlike Africa or Algerian cinema, the classics of which are clear indictments of Frenchcolonial rule.

When talkies came an unexpected criticism from art lovers was that sound destroyed the aesthetic quality of the movies. Moreover, the universal language of the cinema was adversely affected, they said. People speaking different languages could watch the silent movie and derive meanings from the acting and expression, and the visual effectiveness of the whole movie. Cinema is a visual medium, they argued, and it has its own language. An Englishman must be able to appreciate a Hindi or Tamil movie as much as a Hindi or Tamil – speaking Indian should be able to enjoy an English movie even if the movies are silent ones. But can we imagine how a silent movie would appealto us now? We have become so used to sound movies. And in India, we cannot easily appreciate a movie without songs and dancing! The silent movies are now in the archives and they are taken out for research or for satisfying someone's historical curiosity.

Though colour movies started to come out of American studios from 1935 onwards, it took more decades for color to come to Indian screens.

**Themes in Indian cinema** – Early Indian cinema in the 1920s was founded on specific genres, such as the mythological or the devotional film. The sum and substance of the mythological theme is the fight between good

and evil, and the importance of sacrifice in the name of truth. The retelling of stories known through an oral tradition was an important element in the success of the mythological film: The Ram Leela (a celebration and re – enactment of the exploits and adventures of Ram) and the Ras Leela (episodes from Krishna's life) are said to be of particular influence in Indian cinema. Such reconfirmation has always been an element of Indian culture. As Arundhuti roy says in her novel, The God Of Small Things, 'The Great stories are the ones you have heard and want to hear again.' Roy was speaking of the Kathakali dance form, but theargument holds good for cinema too. This trend was visible not only in the silent era. It continued in the talkie era. NALLATHANGAL in Tamil, BHAKTA PRAHLADA in Malayalam and other languages, KEECHAKAVADHAM in Tamil etc. are good examples. In almost all the languages of India, during the silent as well as the talkie era, themes and episodes from the PURANAS, THE RAMAYANA and MAHABHARATA were treated cinematically. Some folk tales and legends also became cinematic themes.

A change in this trend came about in the 1950s, particularly in Malayalam, Tamil and Bengali movies. JEEVITA NAUKA (The Boat of life) introduced social and domestic theme, family life in Kerala and social humour , and it was among the earliest Indian movies to run for more than six months at a stretch . A more bold theme of socio – economic disparities and indication of prospective social revolution was expressed inNAVALOKAM. But among the socially relevant movies of the early 1950s in Malayalam, NEELAKKUYIL (Blue Koel) of 1954 depicted the story of powerful love breaking caste barriers but yielding finally to social pressures and the leading characters coming to grief in the face of social ostracism. This period also saw big spectacles like CHANDRALEKHA in Tamil and the beautiful celluloid portrayal in the trilogy of SatyajitRay starting with PATHER PANCHALI. PARAASAKTI, the Tamil movie which took Sivaji Ganesan to the heights of fame was a strong and defiant portrayal of the collusion between religious and economic forces in the suppression of the poor. DO BIGHA ZAMIN questioned landlordism.

Later on, Social themes were portrayed. Stories were based on the life of ordinary families. Most films were produced in the Bombay and Madras studios. The largest number of movies came out in Hindi, Tamil, Telegu, Malayalam, Kannada andBengali- in that order. Among the social movies, Andaz and Mela stand out .The production of movies in all languages has dwindled in the closing years of the 20th century, but the reduction has been more in Malayalam than in the other five languagesin which production was consistently high in the 1970s and 1980s.

Of the Historical movies of those days, the first choice falls on ANARKALI. Then come MUGHAL – E – AZAM and MOTHER INDIA. To the credit of Raj Kapoor and his

R.K. Studios, a series of mild but poignant criticism of the oddities in social life of the 1950s and 1960s came, that were also great entertainers and pieces of artistic attainments: AWARA, SHRI 420, etc. In the 1970s, Amitabh Bacchan ruled the Indian cine world portraying the defiant angry young man of the new generation.

