Metamorphosis of Content in Indian Cinema: A Critical Analysis

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ABSTRACT

The story of Indian Cinema from the mookie to the multiplexes is a saga of success. Indian cinema always had a hypnotic effect on the masses. The acceptance of the Indian cinema at the global level is very powerful that the history of international cinema would be incomplete without references to it. It is observed that every Indian media is interdependent on Cinema.

Cinema was considered as the medium of entertainment and the amount of transformation which cinema could have brought-in did not happen. The scope of the study lies in exploring the inter-relations between the content of Cinema and the people. The objectives of the study were to analyze the changing content along with the trends and tastes among its consumers. The study also explored the causes, effects, challenges and opportunities underlying the content changes seen through the decades of film production and intends to see the metamorphic change– subject wise and technically.

Since Indian cinema virtually dictates the cultural fabric of the entire sub-continent, its content has a strong bearing on the bonding of inter-nation relations- emotionally or otherwise. Hence the study assumes significance in enhancing the strength of South Asian region at the global arena.

Keywords: Unsystematic growth, impact, metamorphosis, interrelations, inter-dependency

INTRODUCTION

Cinema, with its unique 'dark hall - hypnotic effect' is rightly described as the 'Dream Factory' by many. The secret is perhaps cinema has more into it, that the impact of cinema with sociological and economic yardsticks is the true success of cinema becoming very near to the populace. The extremely cost-effectiveness– a simple tariff to indulge in dreams, access to the most common, socially viability, etc. have all made it so.

Today, international media studies will be incomplete without mentioning references to Indian Cinema. The Indian movie industry is the largest in the world today with more than a thousand movies released on average annually. Also, Indian Film music today has become extremely popular anywhere in the world. Oscar Award to the music mantrik Indian Mr. A.R. Rehman is also a testimony to the fact. The acceptance of the Indian cinema at the global level is quite powerful to sustain the progress of the industry for many years to come. The Cannes Film Festival has invited Mrs. Aishwarya Rai Bachchan for the 10th time in a row during 2011. The Art Movies directed by stalwarts of Indian cinema are doing very well abroad, independent of its acceptance within India. Film maker Karana Johar winning three times successive awards by IIFA in the foreign panorama category spoke of the busy occupation of Indian films at the start of 21st century. The visibility of Indian movies 'Slum Dog Millionnaire' and 'Burfi' at international levels are the signs of repeated penetrative ability of Indian cinema. Ever charmer south Indian actor Rajnikanth's Padeyappa luring

Japanese and the movie Baba stealing the hearts of Koreans are only some more of the feats of recognition to Indians under the film industry. Even in the earlier decades, Ms. Banu Attaiah got an Oscar for costume design in Sir Richard Attenburough's Gandhi. Mother India and some more films also got nominated to Oscars. Actor Raj Kapoor had shaken the hearts of Russians. In total, the essence of Indian cinema which is the content has been one of the chief decisive factors in making it go global and succeeding successfully even through the years. Mutual appreciation by the Indian audience for the efforts in the industry both by Indians and foreign movie makers overseas is also one of the main reasons for the success of Indian movies.

Some Factors Influencing the Contents

Among other important considerations for the success are also the capital formation, investments and large liquidity.

Indian E&M companies going international: Anil Ambani's Reliance ADA Group formalised its association with DreamWorks Studios promoted by Hollywood director Steven Spielberg and his partner Stacey Snider. Another example is of Warner Brothers investing money for a Telugu movie 'Anaganaga O Dheerudu' directed by K. Raghavendra Rao. Even every other regional TV network has a channel depending solely on movie industry. However, it is not to be forgotten here that the foreign players are evincing interest to join Indian investors, movie makers or otherwise, because the crux of the content is invaluable and meaningful even to them.

In spite, during the global economic slowdown, the impact on the Indian Film Entertainment industry was severe. Costs in film productions and distributions had to be rationalised, there were delays in film releases and the growth of theatres slowed down severely. The expansion plans of multiplex chains coupled with lower occupancy levels in theatres added fuel to the pyre. As a result, the conflicts and issues of revenue share between producer and distributor dominated. Also, key developments in the Indian Film Entertainment industry [especially during 2008] had prominent effects as turning points in the industry. Stand-off between multiplex operators and films, the producers' proclivities, the global players and local players entering the film business, new film-financing models, and Indian film makers going global, emergence of a syndicated model for satellite and the issue of Rights are some of the crucial developments leading to the current scene. All these had direct or indirect effects in one way or the other on the maturity, quality, strength and durability of the content going into Indian movies.

Niche films did make their mark with box office performances. The emergence of Digital Cinema, 3D screens, strong growth being demonstrated by Home Video Segment and the key Government initiatives [2008] added to the growth. Multinational investments, key international trends coupled with regional growth also changed the way the content was churned out in altogether a different tone and tide. It had to suit and accommodate to the changing and challenging technological demands.

