TWENTY-THREE OF Satyajit Ray's thirty feature films were based on fiction written by well-known writers, and even out of the remaining seven films for which Ray himself wrote the stories; four were based on already published texts. Thus, translation from the printed page to the screen was his most common mode of filmmaking (Asaduddin 03).

The establishment of the interrelation between cinema and literature with society is prevalent and would be possible due to the reality only, which is the common subject among them. The literature and cinema are completely dissimilar in their representation but both of them are considered as important stream or genre of art that depicts the society with its values, conditions and cultural ideologies leaves an extraordinary impact on its readers and the viewers respectively. When literature is displayed in the form of cinema it has far-reaching effects on the mentality of its audience, influences the feelings and also leaving a permanent mark on memory for the diverged issues targeted in the cinema. It is observed that viewers of cinema are much more in numbers than readers of the literature, inspite of this both of these media have their own importance. The transition of the required message to the audience through the films based on literature work needs critical vision and suitable modification to ensure that the presentation of the film could be made relevant, according to cultural and ideological interests and issues of the audiences as they might have been ignored by the author due to certain reasons or there might be the time gap between the year of publication & composition of the text and in its representation in cinematic form which may be one of the causes. The far reaching impact of films cannot be overlooked but simultaneously. It needs to give a serious thought about the severe decline of readership of literature in the colourless
availability as the percentile of literacy is decreasing so these adaptations have been supposed to be the substitute of literature.

The big cinema screen and the little television screen are playing an astonishing role in story telling. As it has been developed in an audio-visual language form so it has strengthened the narrative with its power of narratives in verbal and visual forms it seems like developing limbs. This is the reason why it has a special quality of direct and real life-likeness.

Every narrative has been embodied a specific medium of; a language. The story teller forms a structure in the language it may be of varying like common people of his particular vicinity. The text of the story has characters that interact to create events. These events have taken time schedule to occur in various places. All these events are constituted through words, phrases, sentences, paragraphs, punctuation, figures of speech and syntax in the textual plot construction.

Film semiotics maintains that film is like a language, treating it as a text that conveys its message through audio-visual information. Film is a processed record of such information (Valicha 10).

In comparison to it in a visual re-presentation the film as a narrative consists the main tools of producing are the camera and the sound recording system including editing process. As film theorist Eisenstein stated about the art of a film that the film which has not gone through editing process can't get ecstasy of reality.

Pieces of unedited film are no more than mechanical reproduction of reality; as such they cannot in themselves be
art. Only when these pieces are arranged in montage patterns
does film become art (Nichols 390).

It is a fact that literature of modern contemporary era which has provided
space to the reality as it tends to depict the righteous shape and size of the virtues and
vices though the man is familiar with all that but in spite of all the knowing facts the
cinema attracts and appeals them more. As the film theorist Bazin says "The
spectator's relation with the image is nearer to that which he has with reality"
(Nichols 391).

In favour of cinematic adaptation Gulzar has commented about strength of visuals. He says in his interview in Hindustan times.

Book reading is nearing an end so film watching has kind of
become a source of literature. The narrative has deviated from
story telling to storyline is just a pretext these days. Earlier, the
visuals were a little weak. Look at Sanjay Leela Bhansali, his visuals are so strong, or see Vishal (Bhardwaj) ...The way he
has shown Kashmir and its people in Haider, it's beautiful.

The ancient Indian writers and thinkers considered the writers as a mediator
or medium of literature and society. They cannot deny the social aims and the
teachings of the thinkers. They became the medium to reform in the society through
their writings. It projected the real problems and their solutions in the society for the
welfare of the society by the writers they are not avoiding the old rules but they are
giving the new ideas which are based on their personal experiences and personalities.
These ideas are full of human thoughts and welfares. The writing work of the writers
is somewhere based on their personality. The writers while writing they merge the
social beauty and the `standards in their writings. The ethical sense of the morality is also seen in the writings.

As far as India is concerned, the history of the relationship between cinema and literature has been an integral one. In Hindi, Urdu as well as in other Indian languages, cinema in its first phase borrowed unashamedly from legends, mythologies as well as literature, several legendary Urdu writers like Krishna Chander, Rajender Singh Bedi, Saadat Hasan Manto and Ismat Chughtai were associated with the Bombay film industry in its early stage and achieved fame as screen play writers (Asaduddin xix).

