Cinemas of India constitutes of films produced across India, including the cinematic culture of Mumbai along with the cinematic traditions of provinces such as Bengal, Assam, Orissa, Tamil Nadu, Karnataka, Kerala and Andhra Pradesh. Indian films came to be followed throughout South-East Asia and the Middle East—where modest dressing and subdued sexuality of these films was found to be acceptable to the sensibilities of the audience belonging to these regions. As cinema, as a medium, gained popularity in the country as many as 1,000 films in various languages of India were produced annually. Emigrants in countries such as the United Kingdom and the United States continued to give rise to international audiences for Hindi-language films, some of which—according to the *Encyclopedia Britannica* (2009) entry on *Bollywood*—continued to carry "formulaic story lines, expertly choreographed fight scenes, spectacular song-and-dance routines, emotion-charged melodrama, and larger-than-life heroes." This is contrasted by the Art Cinema also known as Parallel Cinema or Indian New Wave movement with thrust on serious content, realism and naturalism. This movement was originally led by Bengali Cinema that boasted of World class film personalities like Satyajit Ray, Mrinal Sen, Ritwik Ghatak etc. An early example of this wave was Bimal Roy’s *Do Bigha Zameen* which won International Prize in 1954 at Cannes Film Festival.

**Overview:**

India is the world's largest film producing country. It produces around thousand films every year. About 300 of the total films produced are in Hindi while the remaining are in regional languages. However, Hindi films account for almost half of the total revenue generated from cinema in India. The provision of 100% foreign direct investment has made the Indian film market attractive for foreign enterprises such as 20th Century Fox, Sony Pictures, and AOL Time Warner etc. Prominent Indian enterprises such as Zee, UTV and Adlabs have also started producing and distributing films. Lately tax incentives to multiplexes have resulted in the multiplex boom in India. Multiplexes have posed a potent danger to the very survival of orthodox cinema halls. The facilities at multiplexes attract the cine goers from far and wide. As certified by Guinness Book of World Records, Ramoji Film City is regarded as the largest film studio complex in the world.
A brief History of Indian Cinema:

With the screening of the Lumie’re moving pictures at Grand Caffee in Paris on 28th December, 1895 Cinema became a sensation across Europe\textsuperscript{10} and in July 7, 1896 the Lumie’re films were shown in Bombay.\textsuperscript{11} Lumie’re brothers produced another film \textit{A Trip to the Moon} which introduced the element of imagination in films.\textsuperscript{12} \textit{The Birth of A Nation} by D.W. Griffith in 1915 proved to be a mile stone in the history of World cinema.\textsuperscript{13} In India Hiralal Sen is credited with directing the first short film \textit{Dancing Scenes from the Flower of Persia} in 1898.\textsuperscript{14} Harishchandra Sakaram Bhatvadekhar popularl known as Save Dada whose interest in still photography led him to produce his first film \textit{The Wrestlers} in 1899 which was shot on a wrestling match at Hanging Gardens in Bombay.\textsuperscript{15} F.B. Thanawa made his debut in the year 1900 with \textit{Splendid New View of Bombay} and \textit{Taboot Procession}. The credit of producing first full-length motion picture in India goes to Dadasaheb Phalke who broke ground with \textit{Raja Harishchandra} in 1913.\textsuperscript{16} Phalke is often regarded as “the father of Indian film”.\textsuperscript{17} \textit{Raja Harishchandra} became the first in a long line of Indian films that drew on Indian Mythology for their subject matter.\textsuperscript{18} Its instant success encouraged him to make more than hundred more silent films which include \textit{Savitri, Lanka Dahan, Sinhasta Mela, Krishna Jamuna} and \textit{Bhasmasur Mohini}.\textsuperscript{19} The traditional Indian society in those days did not allow women-folk to act in performing arts like films. That’s why Phalke chose a youngman A. Salunke to play the woman in his films.\textsuperscript{20} This era also saw the debut of D.G. Ganguly, Chandulal Shah and Himanshu Rai. D.G. Ganguly made comedies like \textit{England Returned} (1921) and \textit{Barrister’s Wife}. Chandulal Shah made some social films like \textit{Gun Sundri} and \textit{Typist Girl} (1918).Himanshu Rai made \textit{The Light of Asia}(1925),\textit{Shiraz}(1926),\textit{A Throw of Dice}(1929) and \textit{Karma}(1934).\textsuperscript{21} The acting skills of Devika Rani in \textit{Karma} (1934) immortalised her in the history of Indian Cinema.\textsuperscript{22}

The ‘Talkies Era’ was started with the screening of \textit{The Melody of Love} (1929), the first talkie to be screened in India.\textsuperscript{23} The credit of producing the first Indian Talkie \textit{Alam Ara} , however, goes to Ardeshir Irani. This film was released on March 14, 1931 in Bombay’s Majestic theatre.\textsuperscript{24} Devika Rani made her debut in this film. As many as 28 films in Hindi(23), Bengali(3), Tamil(1) and Telgu(1) in 1931 itself.\textsuperscript{25} With the induction of sound in Indian films, there was unprecedented rise of music in Indian cinema with musicals such as \textit{Indra Sabha} and \textit{Devi Devyani} marking the beginning of song and dance in India's films.\textsuperscript{26} J.F. Madan of Madan Theatres released the film \textit{Indra Sabha} (1932) had as many as 70 songs including several superb Ghazals in Urdu.\textsuperscript{27} Studios emerged
across major cities e.g. Chennai, Kolkata, and Mumbai as film making became an established craft by 1935. Led by Himanshu Rai, ‘Bombay Talkies’ came up in 1935 and V.Shantaram and others set up ‘Prabhat Film Co.’ in Bombay which was later moved to Pune. Ayodhyacha Raja (1932), Sant Tuka Ram (1936), Amar Jyoti (1936), Duniya Na Maane and Admi were some of the best known films of V. Shantaram. The credit of producing the first Colour movie in India also goes to Sir Ardeshir Irani who made Kisan Kanya (Peasant Girl) in 1937 which dealt with peasant revolt against feudal oppression. J.B.H. Wadia and brother Homi produced 130 movies under the banner Wadia Movietone. Wadia made the first railroad thriller Toofan Mail (1932) and the first film on Hindu-Muslim harmony Jai Bharat (1936).