On a glance of the performance of the Indian film entertainment industry, it shows the impact of global economic slowdown on it, hence the crucial developments due to it would reveal and the key international trends of it and about its future.

From the table 1, the picking up of Indian Cinema is already visible uptrend in the oncoming years. Indian Cinema has also actually dominated the media scene in India. Key developments in the Indian music industry like the initiatives to create new platforms to maximise the potential of music on internet, increase in number of radio stations leading to

increased revenues for music industry and the strong regional growth in music show healthy trend for the market. However, it is notable that the music rights are dropping substantially.

Table 1. Projected growth of Indian movie industry 2009-13

In Rs. Billion	2010	2011f	2012f	2013f	CAGR 2010-13
Box Office – Domestic	98.3	108.9	115.5	132.3	10.88%
% Change	12.0%	10.8%	6.1%	14.6%	
Box Office – Overseas	12.5	14.0	16.0	18.0	11.88%
% Change	8.7%	12.0%	14.3%	12.5%	
Ancillary Rights	11.8	13.0	14.5	16.0	10.33%
% Change	9.3%	10.2%	11.5%	10.3%	
Total Film Industry					
% Change	30.0%	33.0%	31.9%	37.4%	32.85%

Source: Industry estimates and PWC analysis

Also, in 2010, Dabbang, the Hindi movie became the ever highest profit making film in the history of bollywood till date, followed by the movie '3 idiots'.

Issues of tax deductions do matter in the industry. Deduction of expenditure on film production and acquisition of distribution rights [deductions claimable under Rule 9A/9B of the IT Rules, Govt. of India] have effects on the functioning of the industry. Indirect tax issues like the Customs Duty issues and Music Royalty issues have severe bearing on the functioning of the Indian movie industry.

Table 2. Top performing Hindi films in 2009 (January-March 2009)

Rank	Movie	Domestic collections (Rs. Million)
1	Chandni Chowk to China	383
2	Delhi 6	367
3	Raaz: The Mystery Continues	334
4	Billu	276
5	Dev D	176
6	Luck by Chance	171
7	13B	105
8	Gulaal	99
9	Dhoondte Reh Jaoge	92
10	AaDekhen Zara	58
11	Aloo Chat	52

Source: boxofficemojo.com

Influences of Movie Content

Mookie to Talkie Era

The story of Indian Cinema from the mookie [movies without sound] to the talkie era unto the today's multiplexes is indeed a saga of success on its own.

In spite of its earlier unsystematic growth with an unequipped audience devoid of scientific temperament, Indian Cinema soon started usurping the centre-stage of many other mass media in India. While Western movies were striving for a market in India, the Indian cinema egged its way and occupied strategic positions where the west wanted to put their pug mark. Amidst an unsystematic growth of all media in India with the imposition of technology on a dark society, Indian cinema always had a hypnotic effect on the masses, even during the mookie era. It was an all dancing, all singing type then. Alam Ara, the first such Indian movie is regarded as a great beginning.

Cinema was defined as 'the dreams that money can buy'. In fact, Cinema in India is an amalgamation of different art forms. The Cinema with Music, Cinema with Performing Arts and so on. Later the mythological content dominated bringing the silver screen very near to the people. During the transition from mookie to talkie, the mythology feeds were prominent. Hundreds of movies by the film maker D. G. Phalke [Dada Sahib] with many among them having mythology content bears testimony to this. During the same time, efforts by talents like H. S. Bhatawadekar who harked upon social themes in the movies were discarded. However, fantasy movies with lot of folk content, songs, dance and costumes were accepted well. Eg:-Chandralekha.

The early Indian cinema was considered as an extension of the folk theatre on the celluloid. Folk Media content was vividly brought on the celluloid. At some point of time, along with its enormous growth, cinema was considered as the medium of entertainment and it is worth to note that then the social transformation which cinema could have brought-in did not happen to the expected extent. The huge chasm between the exposure to the content and the unshaken attitude of the Indian audience is evident here. The new wave cinema, parallel cinema and many other experiments to exploit the potential of Cinema as an effective medium of communication could not deliver the goods up to the mark.

There is a criticism even today that Indian movies lack high quality content as against their western compatriots. The quality of content according to the West is measured in terms of its closeness to real life, real-time problems and solution oriented rather than complicating the problems in the society or faking up the storyline for pseudo-critical situations in the movies. It is to be observed that the impact of Indian movies was so powerful that by mid 20th century, that even print and radio lapped up movie content soon into their programmes. The abundant number of different languages in the country making the different audience inquisitive about each others' content could be one of the reasons for such interchange among the different media. Regional Cinema has strengthened in its own way over the decades. It is also notable that every India's media, government or private, are dependent on Cinema till date. One cannot imagine the host FM stations surviving without film music. Advertisements regarding movies sometimes occupy a full supplement in print media. Dedicated TV channels for beaming Indian movie contents show the grit of the film industry.