Social milieu has always been the locus of enquiry to any forms of art creation especially literature. Literature has always been the fascinating phenomenon for the film directors since its very inception. But, it is interesting to find out that in this rapid changing globalized world the theme also changes with times. Literature is inevitably always dealing with, based in text sometimes on the past, sometimes present or it might be sometimes future, similarly the films always follow the rules of the tense. It may be based on history, factual incidents of the past, depicted the contemporary age or through scientific themes. It can also present the future of the world. As the life of all the living beings connected with the moving cycle of timer similarly both of these modes of entertainment move around past, present and future. Through their respective tools and limitations able to merge them in one piece together. In this respect cinema seems more powerful than the text. It has power to change the tense of the scene rapidly in a while.
Literature has always been a powerful tool of making film. Film adaptation from literature is an old phenomenon that started its journey since the first Indian film *Raja Harishchandra* adapted in 1913. Following the trend of adaptation, Indian cinema has seen many canons and blockbusters that continue in the contemporary time also.

In the past few decades, in the world of cinema, there has been a significant surge in the making of cinemas out of literary texts. In fact, it would not be an exaggeration to say that this adaptation phenomenon has obsessed the people of the cine world, with more and more film makers turning to literary sources for resourcing themselves. However, there are some experts in the field of cinema who have gone to the extent of saying that the character and the substance of the two art forms i.e. literature and cinema are usually in conflict in accordance with their genre in respective areas. Yet the fact still remains that the cinematic adaptation of literary works are taking place and in certain instances, these adaptations are even proving to be immensely successful and popular among the audience in comparison to the reader's of the text.

It is not wrong to say that literature and cinema both are inter connected to each other and comparison come eventually. Every cinematic adaptation work faces the critical view of the critiques and the viewer's reaction and opinion of the film are being evaluated by them regularly. The other areas of progress in these fields are to be easily found in the characters of women. Now women's characters are getting identity, establishing their own independent identity. In the movies of during the decade 1950-60 women as heroines possess or bound with their own caste, sex and belongings to the family were totally neglected by the movie makers. Women were just working as subordinates besides the male characters. Though women were presented on the
theme of prostitutes like *Pakiza*, or the portrayed of the women suffering roles like old mother displayed the sacrifice like *Mother -India*. Now the movies made on the point of view the women not only got the equal cadre but also got the leading role.

The movie *Chashme-Baddoor* (1981) of *Sai Paranjpe* opened the way for middle class girls. The changes about the women's characters can be understood more clear by the two movies of Jaya Prada as heroine in the one that was *Ganga Tere Desh Me* (1988) of Bokadia in which she played the role of a nurse working under a male doctor and in other film that was *Tathastu* (2006) of *Anubhav Sinha* in which Jaya Prada played the role of a doctor with the male's were shown as a co-worker. These things about the changes of women's identity in the films have shown the biggest coming revolution is not only in the themes of movies and their women's character but also in the mind sets of the film maker whose job is to show the mirror of the society to the spectators. One thing should not be skipped to be mentioned here that the film makers showed what the viewers wanted to see. So the movies like *Laga Chunri Mein Daag*(2007), *Tanu weds Manu* (2011), *Pa* (2009), *The Dirty Picture* (2011), *Kahani*(2012), *Queen*(2014), *Gulab Gang*(2014) and *Mardani* (2014) do have the protesting approach against the women's old stereotype images, against the prevalent structure.

Cinema attendance is not about seeing a film. It is also a profoundly social experience. Scholars such as Annette Kuhn have remarked that film-going produces memories, if the places you went to see films, and the people you saw them with. This may be because the depth and intensity of information that a film provides combine with the experience
of watching the film and going to a place to do so, and create a deep lasting memory (Balnaves 31).

It is essential to analyse the influences. It can be interesting because the experiences of a critic who is watching the movie on single screen theatre sitting among the common men must be different from the critic who is sitting in the multiplex among high aristocratic society of creamy layer people. Though they are watching the same movie but the vibrations they get and feel are eventually different from one another. In the one the clear discrimination is unity, harmony of feeling while in other one's mind there is feeling of superiority and speciality, the artificiality can also be attached with it.

About adaptations from novel as the German critic has written-"A glance at the existing film versions of distinguished novels shows that they differ radically in cinematic quality" (Kracauer 239).

When any of the film is analyzed with reference to the social reality, there are few main facts that should be kept at the top of the following list. In a film the social problems are depicted by the film maker based on the reality somewhere happened in the society but the solutions presented by the film maker are often based on the myths. There are three main facts of the cinema. The first fact is a collective creation or genre, the second an expensive creation and the third one is the audience and viewers of it who are varied in nature. They might be of young or old age, literate or illiterate, urban or rural. These issues of cinema make its nature and influence totally different.

About bollywood 'bollywood thematic' a crossover of diasporic nationalism the writer Rajadhyaksha(2003,37) has commented:

In the Bollywood sense of the export of the Indian spectator to
distant lands, I want to suggest another kind of export; the export of Indian nationalism itself, now commodified and globalized into a 'feel good' version of "our culture (Nichols 192-93).

