



Social Impact of Cinema on Indian society: An Analysis from Reel to Real



Research Scholar: Irshad Ahemad

Department: mass communication and journalism, Mewar University Gangrar chittaurgarh

Abstract Cinema has changed a lot in the last few years. It hasn't just been a source of moving pictures anymore, but it has also tried to show social and responsible movies, which has had a big impact on millions. Slowly but steadily, the film industry is focusing on social issues and wants the trial to make people more aware of them. Still, a lot of image makers still use the same picture-making formula, which can have a bad effect on the people who see it. The research paper is going to look at how Indian movies have a big impact on people who see them. It will do this by talking about and looking at movies that make people happy and movies that make people sad. The goal of the paper is to praise the social ambition of the movies, which shines a light on how the showbiz industry has changed over time. This study shows that people who go to the movies like this kind of movie, and it encourages young filmmakers and the media to think about social issues by putting real things into the movies.

Key words:-Social, society, Indian Cinema, method acting, movie, Bollywood, reel, box office, Hindi, Parallel, Realistic, Realism, Hindi, Hindi

Introduction

The Indian movie industry is one of the most powerful and important ways to solve many social problems through the use of visuals. In 1913, the first movies were made. They were a big way to talk about social feelings and conditions, but they were also a big way for people to have fun (Gupta and Gupta, 2013). Sometimes, it's interesting to figure out whether or not the pictures are shaping the society or the other way around, and that can be very interesting (Bhugra, 2006). Indian movies have tried a lot of different types of movies to figure out what works best for people's views and the box office. They've tried everything from traditional movies to comedy to suspense and horror. The idea of real movies, which is a strong and positive break from the thought movies, has been the most important thing for the people who have been watching. Gender differences, female abortions, class structure, the value of dowry, information about sensitive issues like AIDS, and the stigma that comes with having an internal health problem have been well-received by this new kind of movie theatre. Still, the success of these pictures and the communication of the social communication hasn't always been certain, because there might be a difference between the art image's followership prospects and its real-world use.

Literature Review

It's common for people to make up their own characters, sense of self-identity, and ideas about race, race, and the country they live in based on media culture products (Dines and Humez, 2003). Indian mass-market movies are the most important way to communicate in Indian society (Butalia, 1984). They use films and movies to communicate with the public the most. The fact that the cinema can act as a bridge between social realities and individual dreams, cooperative issues and individual goals, makes it a seminal form of humanistic oral communication that can help us think about our lives in new ways (Jain and Rai, 2002). Since it began in 1913 with the movie "Raja Harish Chandra," cinema has been the most popular and most powerful way to communicate with people across India. Film: It was a silent movie and had a mythological background (Verma, 2019). This set the trend for the movie makers who were happy in the next few years. Images of Indian epics, like the Ramayana and sacred texts, show how rich and deep in history Indian culture is. Alam Ara was the first movie made by Indian cinema in 1931. This movie set the stage for the rest of Indian cinema (Allemand, 2015). Soon after this, the company tried out colour films and animation. This era also saw a lot of people try new things, like comedy, romance, action, and suspense, among other things. The industry came to terms with its "Golden Age," which was the end of Indian parallel cinema. "What very distinguishes the New Indian Cinema may be a set of liberal-philanthropic values, firm progressive answers to important issues, sensitivity to the plight of the poor and tyrannised, and a religion in the final movement of man toward change." It gets a lot of help from the neo-realists, and it's a film that has a lot of social and cultural significance and honesty, unlike the fantasy world of your favourite movie. She wrote this in 1981. Sunita Chakrarty, on the other hand, looked like movies. It's important to look into how Bollywood films help the Indian diaspora figure out who they are. This is because of the popularity of electronic media and the huge success of Hindi films (also known as Bollywood) in the Indian diaspora. Even so, the "indispensable," or "indispensable movement," didn't last long and started to fade out in the 1990s because of two main reasons: One, even though these movies were financially helped by the government in some way or another, there were still some financial and political constraints that kept movies from being made. Two, because movie fans wanted to see more of these movies because they wanted the entertainment, or "X-factor," from them, the government's money started to run out. This made moviemakers who make colourful coming word movies think of new ways to show social communication. One thing that worked well was to mix entertainment with social conversation, which led to the success of movies like Three Idiots, Munnabhai MBBS, Taare Zameen Par, and many others.