Chandu Lal Shah came up with Desh Dasi (Country Maid) a ‘love triangle’ melodrama in 1935 and one of the most influential and bold film Acchut (Untouchable) in 1939. Mehboob Khan’s Al Hilal (1935) was inspired by Cecil B de Mille’s Biblical films. He followed it with Manmohan (1936), Jagirdar (1937) and Hum, Tum aur Woh in 1938. Prithviraj Kapoor and K.L. Saigal gave depth and intensity to Nitin Bose’s Dharti Maa (Motherland, 1938) which was stimulated by Alexander Dovjenko. Sohrab Modi’s big budget Pukar (The Call, 1939) was a great mercantile success. It was replete with spectacular scenes of Moughal palaces and battles. Vishnupant Damle and Sheikh Fatehlal produced Sant Tuka Ram a magnificent classic of the humanist current in Indian Cinema. At the Venice Film Festival in 1937 Sant Tuka Ram received the award for the Best Film.

After the Second World War, began the era of Indian Masala films. It is a slang commonly used for commercial films with an amalgamation of song, dance, romance, comedy, family melodrama etc. in a single film. South Indian cinema achieved prominence throughout India with the release of S.S. Vasan's Chandralekha. During the 1940s cinema in South India accounted for nearly half of India's cinema halls. The partition of India following its independence divided the nation's assets and a number of studios went to the newly formed Pakistan. The strife of partition later became an enduring theme for film making during the decades that followed.

After independence, the Government of India set up an inquiry commission under the chairmanship of Sh. S.K. Patil. It viewed cinema in India as a 'combination of art, industry, and showmanship' while noting its commercial value. Patil further recommended setting up of a Film Finance Corporation under the Ministry of Finance. This advice was later taken up in 1960 and the institution came into being to provide
financial support to talented filmmakers throughout India.\textsuperscript{41} The Indian government established a Films Division in 1949 which eventually became one of the largest documentary film producers in the world with an annual production of over 200 short documentaries annually, each released in 18 languages with 9000 prints for permanent film theatres across the country.\textsuperscript{42}

The Indian People's Theatre Association (IPTA), an art movement with a communist inclination, began to take shape through the 1940s and the 1950s.\textsuperscript{43} A number of realistic IPTA plays, such as Bijon Bhattacharya's \textit{Nabanna} in 1944 (based on the tragedy of the Bengal famine of 1943), prepared the ground for the solidification of realism in Indian cinema which was further exemplified by Khwaja Ahmad Abbas's \textit{Dharti Ke Lal} in 1946.\textsuperscript{44} The IPTA movement continued to emphasize on reality and went on to produce \textit{Mother India} and \textit{Pyaasa}, among India’s most recognizable cinematic productions.\textsuperscript{45}

\textbf{Golden Age of Indian cinema}

The period from the late 1940s to the 1960s is regarded as the 'Golden Age' of Indian cinema by film historians.\textsuperscript{46} Some of the most critically acclaimed Indian films of all times were produced during this period. These include Guru Dutt’s \textit{Pyaasa} (1957) and \textit{Kaagaz Ke Phool} (1959) and the Raj Kapoor \textit{Awaara} (1951) and \textit{Shree 420} (1955). These films expressed social themes mainly dealing with working-class urban life in India. \textit{Awaara} (\textit{The Vagabond}) presented the city both as a nightmare and a dream, while \textit{Pyaasa} critiqued the unreality of city life.\textsuperscript{47} Some of the most famous epic films of Hindi cinema were also produced during this period. They include Mehboob Khan’s \textit{Mother India} (1957), which was nominated for the Academy Award for Best Foreign Language Film and K. Asif's \textit{Mughal-e-Azam} (1960).\textsuperscript{48} V. Shantaram's \textit{Do Aankhen Barah Haath} (1957) got great critical acclaimation.\textsuperscript{49} Film maker Bimal Roy popularized the theme of reincarnation in Western popular culture with his \textit{Madhumati} (1958).\textsuperscript{50}

While commercial Indian cinema was thriving, the period also saw the emergence of a new Parallel Cinema movement, mainly led by Bengali cinema. Early examples of films in this movement include Chetan Anand's \textit{Neecha Nagar} (1946), Ritwik Ghatak's \textit{Nagarik} (1952), and Bimal Roy's \textit{Do Bigha Zameen} (\textit{Two Acres of Land}, 1953).\textsuperscript{51} \textit{Pather Panchali} (1954), the first part of the \textit{The Apu Trilogy} (1955-1959) by Satyajit Ray, marked his entry in Indian cinema.\textsuperscript{52} \textit{The Apu Trilogy} won major prizes at all the major international film festivals and led to the 'Parallel Cinema' movement being firmly established in Indian cinema. Satyajit Ray and Ritwik Ghatak went on to direct many
more critically-acclaimed 'art films', and they were followed by other acclaimed Indian independent filmmakers such as Mrinal Sen, Adoor Gopalakrishnan, Mani Kaul and Buddhadeb Dasgupta. During the 1960s, Indira Gandhi's intervention during her reign as the Information and Broadcasting Minister of India further led to production of off-beat cinematic expression being supported by the official Film Finance Corporation.