The integration and collaboration of literature with cinema stretches its boundaries to various socio-economic issues, which should be necessarily contemporary to the time.

Indian cinema's early contacts with other region's became visible with its film making early inroads into the Soviet Union, Middle East, South East, Asia and China. Main stars Hindi film stars like Raj Kapoor, gained international fame across Asia and Eastern Europe (Saran 41).

The movies are of the golden era like Raj Kapoor's Awara, Shri 420, Jagte Raho, or Vimal Roy's Do Bigha Zameen, B.R. Chopras' Naya Daur. These movies raised and picturised the issues such as unemployment, industrialization, migration from villages towards cities, exploitation which are still having the same relevancy. Today's problem are getting more worse and more complicated because no film maker gives space to the problems of peasants who are committing suicide due to havoc creating natural calamities and on their burden of bank loans by drinking pesticides and on division of states due to it common men are suffering a lot like the division of M.P. and Chhattisgarh or the poverty, starvation of the people of Orissa where parents are compelled to sell their children especially the daughters in name of marriages. They are unable to feel their daughters and last but not the least on the issue of embryo killing especially the girl child in mother's womb due to it the ratio of girls is decreasing. For example in the Haryana state it is observed. However if, any
piece of literature is turned into a film; there are a number of distinct and unavoidable differences. It never matters how the contributors may struggle to make the two forms as similar as possible.

The Literature has its special effects on the society which taught the human values as a guideline. It makes the human beings capable in selection and distinguishing between virtue and vices. "The scope of Premchand's novels is as comprehensive as life itself" (Dwivedi 207).

While describing the characters and social realities of the society Premchand never ordered or advised the characters to act accordingly even he himself entered inside the characters as he lived in the real life. Premchand's writing is considered governed by, social ideas. He made it lively and ideal as well as the base of the life. He never considered the values as simple values but he thought as the basis of ideal values of life. Despite the society was going downwards he never felt helplessness but he led the way to standardize the social life. He himself stood as a support to that circumstances. All these qualities are projected in Premchand’s writings. The writer is always considered as having the eternal values and ethical senses in their social valuation. There is no complication in the social ideas and values in the writings of Premchand.

Films are the collective form of imaginations. Every image is not art but the dreamer is somehow having relevancy often in their mind in the dreams in context with the films taken and used to be away from reality. So the viewers feels and substitutes their own fantasies in the films, by substituting themselves in place of characters playing lead role.
Emergence of a new technology has always been a subject of contemplation for thinkers. To consider it in order to apply its benefits with the welfare of the people's interest. The emergence of cinema founded the way for radical changes in consciousness and mind-set of the people. Literature absolutely inspires for the changes in the nature of the people and their milieu. Therefore, it would not be far from reality to accept that literature and cinema, up to a great extent are held together in a process of interaction as literature has been adapted for applying cinematographic techniques. Consequently cinema has been used as a new genre of literature. The domain of cinema, as a new genre of literature, surrounds its importance of writings to indicate the realities beneath the society of the contemporary age to which the literary work belongs. Although the methods of art of narration in cinema and the other genres of literature are different. They have a common objective to present the themes and the artistic vision of the works of art concerned. Their way of presentation is different but their ultimate aims are the same.

Over the years cinema has been trying to show the conditions of Dalits, Peasants and Muslims. It might be the purpose of picturising that was based on entertainment or commercial purpose but sometimes biased. Like the films generally based on Muslims are presenting them as in the image of either as terrorist, the native people of Pakistan or proving their loyalty among Indians as their own country. Today's the actual reality is somehow closer to vanish or disappear from the silver screens of theatre. It is not wrong to say that today's filmmaker are making the film with vigilante aptitude so that the one does not wish to raise any kind of vibrating element, or may harm one's image affecting one's film negatively. Now they are governed with the professional aptitude. Being aware not to touch or raise any vicious state. They do not toil to pertain such vouch, to show the socio-political reality.
Though the film maker's as Prakash Jha raises the voice of Dalits in his film but his film becomes marginalized under the specific geographic state languages especially the UP and Bihar regions. About Prakash Jha's creativity Jai Prakash Choksey has written that-

He also has great interest in literature. From the way he names his films alone one gets a sense of his discernment: Parinati, Damul, Mrityudand, Gangajal, Apharan, Rajneeti and Satyagarah (Baghel 140-41).