The onslaught of TV and emergence of video was thought for a while to diminish the popularity of Indian Cinema. However, soon after globalization, the metamorphosis due to the invasion of skies resulting in the liberation of media, conversion of media into an industry, the rise of new media and the Convergence era, instead of stunting the growth of cinema in India, made it stronger and vigorous. Today, the TV itself is depending on movie industry. An alibi to it is the growth in niche channels [2008] through launching specialised channels catering to the needs of up-scale and urban audience. These new niche offerings included Showbiz, NDTV Lumiere, World Movies, E24, Firangi and Topper TV among others.

Today, even the New Media is dependent on films by the social networks virtually helping movie growth. Whether it is you-tube videos or the tweets on the Twitter, a substantial portion of its content will revolve around Indian movies.

After globalization, the metamorphosis due to invasion of skies resulting in the liberation of media, conversion of media into an industry, the rise of new media and the convergence era– all these could never stunt the growth of Films in India. Later on the Indian film industry proved to be a commercial success.

The Saga

It has been an intriguing journey as to 'How did Cinema become the intimate medium of the masses?' Why only cinema? How does technology bear relevance with the content of cinema?

In fact, Cinema, particularly in India was indeed an intimate medium when compared to other mass media. When Lumiere brothers screened the first mookie film at Watson hotel, Bombay, the people screamed by seeing a scene of arrival of a train; it was a feeling of a 3-D effect as though the train was coming right onto them. Everything appeared like a magic for them. That was the impact of a hypnotic effect. In the beginning, Indian mythology was a boon for the content of India's movies with their fanciful, fascinating and astonishing mythological characters brought on silver screen. On the flip side, cinema technology was a boon to the Indian content of mythology as it was highly inequality ridden society with economic constraints. Mythological content and Technology went together. Technology helped project characters from Indian mythology– a man with 10 heads, the Kalingamardhana [killing of King Cobra snake] by Lord Sri Krishna, sleeping Mahavishnu on a multi-headed cobra, the vanishing angels, demons converting into humans and so on. People started worshiping their live gods on silver screen. They began offering 'pooja' right in front of the screen. The actors became icons. Their photos in the costume of lords were hung in every house. Eg:- NTR, Dr. Rajkumar, etc. Folk theatre and folk content fostered the films dominatingly. The themes then had moral values as priority in them. Those who saw such films could not escape the deep impact on them by the content.

In parallel, historical movies provided readymade like script for the movie makers. From Sohrab Modi's Jhansi ki Rani [the first Indian colour movie], through Asif's Mughal-e-azam, K. Amrohi's Pakeeja, up till the recent 'Jodha Akbar' shows the wide acceptance of Indians of historical content in movies.

The earlier Indian film makers exploited the ignorant Indian masses for monetary gains, thus wiping out the chances of creating social awareness through this powerful medium. Even today, film is considered a major entertainment medium rather than an educational tool.

However, in a nation that suffered with social hierarchy, caste based society, due to the India's film 'industry', the viewing place gradually got converted itself into a place of social equality by making people from all walks of life come and sit in a touring talkies. Even the women had access, dedicated section reserved for them. It succeeded in involving audience from socially deprived class, home-confined god-fearing women, etc. People from all walks of life gather in a dark hall, a scene never in the history of India. Cinema gave a lot of solutions to questions raised regarding social disparities and anomalies. It is a rare achievement in Indian society. Eg:- Do Bigha Zameen [1953] by Bimal Roy. Social hierarchy never allowed women to watch a religious ceremony or folk play sitting equally with one another. It was mythology which is contributory to attract different sections of people in such

a fashion. Hence, the contribution of social cinema is equally significant in the conservative period of pre-independent India.

A great strength of cinema is that it can make people imitate effectively. Hence, the social content of Indian cinema was responsible for the societal changes. Moral values formed the crux of the content then. Eg:- Film maker Shantaram's 'Do Aankhe Baarah Haath'. Pre-independence movies emphasising on freedom to India were very effective. The role of Indian cinema during freedom struggle is considerable. Feeds from our social heroes and Kings instilled the concept of freedom among the early Indian viewers. Eg:-Sohrab Modi's Jhansi Ki Rani. It sent alarming signals to the then rulers, the British who soon imposed unreasonable restrictions, Censors being an off shoot of it. Song like Vande Matharam, dialogues and indirect promoting elements were discouraged.