The cinematographer Subrata Mitra, who made his debut with Satyajit Ray's *The Apu Trilogy*, also had an important influence on cinematography across the world. One of his most important techniques was bounce lighting, to recreate the effect of daylight on sets. He pioneered the technique while filming *Aparajito* (1956), the second part of *The Apu Trilogy*. Some of Ritwik Ghatak's films also have strong similarities to later famous international films, such as *Ajantrik* (1958) resembling the Herbie films (1967-2005) and *Bari Theke Paliye* (1958) resembling François Truffaut's *The 400 Blows* (1959).

Ever since Chetan Anand's social realist film *Neecha Nagar* won the Grand Prize at the first Cannes Film Festival, Indian films were frequently in competition at the Cannes Film Festival for nearly every year in the 1950s and early 1960s, with a number of them winning major prizes at the festival. Satyajit Ray also won the Golden Lion at the Venice Film Festival for *Aparajito* (1956) and the Golden Bear and two Silver Bears for Best Director at the Berlin International Film Festival. Ray's contemporaries of the calibre of Ritwik Ghatak and Guru Dutt were overlooked in their own lifetimes but they belatedly generated international recognition later. In 1992, the *Sight & Sound* Critics' Poll ranked Ray at number seven in its list of "Top 10 Directors" of all time.

**Modern Indian Cinema**

Some filmmakers such as Shyam Benegal continued to produce realistic Parallel Cinema throughout the 1970s alongside Satyajit Ray, Ritwik Ghatak, Mrinal Sen, Buddhadeb Dasgupta and Gautam Ghose in Bengali cinema; Adoor Gopalakrishnan and G. Aravindan in Malayalam cinema; and Mani Kaul, Kumar Shahani, Ketan Mehta, Govind Nihalani and Vijaya Mehta in Hindi cinema. The 1970s did see the rise of commercial cinema in the form of enduring films such as Raj Kapoor’s *Bobby* (1972) and Ramesh Sippy’s *Sholay* (1975). The devotional classic *Jai Santoshi Ma* was also released in 1975. Another important film from 1975 was *Deewar*, directed by Yash Chopra and written by Salim-Javed. A crime film pitting "a policeman against his brother, a gang leader based on real-life smuggler Haji Mastan", portrayed by Amitabh Bachchan, it was described as being “absolutely key to Indian cinema” by Danny Boyle.


**Bollywood**

The Hindi language film industry of Mumbai—also known as Bollywood—is the largest and most popular branch of Indian cinema. Bollywood initially explored issues of caste and culture in films such as *Achut Kanya* (1936) and Bimal Roy's *Sujata* (1959). Indian cinema attained International recognition and visibility with Raj Kapoor's *Awaara*. With *Dilwale Dulhania Le Jayenge*, Bollywood registered its commercial presence in the Western world. The hits of this decade include *Saudagar*(1991), *Saajan*(1991), *Baazigar*(1993), *Hum Aapke Hain Kaun*(1994), *Dilwale Dulhania Le*

Bollywood has always been embedded with the jewels of directors of high calibre. While there have been great film makers in “New Wave” cinema, there is no dearth of magnificent commercial film makers in India. The list of wholesome entertainers include directors like Subhash Ghai( Hero, Karz, Vidhata, Karma, Ram Lakhan, Saudagar, Khalnayak & Pardes), Mahesh Bhatt( Arth, Jism, Murder, & Hum Hain Rahi Pyar Ke), J.P. Dutta (Border, Refugee, LOC Kargil), Karan Johar( Kuch Kuch Hota Hai, Kabhi Khushi Kabhi Gham & My Name Is Khan), Raj Kumar Santoshi( Ghayal, Damini, Ghatak, Andaz Apna Apna, Pakar, Lajja & The Legend of Bhagat Singh), Yash Chopra (Darr, Dil To Pagal Hai, Veer Zara, Mohabbatein, Dhoom3, Chak De India, Fanaa, Salaam Namaste, Bunty Aur Babli), Sanjay Leela Bhansali (Devdas, Black, Hum Dil De Chuke Sanam, Guzaarish Andaza), Aditya Chopra (Dilwale Dulhania Le Jayenge, Mohabbatein), Ram Gopal Verma (Rann, Rangeela, Satya, Bhoot), Vidhu Vinod Chopra (Parinda, 3 idiots, Munna Bhai MBBS, Lage Raho Munna Bhai, Eklavya, Mission Kashmir & Parineeta), Ramesh Sippy (Sholay, Shaan, Bluffmaster, Chandni Chowk To China, Kuch Na Kaho) and Kundan Shah (Jaane Bhi Do Yaro, Ek Se Badhkar Ek & Kabhi Haan Kabhi Na).

Regional Cinema in India

India is a land of diversity. There lies a huge blend of diverse cultures, regions and languages. This diversity has thus given rise to various regional Indian films apart from the largely known Hindi film industry or Bollywood. Regional Indian films are the keys to the Indian cinema. India is unique in its kaleidoscope of diverse languages and cultures. Although one can talk of regional films, there is an incessant crossover of talents - Bengali film directors direct Hindi or Oriya films; Tamil directors direct Telugu films. The diverse regional cinemas in India strive to maintain their distinctive identities and provide an important dimension of the cultural wealth and diversity of India’s regional films.

