



Sustenance of Legacy and Ethical Streamlines in the Age of Ultra-Modern Cinema and Social Media Revolution

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Abstract

Cinema and social media are the two means of communication in the world that have brought a kind of social and (de) cultural revolution in our society. They have broken the ethical streamlines and put myriads of challenges before the society and the government. The main elements of cinema are time and space. A wide view of new trends in both cinema and social media channels will be studied and analysed in this paper.

Social Media

Science and technologies have drafted a unique manifesto of silent socio-cultural revolution in the form of smart phone accessibility in the 21st century. In the beginning of its advent, it showed the dream of fabulous virtual world and aggravated the unquenchable thirst for information reception and transmission. Its stainless silver screen encapsulated the masses of every age group around the globe. It proved to be the wonderful platform for news, knowledge and information sharing. But gradually it changed its course of positive environment and adopted the path of intrusion in private life of individual in general and pornographic and sexual panorama in particular. In the race of objectionable and vulgar contents the social media, a strong outfit of information technology, is playing a pivotal role particularly in social and private behaviour of young generation.

In fact, our society was not so unsafe and vulnerable, in terms of explicit sexuality in the past as it is now. The audio, video, and printed contents on sexuality on YouTube, Facebook, Instagram, and on other social media platforms have put a big challenge before the society as well as the government. How to control the sky waves? How to detect infected satellite signals? How to curb its menaces? How to protect our kids and young generation from the implicit and explicit sexual contents and other unethical themes and advertisements? These are some of the burning questions which we will have to answer either today or tomorrow. The social records show that both the sexes (male and female) are equally involved in these activities, yet we must admit this fact, unhesitatingly, that girls, women and children are more vulnerable. How to protect them and their constitutional rights is a big problem before the society and the governments. It is the duty of the governments that it should bring internet and different social media channels under the constitutional laws to curbing the menaces.

All the social media platforms are replete with sexual, pornographic and adult contents. The college and university students, migrated labours, employees in public as well as private sectors, rural as well as urban population (in other words none is left) watch and read them. Thereafter, sex related crimes are being

committed. Secondly, the rate of cybercrimes in terms of financial frauds is increasing day by day. It has become a difficult task for the crime branch personnel to capture and detect the real culprits. However, merely framing the rules by the governments is not enough unless the awareness campaign and unified mechanical detection techniques are incorporated in media policy and platforms. If we want to save our young generation from the flaws and fault lines of social media, we will have to evolve a sharp mechanism that may protect the telecast and transmission of unauthorised contents. The graph of registered cases of sexual crime and violence in the police stations in India against women are increasing without check. The official records on paper show that India is shining but owing to faulty government plans and policies and their improper implementation society is seriously scared with the dark side of the use of mobile and smart phones. Although we cannot dare to ignore the significance of wonderful facilities the use of smartphones and social media have brought for us. But the pornographic and sexual contents should be obstructed that is misleading our young generation.

Indian cinema

The elements of time and space are manifested through sets and staging (mise-en -scene) and editing, montage, through camera movements, use of dialogues, sound effects and other elements of the soundtrack. The technologies used in the production, exhibition and reception of movies provide a sophisticated healthy platform for the delineation of narrative discourse in cinema. In fact, narration is a set of representational, organizational, and discursive cues that deliver the narrative discourse to the audience. Narrative is generally accepted as possessing two components: the story presented and the process of its presentation or narration, often referred to as narrative discourse. The new players in the evolving communication circles are already proven complimentary and contributory to each other but still there exist hegemony for the power structure in determining each variables importance.

The early years of the 21st century witnessed several dramatic developments in Indian cinema. Cinema was at last declared an industry' in 2001 by the Indian Government and no sooner did this happen than the gradual corporatization' of the entertainment and media industry took off. Banks, insurance companies and the Federation of Indian Chambers of Commerce and Industry (FICCI) were persuaded to support the industry. The decline of the active dependence on funding from the 'underworld' of Bombay also had its beginnings around this time. But perhaps the greatest impetus to the setting up of the industry was the rapid proliferation of 'multiplexes' (multi-screen theatres) and digital cinema theatres, first in the metros and later in the big cities such as Bangalore, Hyderabad, Ahmedabad and Pune. Multiplexes offer a different experience to cinema goers, for in most cases they are part of shopping malls and comprise theatres of different sizes. Thus, small budget films could be released in multiplexes and digital cinema theatres. Tickets rates are much higher in such multiplexes than in single screen theatres and therefore attract upper middle-class families.

This has given rise to what has to be known as 'multiplex' films that is small budget experimental films on subjects which are rarely touched on in mainstream cinema. Young directors like Nagesh Kukunoor (Hyderabad Blues, Bollywood Calling and Iqbal), Sudhir Mishra (Hazon Khawaishen Aisi) and Anurag Kashyap (Black Friday) have been able to make a mark. Small low budget films like Being Cyrus, Mixed Doubles, Joggers Park and other feature films were released in such theatres. At the end of 2005, there were at least 300 screens in around a hundred multiplexes across urban India. The potential of low budget films at the box office has led to the introduction of new and bold themes by young directors both in the mainstream and parallel traditions. Homosexuality, old age (Being Cyrus), HIV-Aids (My Brother Nikhil), live-in-relationships (Salaam-Namaste), communication with the physically and mentally challenged (Black, Iqbal), religious fundamentalism (Bombay, Roja), nationalist history (Mangal Pandey: The Rising), patriotism (Lagaan) , and rural development (Swadesh) have been some of the issues taken up for analysis in feature films and documentaries over the last decade .

Through this research paper, I wish to open new channels of research and teaching in the field of cinema and literature for the Indian students. It is seen that students of humanities and social sciences after getting PG degree are engaged in research. Unfortunately, they are not aware of the new dimensions and trends of research in humanities. I intend to address some of the fundamental issues related to literature and cinema before the writers and the directors respectively. So far, we have been analysing cinema and literature with the help of borrowed theories and principles. Is it not possible to evolve our own system of literary and cinema criticism? We have our own problems so we must seek the solution from our own soil and toil. My

objective in this paper is to show how India commenced her endless journey of knowledge and philosophy through spiritual and religious perspective in the beginning and how it was replaced by unconditional acceptance of materialism during the 20th and the 21st century. The secular India has every right to have this sort of harmonious society and outlook.

Conclusion

At last, we are living in a global world where everyone knows everything. Time keeps on changing with the course of ideological and technological development. Material prosperity and new attitude to observe things prepared new group of audience not only in India but in the entire world. New trends in Hindi cinema and different social media channels are raising new issues and putting a question mark before the established notion of religious and social believes in the country. The PK, MSG and OMG are some of the examples in the recent past. From mythological to socio- political issues to platonic love related films of 60s, and 70, to need and greed of body to new notions of divinity have explored the new dimensions of Hindi film narratives. The Social media channels are not far behind in the race of modernity and ultra-modernity.

In fact, we must be very careful and vigilant while using these two media in our life and behaviour. We must remember the two main roles of government, first is to prescribe certain ethical norms for different social media platforms and cinema industry that serve the explicit sexual contents, but unfortunately, government and civil society are helpless to curb its mis-appropriateness. It is spreading high sense of insecurity among female community and society. Secondly, it is the urgency of time to review the different Acts passed by the parliament and directives issued by the honourable supreme court of India for the protection of the rights of women, children, and girls. Now the time has come to take strict measures to block the chain of unethical contents and video clips from the cinema and social media platforms.

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