Till the late 1960s, movies were directed by people who learnt the art on the job. There were no schools or

training institutes for actors, directors, producers and technical experts. The National School of Drama, New Delhi and the Film and Television Institute (FTII), Pune trained actors and directors and several other personnel connected with film. This was also the period when serious thinking was given to a cinematic style that was entirely different from what it was in the past. Critics have called the new trend 'New Wave Cinema'. What is termed the 'New Wave' in the history of Indian Cinema is not the 'nouvelle vogue' of French cinema with which Bresson, Godard and other experimental film makers were associated in the fifties and sixties. In the Indian context, the terms are rather loosely used to describe the deliberately realist and non-commercial style of film making that sometimes experiments with form and content. Its roots are in IPTA theatre, the realist novel, and European cinema (especially Russian, French and Italian). It eschews the escapist Hollywood and the Bombay film traditions, and is concerned more with real – life issues of Indian society than with just entertainment. Other terms used to talk about this cinema are 'alternative', 'parallel', and even 'another' cinema.

An interesting twist on this popular theme occurs in Manmohan Desai's AMAR AKBAR ANTHONY (1977), in which the director depicts three brothers separated as young children and brought up by members of the three main Indian religions : Hinduism, Islam and Christianity (hence the names AMAR , AKBAR AND ANTHONY) . The film was a massive success and Desai himself made several other films combining the importance of communal harmony with the theme of loss and recovery. In his NASEEB (1981), the Amitabh Bacchan hero is called 'JOHN, JAANI, JANARDAN' and is proud to be seen as Christian, Muslim and Hindu. As long as the separated family members are played by well – known stars, the audience never seems to tire of the repetitions of themes.

***End of Studios* –** Financers who made money during the war years found film – making an easy way of gaining quick returns, and this new method of financing movies ultimately brought about the end of the studio era. The studio owners could not afford to pay high fees for their staff and stars, and so freelancing made a return – a system whereby all film practitioners were employed on a contract – by – contract basis. The studio system was over by the late 1940s, and widespread freelancing, established by the 1950s, set the pattern for film production thereafter.

Golden Age Of Indian Cinema – The 1950s was led film historians to refer to this glorious time as the golden age of Indian Cinema. Film makers created authored and individual works while sticking strictly within the set conventions of the films. The example of Mahatma Gandhi and Prime Minister Nehru's vision of the newly independent nation was also highly influential throughout the decade, and many excellent Urdu poets and writers worked with film makers in the hope of creating a cinema that would be socially meaningful. It is no surprise that the 1950s is regarded today as the finest period in Indian cinema, and the era has profoundly influenced generations of Indian film makers in a way that no other decade has done

since.

The best directors of the time, including Mehboob Khan, Bimal Roy, Raj Kapoor and Guru Dutt, brought new depth to established themes. They drew on the wide spectrum of cinema stories, but brought to them a personal vision. The films of the late 1940s , 1950s and early 1960s were lyrical and powerful and dealt with themes including the exploitation of the poor by rich landlords (DO BIGHA ZAMEEN, 1953), the importance of sacrifice and honour (MOTHER INDIA), survival in the big city (BOOT POLISH, 1954) , untouchability (SUJATA, 1959) , the changing role of the woman (Mr.and Mrs.55, 1955), urban vs rural morality (SHREE 420, 1955), nature vs nurture (AWAARA, 1951), dilemas faced by modern Indians (ANDAZ,1949), materialism vs spiritualism (PYAASA, 1957) and the importance of destiny (CHAUDHVIN KA CHAND, 1960). These films show a complex and sophisticated mix of characters, plots, ideas and morals.

The important film makers of this period not only made commercially successful works but also mastered the language of cinema. They understood how performance, photography, editing and above all, music could be used to create a new aesthetic. Itwas around this time that Indian films started to receive regular worldwide distribution,and films such as AWAARA made by Raj Kapoor and his co- star Nargis major celebrityin places as far afield as Russia and China. Mehboob's AAN (1952, AKA MANGALA,Daughter of India) and MOTHER INDIA (Perhaps the best known Indian films of all) also won large audiences beyond the Indian sub continent.

The average Indian film does not pretend to offer a unique storyline. A new twistto a familiar storyline helps a film to succeed, if the audience is looking for originality, they know it is principally to be found in the score. Film music is of such primary importance in today's Indian cinema that it more or less determines the box-office fateof most movies. Leading choreographer Farah Khan believes that, 'What is saving Indian cinema from being engulfed by Hollywood is our song and dance routines, because they just can't imitate that'.