According to Wikipedia the first film in Southern India was made in 1916 by R. Nataraja Mudaliar- Keekhaka Vadham. As the title indicates the subject is again a
mythological from the Mahabharata. Another film made in Madras - *Valli Thiru-Manam* (1921) by Whittaker drew critical acclaim and box office success. The attack against the false values associated with the Western way of life and their blind imitation by some Indians was humorously brought out by Dhiren Ganguly in his brilliant satirical comedy - *England Returned* (1921) based on Indians obsessed with Western values. Baburao Painter followed it up with another significant film in 1925 - *Savkari Pash* (The Indian Shylock) - an attempt at realistic treatment of the Indian peasant exploited by the greedy moneylender.

**Bengali Cinema:**

The Bengali language cinematic tradition of West Bengal has had reputable filmmakers such as Satyajit Ray, Ritwik Ghatak and Mrinal Sen among its most acclaimed.78 Recent Bengali films that have captured national attention include Rituparno Ghosh's *Choker Bali*, starring Aishwarya Rai.79 Bengali film making also includes Bangla science fiction films and films that focus on social issues.80 In 1993, the Bengali industry's net output was assessed to the tune of 57 films.81 In Bengal, a region rich in culture and intellectual activity, the first Bengali feature film in 1917, was remake of Phalke's *Raja Harishchandra*. Titled *Satyawadi Raja Harishchandra*, it was directed by Rustomjee Dotiwala.

Within a decade, the first seed of the industry was sown by Hiralal Sen, considered a stalwart of Victorian era cinema when he set up the Royal Bioscope Company, producing scenes from the stage productions of a number of popular shows at the Start Theatre, Minerva Theatre and Classic Theatre. Following a long gap after Sen's works, Dhirendra Nath Ganguly (Known as D.G) established Indo British Film Co, the first Bengali owned Production Company, in 1918. However, the first Bengali Feature film *Billwamangal* was produced in 1919, under the banner of Madan Theatre. 82The Madan Theatres production of *Jamai Shashthi* was the first Bengali talkie.83 The 'Parallel Cinema' movement began in the Bengali film industry in the 1950s Satyajit Ray started his career with Apu Triology-*Pather Panchali* (1954), *Aparajito* (1957) and *Apur Sansar* (1959). His masterpieces include *Jalsaghar* (1958), *Charulata* (1964), *Guppy Gyne Bagha Byne* (1968), *Sonarkela* (1974), *Ashanti Sanket* (1973), *Ghare Bhaire* (1985), *Ganasatru* (1989) and *Agantak* (1991). Buddhadeb Dasgupta's *Dooratwala* (1978), *Grihayayudha* (1982), Utpal Chakravorty’s *Moyna Tadanta*, *Chokh*, *Debshishu*, *Phansi*, Gautam Ghosh’s *Dhakal*, *Antarjali Yatra*, Aprna Sen’s *36 Chowringhee Lane*, *Paroma Sati* and Nitish Mukhejee’s *Ekdin Suriya & Rabidar* form the list of some of the recent hits of
A long history has been traversed since then, with stalwarts such as Satyajit Ray, Mrinal Sen, Tapan Sinha, Ritwik Ghatak and others having earned international acclaim and securing their place in the history of film.

**Tamil Cinema:**

Tamil cinema is one of the largest film industries in India. It is based in the Kodambakkam district of Tamil Nadu. Tamil films have good portrayal of Tamil culture which has subdued sexual expressions and moderate glamour, unlike its northern counterpart. The first feature film in Tamil *Keechakavatham* was made during 1916-17. It was directed by Nataraja Mudaliar. Kalidas was the first talkie in Tamil. In Tamil films the stories were standardised as a series of songs. In keeping with the tradition, the talkies carried a number of songs and placed less emphasis on dialogues. Tamil cinema has been a force in the local politics of the Tamil Nadu state with some of the industry's personalities, such as M. G. Ramachandran, M. Karunanidhi, and J. Jayalalitha, having held political offices. According to Wikipedia the Tamil cinema rose to stardom in the times of prolific cine-personalities like M.K. Thyagaraja Bagavadh, P. U. Chinnappa, M. G. Ramachandran and later Kamal Hassan, Rajinikanth, Surya Sivakumar, Madhavan and others have demonstrated great skills in their performances. With the establishment of the Madras film Institute the quality of Tamil cinema improved during the 1980s and it further gained international exposure with the works of filmmakers like Mani Ratnam, Illayarajah & A.R. Rehman. Tamil stars such as Kamal Hassan have been successful nationally while others like Rajinikanth have had a global fan following. Recent Tamil hits include *Satapadi, Subalekha & Sagar Sangamam*.