How a film worked in society, its impacts in a way of after affects can be seen through the movie based on Gandhian philosophy 'Munnabhai' as about it also Jai Prakash Choksey has written:

Munnabhai's success inspired a wave of Gandhigiri among the young throughout the country. The demand for books on Gandhi went up and for some time no child asked his parents about the identity of the old man on currency notes. A true revival of Gandhian ideals seemed to be in the air. This one film did more for the memory of Gandhiji than all the jejune efforts made by the goverment of India since his death or by institute that got crores in the name of the Mahatma. It seemed as if Gandhiji had leapt out of the dusty pages of text books and come alive on celluloid (Baghel 163).

In present scenario the movies like Lage Raho Munna Bhai and Munna Bhai MBBS have performed super job getting success soon. They are also raising the social issues but the treatment towards problem is light in weight, in the language of
common day-to-day life. Similarly in the field of literature the fictions of Chetan Bhagat are crossing the limits of quantity in selling. His novels always deal with some kind of social issues like cultural clash in love marriage, corruption in society, commercialization of education system, rapport between parents/children but the treatment and the language of his works is simple and lucid even because of it the littérature do not consider his works as the piece of literature. It is a matter of fact that the critics do not recognize his fiction as the literature of art. Despite this his fiction is a great contribution to the contemporary age of literature. But the film makers are relentlessly carrying on adopting his works for making movies like the movie Hello based on his novel One Night at Call Centre, Three Idiots based on Five Point Someone, Kai Po Che based on The Three Mistakes of My Life, Two States as based on the novel of same name. The fame of Bhagat's novels among youngsters shows that his works are of the youth's taste and the themes of his works revolve around the problems of present time. It means that a novelist is writing such a matter in one's creation that can be easily sold in the market. It is a fact of today that the only creation is bought whichever is the occurrence in the contemporary society. The filmmaker's interest lies in the works that might get the one fitted and benefited with the risk of commercialization and the social reality's intervening along-with the fascination towards the film.

Whenever any spectator watches the film having intention of entertainment the one will get influenced by depicted scenes, real or fictional descriptions, methods, and technologies. It would happen directly and indirectly through message which is at last imprinted in the minds. By knowingly or unknowingly, directly or indirectly the conscious, subconscious and unconscious state of mind of the spectators of the film must be influenced by these rotations of scenes in specific time and situations. As for
as literature in concern upto this extent it is unable to influence. It only influences the conscious state of people or may influence the subconscious state but it never influence the unconscious state or the people of absent mind.

Both of these genres of entertainment provide expression to the reality or it can be said that reality can be expressed through them. They are two different media so there might be differences which can be found in their expression. If the analysis of these expressions of reality can be done through comparative study then the cinema may not learn anything but the literature may definitely grasp something from cinema. Now-a-days cinema is going to be enriched with huge number of scientific equipments and technologies but literature doesn't require the technologies. Only the skill of writing observation and imagination power is required there.
As the history of Indian art have some turning points regarding tools, technologies, trends, languages, and themes etc. so it can be classified into four periods. The following periods are described here by. They are on the basis of important turning points in the themes of films and industry.

Cinema is not only the strongest and popular means of entertainment, but also it is able to display knowledge and science, rare and full of variety. As it is popular in today similarly it was before the nine or ten decades but at that time it was surprising and shock mixed feeling with entertainment as the reaction of viewers. Tremendously it has offered changes with the inventions of the new technologies newer and latest type of music systems, computers, cameras, lights, lenses etc. In addition to it the merging of the new ideas and experiments gave it the new dimensions. Worldwide cinema has completed and celebrated the golden jubilee of its beginning on 7th July 1995 it means the cycle of hundred years. With reference to India, the cinema has recently celebrated the hundred years of successful completion as it has celebrated Golden jubilee on 13th may 2013. When film was not in existence, acting and presentation of the stories or incidents were performed through Raasteelas, Ramleelas, Dramas, puppet shows, folk festivals, Ballet and rural meeting or congregating points etc. These were the only mode of entertainment of those days in primitive time before the cinema. The orientation of cinema took place at Paris, the capital of France in 1895. The first film was firstly released to show in a restaurant Grand Cafe on 28th December 1895. The name of that movie was ‘La Sarty Des Ursies Lumiere’ in which labour class was presented. In this year another film ‘La Arosier Arose’ was the first imaginary film of the world. Only thirty persons were present to watch the very first film of the world as there was maladjustment among its
scenes having no story, songs, music and dialogues which totally absent. The producer of this film were August and Louie Lumier real brothers, salesmen of photography goods.