Discussion

About 800 to 1000 movies are made in India every year, which is more than double the number of films Hollywood makes each year (Sridhar and Mattoo, 1997). They wrote about it in 1997. A big part of the Indian movie industry is called "Bollywood." It mostly makes movies in Hindi, which is a language that people speak. It is based in Mumbai, which is now known as Bombay, but it used to be called Mumbai. As a result, movies are made in home languages like Bhojpuri and Bengali. Also, films are made in other languages, like Tamil. Because of a language barrier, their fans can't spread across borders inside the country. These movies do well in their own country. Pictures are the best way to understand and communicate social morals, stations, and artistic derivations and actions to people on the other side. Movies play two important roles. First, they reflect the society that they are feeding to. Second, they are important in shaping and influencing the society. Throughout the history of the Indian film industry, the film industry has tried to show social issues in many different ways. Occasionally, these tests didn't work. At other times, they were so popular that they broke box office records. This paper is going to look at a lot of movies that made a lot of money and made people think about how they could make a difference in the world. The Kanyas say "goodbye" (1936) Beyond the walls of Caste, you can start to love. This movie was made at a time when movies were all about tradition, love, and marriage. It was about a man who fell in love with a woman from a lower class. This movie came out just in time for Mahatma Gandhi to say that everyone, even the untouchables, should be treated the same way. Even though the movie got into trouble at the time, it still took on a very important social goal of bringing together all the different communities and stressing that love has no boundaries.

Mother India (1957) A Saga That Portrays The character Sacrificing Indian Mother , Mehboob Khan made a movie about a widow, played by Nargis, who was a mother of two who was struggling to raise her kids, Sunil Dutt and Rajendra Kumar, in the midst of poverty, ignorance, and grief. The movie used the mama as an example of how to be a good person and give up for others (Sarkar, 2013). In the movie, Nargis is shown to be both nurturing and brave. This shows that man and woman have the same qualities (Chakravarty, 1993). As well as making you feel all warm and fuzzy inside, the movie brought colourful social issues like fleeing, poverty, and lack of education into the spotlight. The movie also talked about keeping justice and honesty at the top of the list.

Nikhil is my brother (2005) kick-starting the country's gay idea In 2005, this movie was the first to show "Gay Love," or same-sex love, for the first time. The movie looked at the subject of homosexuality from a universal, rights-based point of view. People in Goa live with a mix of traditional Indian culture and modern morals that were left behind by Portuguese people when the British ruled India. This mix of cultures is what makes Goan culture unique. The movie also talks about sexual safety, HIV transmission, and AIDS in a way that is both sensitive and hard. The movie might not have made a lot of money at the box office, but it was a big change for the country because of its theme, which helped people become interested in things that mainstream movies couldn't.

Rang De Basanti (2006) Creating a Nationalism in Young People, by This movie was released on January 26, 2006, which happens to be India's Republic Day. It shows how history can be shown in modern choreography. The movie was a mix of all the people that a typical Bollywood movie would have, like a group of kids at school, a Punjabi mama, the perfect song mix, love, and everything else that a movie needs to make money at the box office. But what set it apart was the fact that the Indian Air Force flight helper who died in a plane crash because of faulty machinery was a young person. When the gang thought the government didn't do enough to stop the death, they decided to avenge it by plugging down the Defense Minister, who was also a loose cannon who caused the accident. The movie also showed that there were a lot of different views on Hindu-Muslim goodwill because of the generation gap, almost making it seem like today's young people choose friends based on their religious backgrounds. Take a look at the .