**Telugu Cinema:**

The Telugu language film industry of Andhra Pradesh is one of the largest in India in terms of number of movies produced in a year and the state of Andhra Pradesh has the highest number of cinema halls in India. The first Telgue talkie was H.M.Reddi’s *Bhakta Prahlad* (1932). Reddi’s *Grihalakshmi* (1937) was a path-breaking film. It employed a colloquial spoken style. *Bhakta Potana,Yogi Vemana,Malleswari* may well be regarded as early Telgu classics. Telgu Cinema shot into limelight in 1981 with K. Viswanath’s *Sankarabaranam* which bagged the Golden Lotus. The industry has earned several Guinness records, including nods for the most films directed by male and female directors, the most films produced by a person and for having the largest film studio in the world. In addition, actor Brahmanandam recently got a Guinness Record for acting in the highest number of films (750) in a single language. He was awarded the
prestigious Padma Shree for his contribution to cinema. The Telugu cinema industry is based in the state of Andhra Pradesh in India. According to Wikipedia N.T. Rama Rao frequently worked in mythological movies and ruled the Telugu cinema for nearly two decades. While Krishna has left indelible marks in Telugu films Chiranjeevi is the new cult figure representing the angry young man. Shyam Benegal’s Anugraham (1977), Mrinal Sen's Oka Kuri Katha (1977) and Gautam Ghosh's Maa Bhoomi (1979) helped Telugu cinema come out of mythological curvature and focus on reality. As mentioned in Wikipedia National Awards winning Telugu movies include Meghasandesam (1983), Sagara Sangamam (1984).Swathy Muthyam (1986), Shruthi Layalu (1988), Dassi (1989), Ninne Pilledatha (1996), Shinduram (1997), Toli Prema (1998). Kalisundam Ra (2000), Nuve Kaveli (2001), Aithe (2004) and Swarabhishekam (2005) etc. In 2006, the Telugu film industry produced the largest number of films in India, with about 245 films produced that year. The largest film studio complex in the world - Ramoji Film City situated on the outskirts of Hyderabad. Currently about 150 Telugu films are released every year. In 2005, the annual turnover reached Rs. 2,550 crore on ticket sales of 160 crores. Popular movies tend to open during the three festive/holiday seasons of the region e.g. Sankranti, summer, and Dusshera. In 2004, the industry made around Rs. 1.5 billion (150 crore) during the Sankranthi season greater than that of the Bollywood industry.

**Malayalam Cinema:**

The Malayalam films find audiences in India's Kerala state, which has the highest literacy rate and an established tradition of theatre. Malayalam film industry has a tradition in artistic cinema, exemplified by the works of Adoor Gopalakrishnan and G. Aravindan as well as a tradition in commercial cinema with stars such as Mohanlal and Mamooty acting in films which drew masses of fans. Adoor Gopalakrishnan’s hits consist of Swayamvaram, Kodiyyettam, Elipathyam, Mukhamukham, Anantaram, Vidheyan & Kathapurusham. G. Aravindan’s glorious saga includes Utharayanam, Kanchana Sita, Thamp, Kummati, Esthappan, Oriddath, Marattam and Vasuthuhara. Other notable film makers in Malayalam cinema comprise of Vasudevan Nair (Nirmalayam Bandhanam) P.A.Backer (Kabani Nadi Ghuvannappol), Pamarajan (Penyazhiambalam), V.R. Gopinath (Greesham), John Abraham (Amma Ariyan & Cheriyachante Krogra Kriithyangal), K.Ravindran (Ore Tahvool Pakshigal), N.Karun (Swaham), Hariharan (Parinayam) T.V.Chandran (Ormakalundayirikanam) and Jeyraj (Deshdanam & Kaliyattam).
**Kannada Cinema:**

The history of Kannada cinema can be traced back to *Bhakta Dhruva* in 1934. But it was Dr. Raj Kumar who provided much needed impetus to Kannada films. Some best known Kannada films of 70’s consist of *Samaskara, Vamsha Vrishka, Kaadu, Chomana Dudi, Ondanondu Kaladalli & Hamse Geethe.* *Hamse Geethe* won accolades at National and International level. Other notable films comprise of M.S.Sathyu’s *Kanneshwara Rama & Chitegu Chinte*, Girish Karnad’s *Ondanondu Kaladalli & Tabaliyu Neenade Magane*, P.Lankesh’s *Pallavi* and Girish Kasaravalli’s *Ghattashradha, Mane & Thai Sahib.* Kannada cinema borrowed heavily from Kannada literature and even from cinema in other Indian languages. Kannada cinema gained prominence as a regional medium in the 1970s but has somewhat faded since then. It continues to have successful proponents in the likes of Girish Kasaravalli whose films include the likes of *Ghattashraddha*(1977), *Mooru Darigalu*(1981), *Tabarana Kathe*(1986), *Ek Ghar*(1990) and *Kraurya*(1996).

**Marathi Cinema:**

Some of the earliest Indian filmmakers, such as Dadasaheb Phalke belonged to the state of Maharashtra, which is where Marathi cinema finds its audience. The first two Indian feature films *Pundalik* and *Raja Harishchandra* were unmistakably Maharashtrian in form and substance. Baburao Painter made films like *Sairandri, Vatsala Haran, Sinhagad & Savkari Pash.* *Sant Tukaram*, directed by Damle Fatehlala in 1937, represented Indian cinema at the Venice Film Festival. Bhalji Pendharkar of Jaiprabha Studios, Kohlapur made magnificent films like *Shyamsundar, Meethbakhar, Saadhi Mansi & Taambdi Maati.* Dada Khondke made his debut in 1971 with *Songadya* and followed it with a string of successful movies. Other notable Marathi film makers include Jabbar Patel (*Saamna, Jait Re Jait & Simhasan*), Vijay Tendulkar(*Ghasiram Kotwal*), Ramdas Phutane(*Sarvasakshi*), Raj Dutt (*Devki Nandan Gopala*), Vijay Khondke(*Maherchi Saadi*), Shravani Deodhar(*Sarkarnama*), Jayoo Patwardhan(*Limited Manuski*), Arun Khopakar(*Katha Don Ganapathivanchi*) etc.

**Kashmiri Cinema:**

A number of films have been shot in the Kashmir valley. But it is sadistic to note that Kashmir itself has little to demonstrate to the World of Indian cinema because of its political turmoil. People have been debarred by militants from visiting movie halls in the region. A fatwa of the sort is running hard in the hills. Kashmiri cine world is lying dormant since 1967. During 1967 a Kashmiri film *Habba Khatoon* was released. It
saw people queuing up for tickets. *Habba Khatoon* was the depiction of a true story of a famous 14th century Kashmiri poetess queen. After that there was a big lull. In 2006 after a gap of 39 years another movie titled *Akh Daleel Loolech* was released in Srinagar in 2006. It was directed by Aarshid Mushtaq. Strangfly enough Kashmir has so far produced only six feature films.