In the same year Addison in America and Paul in England did also exhibit the moving clips live with kinetoscope and cinematograph apparatus. Peter Mark Roget presented his research paper on persistence of vision theory in convention of the royal society of arts in London in 1824. According to his synopsis the human eye is capable to detain a glimpse of a moving object for a part of a second. If any other object comes before the path of sight before a short time of removing the object insight therefore the two objects seem closure. The renowned scientist got success in this experiment in 1896 and cinematographic art was invented. Thomas Addision invented Kinetoscope on the basis of Kodak films of George Eastmen in 1889.

On 7th July 1896 Lumier brothers broadcasted a package of six movies at Watson hotel of Bombay. This was the first movie displayed on screen in India. The movies are Entries of cinematograph, Adimolation, Arrival of the Train (See. Fig.2.1). The sea birth, Leaving the factory and Ladies sliders on heels. The length of this film was three thousand seven hundred feet. In 1897 Harish Chandra Sakharam Bhatavadeker (Savedada) presented a film on wrestling and man's six key, at the Hanging Garden of Mumbai. It was the time of the flourishing of documentary film. Savedada made a documentary of R.P. Paranjpe returning of India from Cambridge University, he got the highest marks in mathematics over there. In 1903 Bhatavadeker and the American Bago graph jointly made a movie on Delhi kingdom of Lord Curzon. In 1905 J. F. Madan had started the job of a director. He built the first cinema house ‘Alfistien Picture Palace in 1907.In the same period from 1901 to 1907 Abdul Ali Yusuf of Surat displayed tourist cinema through tents by roaming to and fro in own
country and foreign. In 1910 P.S. Mehta showed a film in theatre. ‘The Life of Christ’ that was also seen by Dada Saheb Phalke, which proved a turning point for him.

**Indian Cinema upto The Era of Silent Movies of 1930s**

India began making silent feature films in early 20th century. In 1912, N.G. Chitre and R.G. Torpey made the first silent film. *Poundalik* was a half British film in its making. So the first indigenous silent feature film was Raja Harish Chandra (See. Fig.2.2). The era of silent movies is entirely pre-occupied by the Marathi speaking person Harishchandra Sakharam Bhatavdeker alias Savedada began to make short movie firstly but the credit of making first story based movie in India goes to Dada Saheb Phalke whose full name is Dhundiraj Govind Phalke. In the second decade the trend continued with the film makers. *Raja Harishchandra* was the first silent movie of India presented on May 3rd 1913 in the Coronation Theatre. On the 5th May the criticism of the film was printed in the Bombay Chronicle newspaper. Phalke’s second movie was *Bhasmasur-Mohini* in which Durga and Mohini were two women artists, the credit of being first women artist goes to them as there was very scarcity of women artists. In the beginning the women artists who played their roles in the films were prostitutes though in most films the men played the roles of female characters till 1932. It is a well known fact that a number of women showed their willing interest to play the role of heroines even the dancers and the prostitutes refused Falke to do so in the film *Raja Harishchandra*. A boy named Salunke played the role of Taramati. Who was previously working as a dishwasher in a hotel.

A man named Purshottam Vaidya who was a painter and photographer and whose appearance was full of feminity, played the role of female character in Falke’s various films as *Shri Krishna Janam*. Babu Rao Painter launched the first cinema poster for his film *Vatsala Haran* in 1920.
In silent movies the dialogue delivery could be possible by a person deployed behind the curtain. Dwarika Das Sampat was the first music director who accompanied with Harmonium and Tabla players during this decade. Since 1913 to 1920 a number of forty nine movies were produced.

The name and fame of Gandhiji in Indian history has no need for introduction. So based on Gandhism a number of movies were produced and the process is still continued as movies *Hey Ram, Mahatma Gandhi, Lage Raho Munna Bhai* etc. In the Indian cinema the production of silent movies was continued till. It is a matter of highly attention, pleasure and exclamation that Gandhiji himself played a live role in the film ‘Videshi Vastron Ki Holi’. It is a matter of grave grievance that the political interference has always been dominating the freedom of films by putting restriction through its renowned weapon ‘Cinematography Act 1918’. In 1923, the first movie was *Bhakta Vidur* in which Dwarika Das Sampat delivered the dialogue playing the role of Gandhiji. The film was restricted because the expressions alongwith dialogues were against that time of rulers of British Government. In the Indian film industry the entrance of woman producer began to take place in 1925 when Fatima Beghum produced her film *Bulbul-e-Paristaan*. The second restricted film by the Britishers was ‘Vande Matram Aashram’ 1926 based on the theme of change in education system which was banned before its presentation. A number of nine hundred forty seven approximately. silent movies were made in the Indian film industry.