The Middle Cinema - Indian Cinema , dominated in the 1970's by the Sippy's , Hrishikesh Mukherjee , B.R. Ishara and Vijay Anand , was jolted out of its wits when Shyam Benegal assisted by Blaze enterprises , shot into prominence with 'Ankur' (1974), and later with 'Nishant'(1975), 'Manthan', 'Bhumika'(1977) and Junoon (1979). Benegal turned his back on the standard 'Kalyug' and 'Aradhana' (1981) genre, injecting a dose of caste – politics into his first three films. He was closely associated with the making of Govind Nihalani's ''Akrosh' (1980), a political film about the exploitation of illiterate Adivasis. 'Ardh Satya' (1984), 'Party' (an expose of the uppermiddle class), and his TV serial on the partition of India, 'Tamas', have been significant success.

While the films of Mrinal Sen, Mani Kaul and Kumar Shahani did not fare verywell at the box office, those of the 'middle cinema' reaped a good harves. Saeed Mirza's 'Albert Pinto Ko Gussa Kyon Aata Hai' , 'Mphan Joshi Hajir Ho' and 'Salim Langde PeMat Ro' , Rabindra Dharmaraj's 'Chakra' and Ketan Mehta's ' Bhavni Bhavai' (in Gujarati and Hindi), ' Mirch Masala' , and later ' Maya Memsahib' , ' Sardar' , started atrend in

the making of socially conscious and political films which were entertaining as well . Both the New Wave and the Middle Cinema wilted under the impact of multi- channel television , ' Commercial cinema' , the commercialization of the National Film Development Corporation (NFDC), and above all the abysmal lack of exhibition outlets . The gradual decline of the Film Society movement too had a arole in the fading away of 'Parallel cinema'.

The Second New Wave - As the century drew to a close , there was a revival of the New Wave spirit , with some assistance from the NFDC , Doordarshan , overseas TV companies such as channel four of Britain , and private financiers . Some termed this revival the 'Second New Wave', even though most of the film makers involved in the revival was also part of the first New Wave. Mani Kaul (Nazar , The Idiot, Siddeshwari), hyam Benegal (The Making Of The Mahatma , Mammo…….. Saatvan Ka Ghoda , Sardari Begum), Saees Mirza (Naseem -1996), Adoor Gopalakrishnan (Kathapurusham

– 1995), Girish Kasaravalli (Mane – 1996), Thai Saheb (1998) , Govind Nihalani (Hazar Chourasi Ki Maa – 1998), Kumar Shahani (Chaar Adhayay – 1997) and others in different regional languages of the country helped keep the spark of 'alternative' cinema alive. The establishment of the National Centre for Children and Young People (NCYP) provided an impetus to the making of films targeted at Indian Youth.

Colour And Triumph Of Romance – The 1980s weren't a particularly strong time for film music either. The movie that brought back music and young romance was Mansoor Khan's 1988 film QAYAMAT SE QAYAMAT TAK – a love story along the lines of a modern Romeo and Juliet, showing two young lovers blighted by their feuding families. Lead actor Aamir Khan shot to fame as the teen idol of the late eighties. QAYAMAT SE QAYAMAT TAK was followed by Sooraj Barjatya's MAINE PYAR KIYA in 1989, another romantic movie with great music and family values, which brought another cinematic idol to the fore – Salman Khan. A third actor with the same surname – Sharukh Khan – became the biggest new star of the 1990s. Sharukh Khan began his career in the theatre and television before he got his big break playing a psychopath in BAAZIGAR(1993). He has acted in all of the big hits of the 1990s, including Aditya Chopra's excellent romance, DILWALE DULHANIA LEJAYENGE (1995), and Karan Johar's delightful KUCH KUCH HOTA HAI (1998). Sharukh Khan believes Indian cinema shares its dependence on love stories and simple plot lines with Hollywood.

During the struggle for Independence – P.K.Nair, one of the India's leading film historians, believes that D.G.Phalke chose mythology for the cinema not only because it was an easy means of communicating to the largest number of people, but also because Phalke saw mythological stories as a way of evoking patriotic feelings in the Indian Nation at a time when the country was a British colony. By showing Lord Krishna overcoming the demon snake Kamsa in in his 1919 film KALIYA MARDAN, Phalke showed that it was

possible to fight the powerful and to challenge the imperialism thyhat had plundered the whole Nation in the same way the demon snake had poisoned thesacred river.