**Assamese Cinema:**

After making a dismal start with Jyotiprasad Agarwala’s *Joymati* in 1935, the state- run Assam Film Finance and Development Corporation has played a vital role in giving a new lease of life to the ailing Assamese films. *Piyali Phukan* was the first film to win a National Award in 1955. Film makers like Bhupen Hazarika, Padma Barua, Abdul Mazid and Manoranjan Sur produced some memorable films in the 60’s. The state has just one government owned studio with the post production being done in Calcutta, Bombay and Chennai. Some notable Assamese films include Bhabendranath Saikia’s *Sandhya Rag, Anirban, Agnisaan & Kolahal* and Barua’s *Aparoopa, Papori, Halodhia Choraye Boodhan & Hkhagoroloi Bohu Door*. *Halodhia Choraye Boodhan* won the Golden Lotus in 1988 and also went on to bag the Grand Prix for Best film and Best Actor at Locarno. Other notable film makers consist of Siba Thakur, Padum Barua, Jones Mohalia, Gautam Bora, Mirdul Gupta and Hemant Das.

**Manipur Cinema:**


**Oriya Cinema:**

The first Oriya film *Seeta Bibaha (Sita’s Marriage)* was made in 1934. Thus like other Indian languages the early Oriya films were also based on mythological themes. Notable Oriya films include *Lalita,Mahalakshmi Puja,Dasyu Ratnakar* and *Parinam*. Some recent Oriya films are A.K.Bir’s *Adi Mimansa, Lavanya Preeti, Aranyaka & Shasha Drusht*, Nirad Mohapatra’s *Maya Miriga*, Sagir Ahmed’s *Dhaare Aalua*, Prafulla Mohanty’s *Bhanga*, Manmoha Mohapatra’s *Sita Raati, Neerabadha*
Sindhi Cinema:

The Sindhi film front has been downplayed for sometime now. As Nanek Rupani puts it, “Sindhi films are quietly being made in Ulhasnagar, Lucknow and other places and being released with the same treatment. One of the first few hits, Abbana (1955) has probably not even been heard of by today's generation. Sindhi films have been reduced to a one-hour block on one of the obscure offshoots of Doordarshan. In an article Sindhi film industry striving hard to revive fading culture published in The Economic Times on August 07, 2009, Leela Mulchandani states that Kumar Shahani is one of the most significant film makers in India. His films explore cultural memories embedded in classical Indian art forms, texts and objects. Shahani also engages with European traditions. His first film Maya Darpan (1972) is regarded as India’s first formalist film. Mohan Sachdev’s Vaaeesar Ee Gum was released in March 2009. It was a big hit. Sindhi language speaking population is not concentrated in one Area. Sindhis are spread across the world. In India Itself they are spread across six states. According to Abdulla Mahmood in Gulf News Report about 20 Sindhi films have been produced in last six years. Of late Kamal Nathani’s film Pyas Kare Dis was received well. As mentioned in Wikipedia famous Sindhi films include Faisala Zamir Jo, Allah Bachao, Himmat, Anya Ta Maan Nadhri Aahiyen, Perdesi Aain Piari, Baadal Aain Barsat, Bevis, Sant Kanwar Ram Darya Khan, Wadera Sain, Ditho Waindo, Mehran Ja Moti, Poti Aeen Pakk, Sassi Punnu, Sindhri Taa Sadqe and Laila Majnu.

Rajasthani Cinema:

The plight of Rajasthani cinema is rather pathetic. Very few films have been produced in this language. As mentioned in Wikipedia the first genuine Rajasthani film Babasa Ri Ladli produced by B. K. Adarsh was released in 1961. Other notable Rajasthani films include Supattar Binani, Mhari Pyari Chanana, Bai Chali Sasariye, Khamma Khamma Veer Teja, Preet Na Jaane Reet, Satwadi Raja Harishchandra, Sawan Ri Teej, Balam Thari Choonari, Doodh Ro Karz, Odh Li Chunaria, Chokhi Lage Sasariyo, Wari Jaun Balaji, Bapujine Chayee Beenani, Ranapudi Ghanakuri, Nani Diyro Mayro, Ghanghor, Chand Chadeo Girnar and Nakhrilo Devreo. The most notable Rajasthani film was Bai Chali Sasariye made in 1988. It is the only Rajasthani movie to run for 100 days on the trot. It also is also regarded as the only successful Rajasthani movie over the previous 15 years.
Konkani Cinema:

The first Konkani film *Mogacho Anvddo* was released on April 24, 1950. It was made by Al Jerry Bragauza. The second Konkani film *Amchem Noxib* was released in 1963 under the banner of Frank Films. The film was super hit. The songs of this film have been popular till date. Another Konkani hit *Nirmon* by Frank Fernandas was released in 1966. Enulifling melodious music and lyrics *Sukhachem Soponwas* was made by Al Jerry Braganza in 1967. *Mhoji Ghorlarn* (1969), *Kortubancho Sounsar* (1970), *Mog Ani Moipass* (1977), *Tisri Chit* (1978), *Tapaswani* (1980), *Jane Mane* (1981), *Suzane* (1982) etc. have been remarkable Komkani films. Of late, Konkani culture have come to be confined in Goa and a lot of good films like *Shitu, Dekhni Durari, Aleesha, Kanteantlem Ful* and *Padri* have been released. With the Konkani culture hanging about in Goa only, there is a great dearth of audience.