**The Era of Talkies**

The trends of making silent movies switched over to talkie films in this era. The first talkie film was *Alam-Aara* (See. Fig.2.3) which was released on the screen of Majestic Cinema Hall Mumbai on 14th march 1931 produced by Ardeshir Irani. It had twelve songs containing a ten thousand five hundred feet long reel and the censor
no. of this was 10043. It's leading character were Master Vitthal, Zubeida, Prithviraj Kapoor and Jagdeesh Sethi and the singer was Wazir Mohammad Khan. The song of *Aalam-aara, De de khuda ke naam per*---- was considered the first song and the song *Badla dilaya ya rub sitamaron se*----- was the song of the same movie whose singer was Zubeida recognized as the first lady singer and heroine.

**The Era of Early Films 1930s-60s**

The thirties saw the emergence of three big banners in Indian cinema i.e. Prabhat, New theatres, and Bombay talkies, which took the lead role in making the serious films on serious issues of the society and for the society to awaken them from a long slumber to energize them, for all classes of the cinema audience. The representative films are *Ayodhya* (1932) *Lal-e-Yaman* (1933) *Bambai ki Mohini* (1934) *Devdas* (1935) (See. Fig.2.4). *Devdas* film was the adaptation of the famous Sharat Chandra's novel *Devdas* it was directed by P.C.Barua in that actor K.L. Sehgal and actress Jamuna Devi played the lead role. The beginning of studio system was also started in this era. Prabhat’s *Sairandhri* was the first coloured film but due to processing fault it could not be exhibited clearly on the screen which was processed and printed in Germany in 1933 became India’s first colour film however the first indigenously made colour film was Ardeshir Irani’s *Kisan Kanya* in 1937 so it is recognized as the first coloured film of which heroine Padma was recorded the first colour queen. Devika Rani, the actress of *Achhut Kanya* was recorded as the first lady as well. The first English talkie Karma was shot in England in 1933. *Amrit Manthan* was the first Hindi movie which celebrated its silver jubilee.

In the present age the expansion of cinema has put its unlimited steps in every field particularly the scenes along with the item songs and vulgar and shabby dialogues have been going to be depicted for the amusement of the audience and
spectators. It is a matter of fact that even the heroines of the films in the beginning could not dare to make delivery of such a dialogue in which she had to play a wife’s role before a man (hero) who was not her husband actually. For illustration an instance of the film ‘Bhikhari’ the actress ‘Leela Mishra’ had to say ‘Mein tumhare bina zinda nahi rah sakti’ (Dilchasp, 18). But she intentionally refused by saying this that- “mein vivahit hun, aur apne pati ke alawa paraye mard ke aage aise lafz nahi bol sakti” (Dilchasp 18).

This was unbelievable shocking and tremendous change occurred in Indian film industry. In 1936 there were fifty kiss scenes shoot in the movie Shokh Dilruba which could not get worth to release from the scissors of the Sensor Board.

In 1937 IMPPA ‘Indian Motion Picture Producers Association was organized in Mumbai. The film industry presented an example of national unity and integrity. So Indian film industry followed the same trend of diversity. The diversity can easily and obviously be observed in the film industry of India. The first silent film maker Dada Phalke was a Maharastrian, the music director Dwarika Das Sampat was Gujrati, the first talkie film maker was a Persian fellow Ardeshir Irani, the beginners of playback singing were Bengalis Nitin Bose and K.C. Day and the songs and Gazals composers were Urdu knowing shayers. The complex efforts established the soul and heart of the Indian Hindi films. The 1940s was a luminous decade, the first half was ravaged by war and the second one saw drastic political change all over the world. The movies of those times were Dr. Kortnis ki Amar Kahani, Do Ankhen Aur Barah Hath, Aurat (See. Fig.2.5) the original version of Mother India. The first film based on Hindu-Muslim unity ‘Padosi’ by V.Shantaram in 1941. In 1944 the father of Indian film industry Dada Saheb Phalke passed away from this world on sixteenth February. The sudden disappearance of his could never be compensated by any substitute.
Rajkumar’s appearance was just like an Englishman having fair look with blue eyes so his film *Awara* could achieve name and fame not only in India but also in the Union of Soviet Socialist Republic of Russia. Then arrived the time of witnessing some great and forever memorable movies like *Pather Panchali* (1955), *Hum log*, *Laila Majnu*, *C.I.D.*, *Awara*, *Do Beega Zameen* (1953) (See. Fig.2.6), *Anarkali*, *Jagriti*, *Baiju Bawra*, *Naya Daur*, *Mother India* (1957) (See. Fig.2.8) etc. In 1960 the government of India established an institution of training for films and televisions. The entire scenario of clothing -costume of heroines got measurable change from the commencement of the institute. Now-a-days with the advancement of science, technologies and lights or with the globalization of the film-industry as the economic growth and investment of films are increasing high; the costumes have become so lessened that most of their body can be observed effortlessly. There is an instance of the sixth decade of twentieth century that a heroine, Saroja Devi refused to wear sleeveless blouse by saying that-“No acting lies in nudeness and her naked arms would not act as eyes and expressions play the act and decorum is produced only through the costume” (Dilchasp 25).