In the post-independence, the content of the 50s was mostly of Development oriented messages. The themes of Rising Nationality, a farmer and his family or the enjoyable joint family was paramount. Moreover, the Development theme including production of food grains were taken up to make films. Aspirations of the people to see developed India reflected in the concept of social cinema. Also reflected were the staunch social realities of the complex India like the tribals versus orthodox groups, the marginalised yet deserving and so on. Eg;-Bedara Kannappa, a top early Kannada movie by HLN Simha. In some other decades, some good mega-movies of traditional kind came from the creative Kannada directors like GV Iyer, Laxmi Narayan, Puttanna and Siddalingaiah and many others, mostly from south India.

The classical origins of Indian heritage have simply usurped in the movie scene on regular basis. The dance forms of Bharatanatyam, Kuchipudi, Odyssey, Mohini Attam, Kathakkali, or the plays and dramas by renowned playwrights, songs of various kinds all over India have been staple content for many successful movies. Right in 1932, there was a movie made titled 'Indrasabha' which had as many as seventy songs in it! Just a few of the professionals of dance content to mention here include K. Vishwanath's, or Kamal Hasan's incorporations and innovativeness into the film making. There has also been a healthy exchange of these classical forms for different language movies and also between the regional and national language movies. It goes to prove that the cultural heritage has wide acceptance in movie industry as a national sentiment. The snake as a subject ruled the content of movies for quite a period. Eg:-Nagin, Sapera, etc....

Though in asynchronous times, there is a large chunck of Hindi movies with amalgamation of literature, music and cinematography, to mention a few, Shantaram's Dohankhebaarahaat, the Oscar nominee Mother India, Raj Kapoor's Jis Deshmeingangabehtihai, Sri-420, Sangam and so on. Simultaneously throughout, the sector saw the rise a lot of film personalities.

Movies with strong themes like the struggle between the rich and poor, about untouchability, inequality were in high proportions for quite some time. Eg:-Achyut Kanya enacted by the versatile actor Ashok Kumar with a story line of an upper caste man marrying a dalit woman. Such serious theme like prostitution also occupied Indian cinema as an intriguing factor for the viewers. There were also advocating type of themes with conveying messages like the inter-caste and inter-religious marriages and social evils like dowry. Also, people started thinking about such social evils then. Even the content of Indian cinema had issues of disintegration of Joint Families, the value conflicts within families and outside, the influences of western education, literacy and urbanization which brought about huge attitudinal changes in the viewers among the members of the society.

Genres of Indian cinema also developed through the hegemony of bollywood. Over the decades, Gurudatt for his tragic films, Rajkapoor for his romantic versions, Satyajit Ray for his realistic movies and Mani Kaul were among those responsible for branding and sustenance of the industry in its aesthetic way. Glorification in Indian cinema also came as booty with the success. Among other factors, hero-worship began; even the mythological 'heroes' of Indian cinema like the snake, elephant, or a dog got their due.

Satyajit Ray could be attributed as the father of modern cinema. Another set of Bengali movie stalwarts included Mrinal Sen, Tapan Sinha, Ritwik Ghatak, Aparna Sen, Rituparno Ghosh, Bheesham Sahani and so on. But as it was all mostly art that such movie makers concentrated on, it was a failure in the eyes of the society and for the aggressive movement of the industry. The revolution that the colour, cinemascope, 70mm and morphing techniques brought about by their influence could not be achieved by the content of the art movies.

Cinema with social problems as the basis paved way for the angry young man, the issue of trafficking, gender issues, caste and regional issues including personal and social conflicts. This was also the time of consolidation of the New Wave Cinema in India. The wave had a tremendous influence of the French and Italian movies. In another stage, a more subtle but woven with intricate issues like corruption, the police, the law and the politics gave immense food for thought among the viewers. Gulzar's successful film like 'Aandhi' was of political content. Realistic films based on a simple story line like Bheesham Sahani's, Shyam Benegal's or Ritwik Ghatak's are very effective. Sohrab Modi did on a lot of historical content.

The globalization decade of the 1990s was carved out for mega movies, big budgets, box office orientation, CBFC conflicts and immense lobbying. Even the regional cinema, particularly the south cinema in India boomed with investment flowing in large quantity. Girish Karnad, B. V. Karanth and Lankesh are only some bloomers to mention in the line. Most of the writers were used for making parallel cinema.

Politics and Indian Cinema are of an uncanny link throughout its history. The content of story line well understood and enacted by brilliant actors. To name some, Anna Dorai, Karunanidhi, NTR, MGR and Jayalalitha of early times, Hemamalini, Jayaprada, KrishnamRaju, Rama Naidu, Ambarish and such others in later decades; then, Chiranjeevi, Vijayakanth and many others from the South; Sunil Dutt, Nargis, Rajesh Khanna from the North during the early years and later Amitabh Bachchan, Jaya Bachchan, Raj Babbar and Shatrughan Sinha followed by Govinda, and others have showed that movies can give a second vocation like politics for those successful in the field.