Bhojpuri Cinema:

Bhojpuri language films predominantly concentrate on the people living in the regions of Bihar and Eastern Uttar Pradesh. As this area is economically underdeveloped so a number of people have migrated to the metros in search of earning a better livelihood. Thats why Bhojpuri films have large audience in the cities of Ludhiana, Delhi and Mumbai. There is a large market for these films. Bhojpuri film history began in 1962 with *Ganga Naïyya Tohe Piyari Chadhaiibo* which was directed by Kundan Kumar. It was an instant hit. Throughout the following decades, Bhojpuri films were produced only in fits and starts. Films such as *Bedesiya* and *Ganga Naïyya Tohe Piyari Chadhaiibo* were well received by the cine goers. They did handsome business. Another hit film *Balam Pardesiya* featuring Rakesh Pandey and Padma Khanna was released in 1978-79. It was directed by Nazir Hussain. The industry experienced a revival in 2001 with the superhit *Aiyyaan Hamar* directed by Mohan Prasad which shot in to super stardom. This success was quickly followed by several other outstanding successful films including *Panditji Batai Na Biyah Kab Hoi* and *Sasura Bada Paise Wala*. Both of these films did much better business in Uttar Pradesh and Bihar than their contemporary Bollywood hits. Some notable Bhojpuri films include *Ganga Kinare Mera Gaon, Mayi, Bihari Babu, Gangajal, Lal Paan Badshah, Biari Kangna, Gauna, Bahuriya, Dagabaaj Balma* and *Paan Khaye Sayian Hamar*. Mithun Chakraborty’s Bhojpuri debut *Bhole Shankar* (2008) is considered as the biggest Bhojpuri hit ever. The extremely rapid success of these films has lend dramatic effect on the increase in Bhojpuri films visibility and of late the industry has supported an awards show and a film magazine named
Bhojpuri city. Bhojpuri films have got distinguished in the whole world. The Bihar government has taken a decision to start a film industry in Rajgir. Bhojpuri cinema is also watched in many parts of the world where Indian Diaspora has settled.

**Gujrati Cinema:**

The regional film industry of Gujrat started its journey in 1932. Since then Gujrati films have immensely contributed to the Indian Cinema. Gujrati films have gained popularity among the regional film industry in India. Gujrati films have always been based on scripts from mythology to history. Some Gujrati films have social and political themes. Numerous famous actors like Sanjeev Kumar, Rajinder Kumar, Bindu, Aasha Parikh, Kiran Kumar, Arvind Trivedi, Aruna Irani, Mallika Sarabhai and Asrani have left their stamp on Gujrati films. They have helped to enhance the glory of Gujrati cinema.

The Gujrati film plots are essentially humane. They include family oriented subjects with human aspirations. Relationships of divergent hues are also in abundance here. It is a panorama of Indian family culture. The first ever Gujrati movie Mumbaini Sethani was released on April 09, 1932. Another notable Gujrati film Narsinh Mehto was directed by Nanubhai Vakil. Narsinh Mehto has the honour to be the first feature film in this language. In 1935, another social film Ghar Jamai was released. It was a comedy and is counted amongst some all time greats of Gujrati cinema.

Other films such as Kariyavar, Vadilona Vanake, Gadano Bel, Leeludi Dharti etc. have also got astonishing success.

The film industry in Gujrat experimented with various issues. Gujrati films such as Leeludi Dharti reflect the rural Gujrat with its fertile rituals. Tanariri (1975) presents highlights of the little known seamy side of Akbar who is presented as consistently benign ruler. The first cinemascope film of Gujrati cinema, Sonbaini Chundadi, was produced in 1976.

Ketan Mehta’s Bhavani Bhavai and Govindbhai Patel’s Unchi Medi Na Uncha Mol, Desh Re Joya Dada Pardesh can easily be described as the superhits of Gujrati cinema. As Gujrat boasts of rich traditional culture, there is enough scope for Gujrati films to present before its audience.

**Hariyanvi Cinema:**

In the words of noted Haryanvi theatrist and actor Dr. Anand Kumar in ‘Haryana and the Indian Hindi Cinema’ Haryanvi cinema also witnessed a languid start. Shyam Benegal was the first to make two documentary films in 1976. These documentaries named Chamatkar and Krishi Pandi were based on fertilizers. Haryanvi artist Raghuvender Malik played the lead role in both films. Owing to the motivation of Benegal, the first Haryanvi feature film Bahurani was made in 1983 under the banner
Haryana Vikas Chalchitra Nigam. Bahurani was first released in ‘Sangeet Theatre’ in Rohtak. Uma Shankar’s Chandraval was the first super-duper hit film and it got thundering response in Jaat dominated areas of neighbouring states also. Its characters Roonda and Khoonda became house hold names. Its songs Jeeja Tu Kaala Mai Gori Ghani, Mera Daaman Sila De Re, Mai Chhora Jaat Ka etc. still regale the Haryanvi audience. Laado Basanti (1985) achieved moderate success. Chhail Gailya Jangi was released under the banner of AB Productions. A number of Bollywood figure e.g. Om Puri, Goga Kapoor and Sadashiv Amrapurkar displayed their acting skills in Saanjhi. Panghat, Premi Rampal, Bhanwar Chameli, Bateu, Chander Kiran and Mhaara pihar Saasra were released in 1985. But all these enhanced the list of flop films. Jayant Prabhakar directed Gulabo, Phool Badanand Chhoti Sali while Arvind Swami directed Chhail Ghabhru & Mhaari Dharti Mhaari Maa in 1986. All but Mhaari Dhari Mhaari Maa flopped. Phagan Aaya Re, Chhora Jaat Ka and Jhanakdaar Kangana were released in 1987. These films augmented the series of flop films. Gulaboo was the first Haryanvi film to be telecast on Doordarshan in 1987. In 1988 Chandro, Chhano, Lamberdar, Chhori Sapele Ki and Bairee all flopped drastically. Out of Jar Joru Aur Jameen, Yari Yeh Maati Haryane Ki and Ghoonghat Ki Pookar in 1989 only the first one got expected success. Chhora Haryane Ka, Khaandani Sarpanch, Chhabili, Jaatni, Pingla Bharthri, Jaat, Chand Chakor and Laddo were other prominent releases in the following years. While Pingla Bharthri got thumping success, Laado was also successful in bringing the cine goers back to cinema halls. But after Laddo there has been a great dearth of Haryanvi films. Janardhan Sharma, Jagbir Rathi, Nasib Singh, Daryav Singh Mallik and Prashant Shukla are notable comedians. While Bhal Singh, Shashi Ranjan, Anoop Lather, Gajender Chaudhary can be counted among good actors, Sumitra Hooda, Usha Sharma, Sumitra Dahiya are actresses of some repute.