Then next period is very important for on coming newer changes. The film *Saheb Biwi Aur Gulam* based on the novel of Vimal Mitra was highly admired. For addressing the best hero began to be used the title of Super Star to the artists who have long queue of fans following and hit visuals. *Haqueekat* was actually the reality based film on Indo-China war.

The next era should be known as television era as it used to appear in a trend that a small screen of domestic cinema becoming an integral, inevitable part of daily life. This screen affected the big screen of cinema houses. The unforgettable movies of this decade were *Guide* (1965) (See. Fig.2.10) based on the novel of R.K. Narayan'
Guide, Jewel-thief, Neel-Kamal, Chitralekha, Heer-Ranjha, Baiju Bawra etc. From this decade the journey of Art Films came into existence as Saara Aakash, Manthan, Mrigaya, Aakrosh, Panchwati etc. This age has also touched the factor like other ages’ trends that many new faces introduced them with this film-fraternity. Among them one name of a renowned politician, Jai Lalita acted as an actress in the film Izzat along with Dharmendra who later on took the seat of the chief minister of Tamilnadu. Prithvi Raj Kapoor was awarded as the best actor by the Czech Academy of Arts for the movie Aasman-Mahal. Some songs which were written in this era are recorded for their patriotic theme in the history of Indian cinema as the song ‘Mere desh ki dharti sona ugle’ of the movie Upkaar (1967) sung by Lata Mangeshkar, composed by Pradeep. The tears-fetching song ‘Aye mere vatan ke logo zara aankh me bhar lo pani’ is still appealing among all the countrymen. Even the first prime minister of India Pt. Jawahar lal Nehru shed tears when he heard the song for the first time at the Red Fort.

How a film makes an effect automatically on the psyche and daily life of the society. This thing can easily be illustrated through an instance of the movie ‘Mein chup rahungi of which song ‘Tumhi ho mata pita tumhi ho’ has become an essential part of the routine at the schools to be sung as an assembly prayer songs.

The films of 1970s -1980s

The birth centenary of Dada Saheb Phalke was celebrated in 1970. The government of India established a highest award for Indian films in the name of Dada Saheb Phalke which was firstly given away to the actress Devika Rani the wife of Himanshu Roy founder of Bambay Talkies. In this award a Swarna Kamal along with eleven thousand rupees used to be given to the awardee. This was the detail of the
distribution of awards up to 1975. In the sweet memories of Dada Phalke a postal stamp was printed as tribute to honour his contribution to the film industry.

From the movie of K. A. Abbas ‘Saati Hindustani’(1969) the millennium star of today Amitabh Bachchan started his career. The super duper hit movie Sholay (1975) (See. Fig.2.12) directed by Ramesh Sippy and written by Salim Javed is still remarkable in the film history remaining the impression forever. It was released in "Emergency years" (Baghel,121). Sholay’s dialogues' audio cassette was launched for the first time in the history of Indian Cinema. In this age Bal kavi Bairagi, Santosh Aanand ,Vitthal Bhai Patel, Maya Govind etc. joined the film industry with their composed songs. In this year Dada Saheb Phalke award was given away to the actors Prithvi Raj Kapoor and Sohrab Modi, two actresses Sulochana and Kanan Devi, two music directors R.C.Boral and Pankaj Malik and four producers B.N. Sarkar, B.N. Reddy, Dhirendra Ganguly and Nitin Bose. The amount of the award was increased to forty thousand rupees to each awardee which was amounted up to 1985. In this decade the postal stamps were launched in the humble memory of Nargis, Deenanath Mangeshker, M.G. Ramchandran, Satyajeet Ray, Prithvi Raj Kapoor and a great humorous foreign actor Charlie Chaplin. An important thing is needed to be mentioned hear on the question of Charlie Chaplin that- " Ray is the second film personality after Chaplin to have been awarded honorary doctorates by Oxford University" (Saran 268).

The Era of Recent Hindi Films since 1990s-up to till date

Excluding some exceptional songs along with the music could not be observed on the scale of sublimity. The scenes, dialogues and whole art of cinematic depiction got mingled which could not get the extreme formula of a perfect filming. The bank of songs was established by Gulshan Kumar who strived to make an easy approach to
common people to provide audio cassettes by re-recording of the best songs of the old films and singers but this approach through remixing by new singers has marred the emotions, pain and aesthetic sense of them. In this time some women have emerged in very fields of cinema Sai Paranjpe and Meera Nair as producer and directors while Saroj Khan as choreographer as great personalities.