A trump card in Indian Cinema is that of the aesthetics of the content. It goes so well with the culture as well as the scenic beauty purely because of the variety that can be culled out of the existing multi-varied cultural practices in the society. The movies by Maniratnam and such others stand out due to this reason. These were movies that were also successful in fusing the old value systems into the current problems and searching for solutions but in vain.

Cinema's pointers to the field of Criminology are worth noting. Boosting the fancy imaginations of the script writer, the director takes it as a competition and enhances the stealthy instincts of man by generating enormous ideas on the complexities of crime, its dimensions and effects on society and how it is dealt by the authorities to prevent and sometimes fail too.

Indian Cinema has been a boon to literature, both local and international. While the vernacular literature is a staple diet of the Indian movies, adaptations of the English and other

foreign language literature has equally come out with popular films. Kaifi Azmi, Gulzar or Sahir Ludhianvi would only be among the few to mention under this study.

The content is not just about the script and the very components of film making. Old cinema reproduced in colour is a good challenge taken up by even regional cinema. Audience have received it well and go nostalgic. Summarily, the dynamic activities of Indian cinema have paved way for modernization, better life style, the increased comfort levels and in many aspects, but the question remains as to what extent it has made core attitudinal changes in individuals, representatives and decision makers of the society.

The problem of today in the changing contents of Indian cinema is that it is highly unpredictable, without scientific intentions, dumped onto the masses without bothering about the effects on a sensitive, complex society. There is chaos in the content of the movies, in turn in the minds of the viewers and developing disillusions about living. Prof. KevalJ. Kumar, well-known media researcher has documented different developments of Indian cinema in his book 'Mass Communication in India' where along with the economics of Indian cinema, the value and importance of content of Indian cinema has been documented. In the competition among the nations worldwide, no nation can afford to slow down in development and progress as history has proved that regression has often resulted in direct or indirect aggression by stronger nations once gain to become their colonies, political or otherwise. Hence the need for this study.

The scope of the study lies in exploring the inter-relations between the content of Cinema and society. The objectives of the study are to analyze the changing content along with the trends and tastes among its consumers. The study also explores the causes, effects, challenges and opportunities underlying the content changes seen through the decades of film production and intends to see the metamorphic change– subject wise, technically and also looks into the certification aspects. Through this study, a critical view of the influences on the content of Cinema due to different reasons will reveal the inner transitions of its bearing on societies, agenda setting, relationship between nations and upon their progress and prosperity.

Since Indian cinema virtually dictates the cultural fabric of the entire sub-continent, its content has a strong bearing on the bonding of inter-nation relations- emotionally or otherwise, particularly in South Asia. Hence the study assumes significance in enhancing the strength of South Asian region at the global arena.

THEORETICAL FRAMEWORK

To study the content and aesthetics of Indian Cinema, the propounded psycho-social theories like that by Erik H. Erikson, Karen Horney or Alfred Adler is followed in this study. Their theories have established the effects on personality of individuals in the society and the impact on a nation's development. The ideas propounded in the marketing theory by Philip Kotler also supports as the back-end theory for this study.

FINDINGS AND ANALYSIS

The content of Indian cinema in the current times has the ability to set agenda. The socio-political, economic, cultural, educational or any other issues are immediately taken up onto the silver screen and shouted upon. A fierce public opinion is formed due to the content of a movie all over the large nation or at least a region. For instance, when the political concept strongly entered Indian cinema with ridiculing of politicians, frenzy of anticorruption, projection of the Police, bureaucracy as in nexus with politics and political relationship, Legal complications connected to politics and so on, it placated the minds of the people successfully and made them rethink on the status quo of the democratic society. However

soon, even these portrayals saw saturation points with slackened mindsets of large sections of people without actual leadership and drive to carry forward the sensitization mooted by the Indian movies.

There has been a trend cast between the give and take among the North and the South Indian film making. In fact, for some decades by the end of 20th century, it seemed like the south started ruling, dictating and dominating the Bollywood. Eg:- the bollywood hero Jitender remade the films of Shoban Babu and Krishna of Tollywood. The early 80s saw the syndrome of remakes; any south Indian movie was soon made into Hindi to reach entire country. Moonrampirai [Tamil], Anta [Kannada] just to mention among the movie titles; The movies by Bhagyaraja, Balumahendra or Balchandra are among major examples remade for national level. Even the south Indian music was emulated into Hindi movie making. The Carnatic music and the like were well exploited by the national level movie makers. For quite some time, there was borrowing of western styles of music or dance that was a fair popular success in Indian movies. Bappilahiri in pop songs, Mithun Chakravarti in Disco Dance enthralled the youth and other viewers alike.

The Tamil film industry influenced the making of Hindi movies for quite an intensity. The 4Bs- Bharati Raja, K. Balachander, BaluMahendra and Bhagyaraj were a formidable combination for the powerful Tamil industry.