Social Film- Aside from the mythological, the 1920s saw the birth of other filmgenres, such as the social film (examples include OUR HINDUSTAN 1928, and ORPHAN DAUGHTER), the historical film celebrating Rajput history and grandeur, the stunt film based on the Hollywood model, and Muslim subjects inspired by Persian love legends including Laila Majnu and stories set in the splendour of Mughal Courts. ThePersian love stories depended on family conflicts, court intrigue, poetic dialogue, andsongs of love and lament and these were better served by cinema after the birth of sound. The Films with Muslim subjects were later developed into the ' Muslim Social', of which the author Shahrukh Hussain commented, 'Predictably, Muslim socials were about Indian Muslims and were the forum for the portrayal of many social institution of

Animation Films in India:-Today , when U.S. companies are doing wonders with 3DComputer Generated Imagery (3D CGI) , India still clings to 2D techniques . Musicalinstruments are modeled using comercial 3D animation software and then animated via proprietary aigorithmic animation software in the U.S. , while Indian animation companies are still struggling with existing 2D software . Arduously , 2D software takes the frames drawn by an artista and scans them , and for each carácter , the animatorcreates a model .

But what is attracting Indian animation firms is the estimated $50- billion market. Top Indian companies like Pentamedia Graphics Ltd, UTV Toons , Crest Communications , Unilazer , Toonz Animation India Ltd , Tata Elxsi and Digital Canvas are busy clinching deals with companies in the U.S. These companies nurse smaller animation companies by sub-contracting a part of their international projects , including those from Disney and Warner Brothers (WB) .

Indian animation has interested history . In 1912 , Dadasaheb Phalke produced the first Indian animation movie , which was followed by a hiatus that lasted over 40 years . In 1956 , the Films Division set up a cartoon film unit , where Clair Weeks , theveteran Disney animator , was invited to train students . And one of his first students ,Ram Mohan , went on to found UTV Toons .

In 1997 , Mohan , who had already spent two decades at the Films Division , teamed with United Studios , a división of the UTV group , to spin off an animation company . The venture , initially called RM-USL Animation , was rechristened UTV Toons in 2000 . Today , it is one of the largest 2D animation companies in India , andMohan is considered the ' father of Indian animation' .

Cost Factor :- It costs a prohibitive $400,000 to 500,000 to produce one hour of animation footage in the U.S. Perhaps that explains why studios there are looking to outsource .

According to Nandini Vaidyanathan , COO of UTV Toons , a división of UTV Software Communications Ltd, 'To cut costs , most studios in the West have been

contracting work to countries such as Taiwan and Phillippines . India is relatively much more cost – effective – it could even be as low as $20,000 per episode .' It is stillunclear whether top animation companies like Disney and WB are really looking toward India for outsourcing , although many claim to be executing projects for them .

Take the case of Chennai –based Pentamedia Graphics Ltd . The parent company Pentafour Software and Exports Ltd, started with selling CD titles and corporate presentations . A joint Project with Griboullie , France , for Excalibur was a breakthrough for the company . The company went on to bag other international projects like The King and I from WB in 1999 .

V. Chandrasekaran of Pentamedis says , ' Initially it was difficult to pitch for the forein anmation projects since India figured nowhere compared to the international levels of sophistication .' The Warner Project served as a springboard and it son bagged Sindbad : Beyond the Veils of Mists from Improvision Corp.

Today , the company's turnover for the third quarter stands at $2, 123 million . 'The joint venture with 3dMaxMedia Inc, U.S., to create high –end digital entertainment content using cutting –edge tolos for Internet , cinema and TV media was really a fillip ,' says Chandrasekeran . Last year, major Hollywood and European studios outsourced services worth $300 million to India because of the obvious cost advantage . ' While a20-minute special effects animation sequence costs about $75,000 in India , studios in the US charge $150,000,' says K.Chandra Shekar , head , (Animation Business) , Tata Elxsi (P) Ltd.

Overseas studios , including American and Canadian ones , which normally outsource their back-end animation work from Australia , Philippines , Taiwan and Korea , are now increasingly veering toward India .