Taare Zameen Par (2007) Appreciating Special Skills This movie is about dyslexia, and it was written by Amole Gupte and Deepa Bhatia. It was directed by the super-talented Ajay Devgan. Conclusions and Ideas for the Future The study shows how realistic movies influence and

shape social morals and shape the society, but at the same time, they get input from the same people who watch them. They think and feel about social issues in our society based on how they're shown in system games. This isn't the whole picture, though. Some pictures that looked a lot like "Rang De Basanti" woke up a lot of people and made them angry about injustice in a real-life case where a supermodel was killed. There may be more studies in the future that look at a wider range of social issues and show that new period fans want to see similar real-life issues dealt with in a less biased and prejudiced way. Having a lot of followers would make moviemakers want to make magic on screen that goes beyond the boundaries of typecasts and show moviegoers how to deal with more important issues that need to be dealt with quickly and with a sense of urgency.

Reference

- Dilip, M. (2008). Rang De Basanti- Consumption, Citizenship and the Public Sphere.
- Dines, G. and Humez, J.M. (2003). Gender, Race and Class in Media. London: Sage Publications.,
- Gupta, S.B. & Gupta, S. (2013). Representation of social issues in cinema with specific reference to Indian cinema: case study of Slumdog Millionaire. The Marketing Review. 13(3), 271-282
- Jain, J. and Rai, S. (2002). Films and Feminism. New Delhi: Rawat Publications.
- Mukhaamad, B.K.B. (2016). A Psycholinguistics Analysis of A Dyslexic Character in Taare Zameen Par Movie. Language Horizon. 4(3), 109-117.
- Murthy, C.S.H.N D. R. (2011). Social Change through Diffusion of Innovation in Indian Popular Cinema: An Analytical Study of Lage Raho Munna Bhai and Stalin. Asian Cinema, 269-289.
- Murthy, N. V. K. (1980). Cinenzu and society. Bangalore, India: Bangalore University.
- Pillania, R.K. (2008). The Globalization of Indian Hindi Movie Industry. Management Development Institute, India. 3(2), 117
- Rad, M.T. (2016). Women and Their Portrayal in Indian Cinema. International Journal of Humanities And Cultural Studies ISSN 2356-5926. 2(4) 2-4
- Raina, R. "Foreword" in The New Generation, 1960-1980, Film India, 1981, 5.
- Sarkar, S. (2013), From Sacrifice to Selfhood: Representations of the Mother in Hindi Films
- Sridhar, S.N. and Mattoo, N.K. (1997) Ananya: A Portrait of India. New York: Associations of Indians in America. Srinivas, S.V. (1999). Gandhian Nationalism and Melodrama in the 30's Telugu Cinema. Journal of Moving Image.
- Tirumala, L.N. (2009). Bollywood Movies and Cultural Identity Construction Amongst Second Generation Verma, K. (2019). City and Indian Cinema. Shodhshauryam, International Scientific Refereed Research Journal., 2(1), 173-178 Allemand, L. (2015). INDIA'S PARALLEL CINEMA How popular is the Indian alternative movement and how is urban poverty represented?
- Anand, B.K. (2018). Looking at Student-Teacher Bonding through the Lens of Attachment Theories: A Study of Movies Black and Taare Zameen Par. Literary Voice A Peer Reviewed Journal of English Studies. 1(9). 48-55 Atwal J., (2018). Embodiment of Untouchability: Cinematic Representations of the "Low" Caste Women in India. Open Cultural Studies, 2, 735-745
- Bhugra, D. (2006). Mad Tales from Bollywood. 18
- Butalia, U. (1984). Women in Indian Cinema. Feminist Review, (17), 108-110.
- Chakravarty, S. (1993) National Identity in Indian popular cinema, 1947-1987, University of Texas
- Dasgupta, R.K. (2012). Digital media and the Internet for HIV prevention, capacity building and advocacy among gay, other men who have sex with men (MSM), and transgender (TG): Perspectives from Kolkata, India. Digital Culture and Education, (4) Special Issue: The HIVE.
- Dastidar, S. G. and Elliott, C. (2019). The Indian film industry in a changing international market. Journal of Cultural Economics.
- Deakin, N. and Bhugra, D. (2012). Families in Bollywood cinema: Changes and context. International Review of Psychiatry, 24(2), 166-172
- <https://amityuniversity.ae/gmj-ae/journals/Sudha-Bhatia-Geetanjali.pdf>