In the new millennium, the dimensions of Indian cinema have changed thoroughly. The earlier success of cinema was on a number of fights and quite a number of songs. Gradually, more meaningful and sentimental themes started flowing, taking Indian film industry to international levels.

The cinema technology with its 3D, 4D movies have redefined the content that has to go with them. Of late, it is unfortunate that these technologies, in the name of interactive speciality, are used to exploit people's basic instincts by making sexually arousing and titillating movie contents.

The music of cinema has blended the cultural ethos of the land to a great extent. It has been successful even to lure the audience of different nations, particularly the developed ones. The folk arts of India have resulted in various genres in Indian cinema music- the bhangra, the garba, the dandiya, the jhankars, the lori, the Qawali, the classical, the neo-western, the beats, the romantic, the devotional, the fusion and much more. Starting with K. A. Saigal, then the tone of Mohd. Rafi, Kishore Kumar, Lata Mangeshkar, Asha Bhonsle, earlier- Geeta Dutt – are only a few to mention about the great saga of Indian film music. The all time great music directors like Shankar-Jaikishan, Madan Mohan, Roshan, O. P. Nayyar, Naushad, Khayyam and the Burmans have sustained the national level film music heritage. Maestros like Ilayaraja and G.K.Venkatesh are beyond borders regarding Indian film music. M. S. Vishwanathan and K. V. Mahadevan boosted the heritage.

The language used in Indian cinema had severe influence of the local soil as well as the urban and the West. Salim Javed's scripts shot the cine-icon Amitabh to fame. Karan Johar's scripts are well accepted abroad. Even before him, SoorajBarjatya's scripts [eg:- Hum AapKehaiKaun, Mein ne PyarKiya] enthralled the audience world over.

Commercialisation has the better edge on all fronts of movie making in India. The typical Formula Films banking on box office collection, the hero dominating over director and such instances have become prime issues of the cinema production all over India. Producing of movies only by fearing the box office hits has forced the movie makers to follow a formula of sorts, afraid of deviating and losing the ground heavily. One such successful formula which is

time-tested and gels well with most genres of movies is the Comedy content. The comedians blended with sentimental component are widely accepted by the audience and critics alike. It has also gone well with producers, intellectuals and serious viewers too and has gained acceptance with almost all age-groups.

Desperate Dependency

In another interesting dimension, it is notable that every other Indian mass media are dependent on the content of Indian Cinema till date. The compatibilities and conflicts between the big screen and the small screen are ever on. The dependency of TV slots on Indian Cinema content is very direct and evident in the use of footages- songs, dialogues, heroes, acting or setting so largely that it is difficult to imagine the survival of television without an active cinema industry.

The advertisements over the electronic media coolly imitate songs, dialogues and voices without fearing of copyright repercussions or facing conflict impending onto making them plagiaristic. Piracy has become a perpetual problem and bugging the Indian movie industry. In this sense, the very Law of the land is quite lagging in addressing the peculiar kind of problems that are arising out of commercial and content aspects and rights in Indian cinema.

The content of the movies has been a boon for the peripheral sectors – CDs, internet, gadget sales like that of I-pods and even proliferation of FM stations. The music industry as well as many other fields is dependent on the movie industry, including many mainstream media houses.

Intra-Industry Effects

Film industry is never an organised industry in India. Organisation of cinema in terms of production, distribution and exhibition are simply enigmatic till date. There is no clear-cut framework for its functioning. Nobody knows how much to invest, proportion of returns, guess the success of the film, nobody knows remuneration of an artist, technician, music director. Even today, it is unorganised. It is only the box-office hits that matter. Pricing of artists goes up depending upon the success of the film. Nobody's future here is certain. It is a big gamble. There is no question of discipline too. The economics of cinema is extremely wobbling, haphazard and unorganized. The sources of support are unknown, unaccountable and un-register able. There is gross evasion of taxes with use of black money converted into white through transactions. In the din, the content to be churned out is entirely at the mercy of the financial supporters as they take the call.

One of the weaknesses of Indian film industry is, majority of producers earn in other fields and they think of investing in films only chasing the success formula. A unique factor of Indian movies like the family heritage of actors over generations together has the fair chance of consolidating the content and the themes in movies. It paves way for continuation of values, perceptions and ethos for which they stood for.

Indian cinema is a promising platform of money making idea and is a money seekers paradise. Today's interdependent industries with the audio rights of CDs and tapes gives fair chances to the film makers for getting back their money even before the movies are released. Endorsements are of umpteen numbers in the ready queue.