Maturity :- Although yet to mature , animation companies are throwing their ring son the ' classic outsourcing model,' to which goes the credit of building the ' Indian software industry,' until of course , the slowdown happened . ' If a company can keep the qualityof its output at a desirable level with low costs , it can expect to produce movies for Hollywood ,' says Chandrasekaran . While most companies were reeling under the slowdown of last year , it turned out to be one of the best for the Indian animation industry . In India, however, there seems to be a greater divide between city and rural audiences, as the changing values and modern heroes depicted on the screen do not reflect the social reality that exists across the country. Alike director Karan Johar, theother Director's in India, break up their business into 'A', 'B' and 'C' class centres . 'A'class are the cities, 'B' are slightly smaller towns and 'C' centres are villages and rural areas . In a village, a woman is a wife, a woman is a mother , a woman is a sister , but a woman as a friend ? No way. That is their belief, and that's how they've been raised, they hav'nt been educated, so they don't understand a concept like that. So the business of the Director Karan Johar's film KUCH KUCH HOTA HAI , did in 'C' class centres was much less than everywhere else . Karan Johar always say the most difficult

thing to do is to make a universally commercial Indian Film.

Any Indian film juggles several genres and themes at the same time. A violent action scene can quite seamlessly be followed by a dialogue in which a mother tells her son never to be dishonest, and this exchange can then be followed by a comic scene led by one of the film's secondary characters. It is precisely this mix of genres that makes the Indian film unique. The multi – genre film was known in the 1970s and 1980s as the 'masala' film – the term comes from the idea that, like a curry cooked with different spices, or masala , the Indian film offers a variety of flavours . However this mixing and matching hasn't always been the norm.

National Film Development Corporation (NFDC) – The NFDC was established by government in 1975 with the major purpose of encouraging the production of quality films with a social purpose. Its functions also include the import and export of feature films , the distribution of raw film stock , cameras and other production equipment imported from abroad , exhibition of films through existing cinema halls and new ones planned by the NFDC , providing loans and grants for the production of quality films , and encouraging research and development activities for improving film production materials .

Collaboration with film production companies nationally and internationally also comes within the purview of the NFDC. A case in point is NFDC's collaboration with Indo British Films in the production of the famous 'Gandhi' movie.

Sub – titling movies is another major activity of the NFDC for which it has established the necessary facilities in Pune. It has also opened offices in New York, London and Hong Kong, for promoting Indian Films in the foreign market. The NFDC also provides facilities for the videotaping of films. It has regional offices in different states.

The Film Festival Directorate which is responsible for organizing National and International film festivals and for sending Indian films for participation in foreign festivals was established in 1973 under the Information and Broadcasting Ministry.

Film Awards – National Film Festivals are being organized since 1953 onwards to encourage producers, directors, artistes and technical experts. All essential personnel connected with films are honoured annually. One prestigious award is Dada Saheb Phalke Award given for outstanding contribution towards the development of Indian Cinema. The Award is given on the basis of the judgement made by two national juries who scrutinize the films submitted for judgement . The biggest National award is the Golden Lotus (Swarna Kamal) and the next one is the Silver Lotus (Rajat Kamal) .Cash awards and certificates are given along with the medals. Besides National awards, there are state level awards also. The Children's Film Society (CFS) – Almost all children's films in India are produced by the CFS, an independent institution incorporated in May 1955. During the past 45 years, the society has produced

feature films , and short films including puppet and cartoon films . Its films are exhibited through schools and social welfare organizations and through rural mobile film units. Other activities of CFS include organizing children's film festivals.

- Conclusion

The National Film Archives Of India (NFAI) – The NFAI was established in Pune in 1964 for the collection, classification, documentation and preservation of films for special viewing and research. It encourages film studios and the spreading of a healthy film culture among people.

By now, the NFAI has collected almost 10,000 movies, including free deposits of originals and copies of films. It also has about 15,000 film – related books, 300 periodicals, 2000 disc records, about 20,000 still photographs, 5000 film posters, 3,000 song booklets, 15,000 film strips, 5.000 pamphlets and thousands of press clippings in its collection.

From time to time, the NFAI organizes film appreciation courses to spread a proper film evaluation culture among moviegoers. The FTII Pune, and different universities

Co-operate with the NFAI in conducting these courses. Cultural societies can borrow films from the 155 Indian and Foreign films in the archives library and exhibit them free of cost.