References:
2. wikipedia/Cinema_of_India, retrieved on 01-06-2009
3. wikipedia/Cinema_of_India, retrieved on 02-06-2009
4. wikipedia/Parallel_Cinema, retrieved on 02-06-2009
7. ibid p.140
8. ibid p.156
12. Mehra, R., p.119
15. wiki.phalkefactory.net, retrieved on 14-03-2009
17. ibid, p.293
19. ibid p.127
20. ibid p.127
21. wikipedia, retrieved on 26-03-2009
22. Gokulsing & Dissanayake, p. 681
23. wikipedia.org, retrieved on 28-03-2009
24. Kumar, K. J, p.128
25. Thoraval, Y., p.21
26. ibid, p.29
27. ibid, p.29
28. Mehra, R. p.119
29. Kumar, K.J. p.129
30. Thoraval, Y. p.24
31. Wexman,V.W., p.293
32. Burra, R.D. & Rao, M., p.254
33. Thoraval, Y., p.34
34. ibid p.34
35. ibid p.34
36. ibid p.34
37. ibid p.28
39. ibid p.679
40. ibid p.684
41. ibid p.684
42. ibid p.679
43. ibid p.679
46. Gokulsing & Dissanayake, p. 18.
47. Thoraval, Y., p.87
49. Thoraval, Y., p.82
51. Thoraval, V., p.82
52. Kumar, K. J, p.130
54. ibid
55. wikipedia.org, retrieved on 14-03-2009
57. Gokulsing & Dissanayake, p. 18-19.
58. Rajadhyaksa, A., p.685
59. Gokulsing & Dissanayake, p. 18.
60. Burra, R.D. & Rao, M., p.688
62. ibid, p.688
63. ibid, p.688
65. ibid
66. vishal_blankslate.blogspot.com
68. Thoraval, Y., p p.376-400
69. Gokulsing & Dissanayake, p p.10-11
70. en.wikipedia.org
71. Burra, R.D. & Rao, M., p.252
72. ibid, p.252
73. wikipedia.org,
74. ibid, retrieved on 18-10-2010
75. ibid
76. ibid
77. Indianetzone.com, retrieved on 18-10-2010
78. Gokulsing & Dissanayake, p. 139
79. ibid, p. 138-140
80. ibid, p.129
81. ibid
82. Kumar, K. J, p.143
83. ibid p.143-44
84. Gokulsing & Dissanayake, p.132
85. Kumar, K. J, p.145
86. Gokulsing & Dissanayake, p.132-133
87. ibid p.133
88. ibid p.133
89. wikipedia.org, retrieved on 26-11-2010
90. Kumar, K. J, p.144
91. ibid
92. ibid
93. ibid
94. wikipedia.org/wiki/Cinema_of_India, retrieved on 18-10-2010
95. ibid
96. ibid
97. Kumar, K. J, p p.147-48
98. ibid, p.146
99. ibid,
100. ibid, p.147
101. ibid,
102. ibid, p.148
103. Gokulsing & Dissanayake, p.132 -136
104. ibid
105. Thoraval, Y, p.371-72
106. Gokulsing & Dissanayake, p.132 -136
107. ibid
108. Kumar, K. J, p.137-40
109. ibid
110. ibid
111. ibid
112. Gokulsing & Dissanayake, p.132 -136
113. www.indiancinemas.com retrieved on 04-11-2010
114. ibid
115. Kumar, K. J, p.149
116. ibid
117. wikipedia, retrieved on 23-10-2010
118. Kumar, K. J, p.149
119. ibid, p.149
120. ibid,
121. ibid, p.150
122. Thoraval, Yves, p.442
123. ibid
124. ibid, p.442-49
125. wikipedia.org, retrieved on 02-01-2011
126. wikipedia.org
128. ibid
129. ibid
132. ibid
134. timesofindia.indiatimes.com (07-02-2008) Bhojpuri cinema heads to Berlin, The Times of India, retrieved on 16-09-2008
137. wikipedia.org, retrieved on 14-09-2008
138. ibid
139. Kumar, K. J, p.141
140. Rathod, K., Gujrati Cinema: A Critique, p.349-353
141. wikipedia.org, retrieved on 08-12-2010
142. ibid
143. Rathod, K., p p.349-353