In India, involving in movie making does not amount to a career. The insecurity of going out of job is always there. Any profiles of work like the director, cameraman, cinematographer, script and screen-play writer, musician, lighting and other technicians or costume designer have the bearing on the subtleness of content and its changes in a movie. For instance, there could be differences between the perceptions and imaginations of the cinematographer and

the director. Both might differ from the script writer's angle. The point being driven here is that the complexities of film making will make the content secondary over the technicalities and the production. Technology most of the time dictates the content. This way, even the make-up men, light boys and the caterers may distract the flow of picturization.

On another extreme, in the post production, tools of animation and graphics overload the cinema content as against the core theme and message of it. Even the complexities of the variety of camera shots of the modern times give different messages to different sections audience for a same issue at hand. Hence, most of the time, a problem in a social or cultural context remains a problem instead of providing avenues for solution.

Movie Activities

Within the industry, the rigidities and flexibilities of content changes or not changing due to forced circumstances are visible. The script level changes are entirely dependent on box office hits. While on one hand, the primary issues are addressed through the content, on the other, the formula based films with a cabaret, a rape scene and fights continue to languish in the market. The songs are spiced up with too much masala, item songs and item girls, trend of heroines for item songs actually shows the desperateness of the industry. There is inevitable emphasis on Glamour because even movies are driven by market forces based on the stay of other products.

The social issues pervading in the society are picked up into the movie content as is so is, without considering the aftermath of the release. Even as women aspirants for career making is beamed through the innovative content of today's movies, [eg:- page 3, fashion], it is successful only in boosting the 'model' industry, the textiles and cosmetics, but has increased the rigidity of the male bastions in their irrational fear of job encroachment and survival matters.

The animations for the movies are made with a lot of pain-staking. To make the movie as realistic in appeal as possible, the seriousness with which artists in the industry involve is simply amazing. For instance, care is taken to render the best natural effect of a sound onto the track during dubbing. The artists resort to any amount of calisthenics to achieve this. If a ripping sound is needed, they actually rip and tare a crude cloth close to the microphones. If an axing sound is to be dubbed, an axe is literally used to cut a wooden log right near the mikes at the studios. These are resorted to purely to be different and with an eye on awards, even as computerization can accomplish all these.

Industry-Societal Effects

The audience walking into multiplexes expect a different content altogether as against those getting into theatres, talkies or tents. The psychology of urban, high society audience can vary across the different ranges- paranoid, cynical, negative, rebel taking law into hands, deviation from reality and revering in fantasy. Their life style upon influence of the movies would be of mere imitation with enhanced wants that calls for immediate gratification. They have shifted role models from their real successful people around them to the stylish character/s on the screens.

The teenagers develop an early inquisitiveness about adulthood as well as the promiscuity of adultery increases. Primary occupying time in their routine would be that of sex. It soon manifests in society as commoditization of women leading to even gender subjugation over a period of time. The CBFC ratings have slipped many a times in their standard operating procedures. There is scope for some more tiers of ratings beyond U [Universal], U/A [Between Universal and Adults] and A [Adults]. The body could take a leaf out of the

practices regarding ratings from the transnational TV channels dedicated to movies, where PG [Parental Guidance], U18 [Under 18] and varied standards are adopted.

The Culture of movie making has shifted from priorities on conserving values to compromising on them for forceful commercial gains, thus compromising on content needed for the society. In order to drive in the message to the viewers, the tiny conflicts among the characters in the movies are projected with hyper toning and sensationalising. This has begotten conflicts in families and forced disintegration of Joint Families. The continued male chauvinistic scenes in the movies has increased hero-worship and idolising. This iconising has made many successful actors to mull on the mantra- 'film first – politics next'.

The feeds to Indian movies also comes from peripheral sectors as support structures like Fashion industry as models, costumes market, the grand literary works as scripts, the advertisement industry, amateur or professional theatres and repertoires,

Almost all Language movies of India have to some extent or the other fouled up the language usages. The dialect, the diction, the vocabulary and the accentuation have taken a beating. It has become too casual, crude, colloquial, spoilt, unpolished, fouling, lewd, and vulgar and many a times, hurting and negative. Adding to it is the excess mixed language usages. It is quite evident to note that it soon borders on damaging the culture, confuse the communication, strain the relationship among those who imitate, and ruptures the emotional fabric of binding communities and people working on common forums.

Due to fast access of the movies as windows to the world exposure, formal schooling became secondary to many youngsters. They get parallel ideas to living, though not authenticated. The movies also can induce make-shift maturity and pseudo-confidence and develop deceitful personality. It has made many girls make wrong choices of their boy-friends or lovers.

The content of Indian cinema was of stereotype for a long time regarding portrayal of women. It banks on the rigid attitude of the conventional, conservative male-dominated society. Though the movies are made with characters of successful women in them, it has failed to change the attitude of people in the core.

The economy and business activities under the Indian movies are becoming more and more of a gamble amidst undue competition. Investments- holy and unholy are made to make movies. The endorsements through products are trendy in most movies of India, especially that of Bollywood.