To sum up, the Indian cinema has grown quite big during the past century, especially during the past six decades. This latter period saw the growth of the cinema into a mass medium. Despite thematic peculiarities and drawbacks, social conditioning and cultural inhibitions, it has proved its merit in technical perfection, artistic evalution and directorial innovations. Indian cinema, by and large, has remained on the path of clean popular entertainment. In the coming decades , it can give more attention to the social dimension of the medium , particularly its use in mobilizing the masses through effective messages on serious issues such as social justice , environmental safety and a more rational and scientific approach to human problems .

1. Chatteerjee, Saikat. Bollywood goes Bollywood. http://www.bloomberg.com
2. /news/ 2010-05-18/. May 19, 2010.
3. Chatterji, Shoma. "Where East meets west." *The Tribune*, 6 30, 2007
4. Chaudhuri, Diptakirti. Written by Salim-Javed: *The Story of Hindi Cinema's Greatest Screenwriters*. Penguin Group, ISBN 9789352140084. (2015)

5. *Despite official ban, Hindi movies are a craze in Pakistan.* 2 5, 2008. s http://www.newindpress.com/NewsItems.asp. Accessed 12 21, 2012

6. Encyclopedia of Indian Cinema." Ashish Rajadhyaksha and Paul Willemen, Taylor & Francis, (1991)

7. Guide Picks. *Top Movie Musicals on Video/DVD.* 2009. Retrieved on May 13, 2012.

8. http://iipdigital.usembassy.gov/st/english/article/2006/08/20060809124617nainaw hdaw0.8614466. (accessed 7 29, 2010).

9. https://movie.webindia123.com/movie/fact/history1.htm,retrieved   onOctober 12, 2011.

10. https://www.academia.edu/36534884/DADASAHEB_PHALKE_ A_CINEMATI C_SOUNDSCAPE, retrieved on December 20, 2011.

11. Indian Cinema, World heritage Encyclopedia Edition.

12. http://self.gutenberg.org/Article.aspx?Title=Indian_cinema, GutenbergPublishing Press, Retrieved on November 39, 2011

13. Jones, Matthew. *Bollywood, Underworld and Indian Cinema; Misconceptions,Meanings and Millionaire- Visual Anthropology.* Vol. 23, chap. 1, (2010)

14. Luhrmann, Bazz. *Talks, Awards and Moulin Rouge* (2010)

15. Maker of Innovative meaningful movies. *The Hindu.* www.hinduonline.com. 615, 2007

16. Maker of Innovative meaningful movies." *The Hindu.* www.hinduonline.com,6 15, 2007

17. Moti, Gokulsing K, and Dissanayake Wimal. *Indian Popular Cinema. ANarrative of Cultural Change*, Trentam Books, (2004)

18. Ramanathan, Sharada. *International Forum on the Creative Economy;Bollywood behind the Scenes.* 1 29, 2008.

19. http://www.authorstream.com/Presentation/Matild-45433- Bollywood- Behind-scenes-11-International-Forum-Creative- Economy-whats-name-   contd-Indian-Film-Industry-IFI- behin-Education (accessed 2012).

20. Rediff. *I & B Ministry will help film industry.* 3 31, 2001. http://www.rediff.com/entertai/2001/mar/31sush.htm. Assessed 18 11,2023

21. Remembering   JF Madan, the pioneer of film   production in   India https://www.indiatoday.in/education-today/gk-current-

affairs/story/jf- madan-11701-2016-06-28

22. Shodhgana   , Indian cinema: origin growth and major trends."shodhganga.i

23. *Slumdog   draws   crowds,   but   not   all   like   what they   see.*   2008.
http://www.theage.com.au/world/slumdog-draws-crowds-but-not-all-
like- what-they-see-20090124-7p33.html. (Accessed in 2012).

24. The Birth of Indian Cinema http://www.sankalpindia.net/birth-
indian‑cinema, submitted by aurora on January 7, 2008, retrieved
on July 5, 2011

25. Times of India. *Bollywood films gaining popularity in Gulf Countries.* 2006.
http://timesofindia.indiatimes.com/articleshow/2121632.cms. (Accessed 11

26. 21, 2008).