Films nexus with underworld bringing in unholy money has made many dreams of many budding movie makers hesitate to initiate. The value conflicts and ethical bases haunt them. Many have even changed their careers. However, the frenzy created by movies in India has increased the craze for movie-making among the youth or at least be a part of the industry by hook or crook.

The subject of politics in movies with portrayal of content tapped out of real incidents widely known to the public has instilled fear psychosis among many even to participate in the political process like voting, or appealing about civic problems or taking guidance for entrepreneurial or even philanthropic activities.

The content of crime and excess violence in Indian movies take ugly reactions in real life. The unfortunate youth and unsuccessful, frustrated adults emulated increased ideas on sale, misuse and abuse of arms, indulge in rape, trafficking and drug cartels, induct the misfortune into terrorist gangs, so on and so forth.

When the content of movies are criticised, commented upon over social networks, blogs or micro blogs, regardless of whether it is negative or positive, the content in the movies is already had an impact on the audience and that will make the relationship between the sender and the receiver keep going.

Real estate tycoons investing heavily in movies also influence on content. Their culture habituated with lobby and corruption also shows up in the storyline of movies as if it were the absolute reality about ways of living.

Content tampering in the scripts with an eye only on the awards and not keeping society in mind is also to observe.

INFERENCES AND CONCLUSION

The power of Indian cinema is of paramount consideration in the global movie industry. With heavy investments as well as a lot of public money involved in the entire exercise, it becomes responsibility of every stakeholder in the movie industry to take the heritage forward but with caution and care for which the institution is established in the democracy.

Any mass media suffices in functioning only when judicious content contributes to the welfare of the society at large. Indian cinema is not an exception to the fact. Even as someone has contributed immensely through the industry, no one has the right to spoil the future of it or to take things lighter in the exercise. In the rampantly growing industry, the extreme compromise on content for commercial reasons and vested interests has alarmed the concerned bastions of countrymen to think of checks and balances and apply them on the industry. There also needs a whip to crack like that of an ombudsman towards curbing any irrelevant and aberrations in practices of the movie industry in India.

Autonomy of a different kind is the need for Indian cinema industry. Intervention from the government through the Ministry should only be on a possible issue that crops up and not at the policy level or not even required at the strategic end of routine practices. This would allow genuine, non-tampered and unhindered content in the emerging cinemas of the future.

Borrowing ideas and plagiaristic tendencies should be shunned among the creative people of the industry as well as the connoisseurs who pave way for it. Originality beyond imitation is to be encouraged as against copying and remakes. The law of the land should be reworked to even bring the creative pursuits into book if found guilty of violating copyrights and patents. The same should be widely publicised, covered under the ambit of film making and executed at the start of the processes.

RECOMMENDATIONS

It is overall, excellent content in Indian films. It could be on idea, message, channel, variety, purpose, target, effect or a myth- the content is dealt very meticulously even as the socio-cultural aspect are consciously borne in the mind of the film maker.   It is only that the technological advancements should be judiciously exploited to lead an international cinema. It could be the use of 2d, 3d animation and many such others.

There is a need to build an organized industry in the Indian Cinema, without which the losses and strains overtake the usefulness and comforts, not only of the industry but of the society as a whole, making the very exercise futile.

Indian Cinema needs to be exploited well to educate the masses along with entertainment. Caution not to get carried away by the amour of mere entertainment; traces of instructional content will go a long way in nourishing and sustenance of the industry.

Anti-piracy laws and norms have to be strengthened very much. The existing laws are unable to tackle the problem of piracy or copyrights. Since the economy stakes are extremely large in this industry, care should be taken to deal with copying and distribution for strict compliance of laws and rights.

The activities like the film studies, functioning of film institutes and the professional organisations should be strengthened without compromise.

Exhibition in rural areas needs better attention. Here, the economics will have to be worked out to achieve desired results.

Many outreach programmes should be undertaken to increase visual literacy among the people. In the complexities of content portrayals, viewers might soon lag in their competencies to view a movie as expected both by its makers and by the sections of the society.

Parallel cinema will have to be encouraged with substantial financial support. It not only compensates for the extreme entertainment by the commercial cinema but also increases the aesthetics among the people and enhances the cultural values in them.

Regional cinema should also be supported better. Different professional bodies of different states of India have to come together for the cause, forgetting their linguistic and cultural differences. This would allow excellent exchange of the rich regional heritage among the countrymen and professionals thereby playing crucial role in the progress and development of the nation.

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Dr. B. K. Ravi, Chairman and Associate Professor, Department of Communication, Bangalore University has 24 years of teaching experience. He has published five books and 25 articles in international journals, produced Film Documentaries, TV and radio programmes, member of editorial board of NAMLE and David Publishing House, USA and has produced four PhDs.

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