An experiment of making three dimensional films was launched with release of the film *Chhota Chetan*. These three dimensional films could be watched by wearing a specific spectacles. Without such type of device it is impossible to watch. This experiment could not succeed so the production of such type of films was stopped after making only three, three D films. In this decade the government of India established the national film development corporation. Three actors Jairaj, Ashok Kumar and Raj Kumar, including one actress Durga Khote, one singer, Lata Mageshkar and four producers L.B. Prasad, Satyajit Ray, V. Shantaram and B. Nagireddy were awarded with Dada Phalke award and the amount was scheduled to be disbursed as rupees one lakh in cash to the awardees each. In the beginning half of the tenth decade hundreds of new faces introduced themselves in the film industry. The sweetness of music had gone in vein excluding few melodious songs of ecstatic sense of beauty. The *cholie* song of the movie *Khalnayak* killed the sense of social norms and limitations when the film producers tried to encash the emotions of the viewers and so the films lost the sense to be seen with family. Not only the songs but the whole scenario of the films have also become shameful. Even the script of the films could not remain of the qualitative films. But in the same year there are some exceptions. "In 1995 with *Dilwale Dulhania Le Jayenge*, Hindi Cinema registered its commercial presence in the western world" (Saran 28).
The renowned producer and director Satyajit Ray was awarded with the world class Oscar award which was the first prize awarded to an Indian film producer. This award was to be given away to him on the 30th march 1992 but it was given away to him at a nursing home in Calcutta on 16th march 1992 since he had been under treatment being a serious patient. He passed away on 23rd April 1992. Magsaysay and Bharat Ratna awardee Ray Dada had produced thirty five films during four decades, out of which sixteen films attained International awards.

Dubbing of the films into Hindi from other Asian and European continent began to appear in practice in this decade. Jurasic Park film produced by American producer Steven Speilburg was dubbed into Hindi by the same title which proved successful. Later on two English films titled Universal Soldiers and Speed were dubbed but they could not get bumper success. Roja a Tamil film was dubbed into Hindi with the same title. Consequently a chain of dubbed Hindi films can be observed. The film Pushpak was dialogue-less movie of this decade. The film Bandit Queen produced by Shekhar Kapoor was based on the biography of female dacoit Fulan Devi which was disputed for a long time to be released. After all the shows of this film were separately organized for women due to the nude and bold scenes in it. Two producers A. Nageshwar Rao and Bhalji Pendharkar, one producer and music director Bhupen Hazarika, singer Mazruh Sultanpuri and an actor Dilip Kumar were awarded with the Phalke award in the last half decade of this century.

Like a coin cinema also possesses two sides one is dark another is bright. Now the production cost of film begins to shift from lakhs to crores. Now-a-days the selection of heroine to a film has been easier to find out because of the newer technological inventions in the field of cosmetics and surgical equipments. The selection of the heroines merely depends on their photogenic face and compromising
capability of show off and etc. Mostly the heroines of today's films are only beauty-queens, winners of beauty contests known as Miss World, Miss India, Miss Earth, Miss Photogenic, Miss City, Miss College and so on. Some of them might be models on the ramp or for the commercial adds (advertisement) the producers have not to face any difficulty or botheration to adopt them in their manufacturing film unit because they were being made habitual to these kind of treatment due to the scheduled structure of presenting their glamorous physical appearance. In this last decade it would have a need to discuss on the annual scenario of the cinematic presentation of the films when the era of love and affinity of the familiar films begins to take place but the scenes could not be seen to be watched by a family sitting together as the all-round extravagancy could often be observed. Though technology has witnessed a bumper progress with its capital of film making and with that the remuneration has too spiraled upwards touching the skies. Even the patriotism had entirely disappeared from the producers' hearts as well as from the audiences and spectators as Nadeem a music director was accused of Gulshan Kumar’s assassination, ran away to London there he used to compose music for various films. Indian cinema is known for its glorious achievements on national as well as international grounds. Indian cinema has also been known for its contribution in many fields like commercial, political, social, educational, cultural, ethical, aesthetical and technical. Ashok Kumar, Sunil Dutt and Vaijayanti Mala were awarded with lifetime achievement award in film fare awards. The ABCL organized Miss World Competition in Bangalore for the first time the eminent Dada Saheb Phalke award for this year was given away to Kannad actor Raj Kumar. In 1997 film Gudia by Gautam Gosh stood in meritorious Hindi films which was the only Indian film nominated for Kan Film Festival. Renowned actress Shabana Aazmi and producer Mrinal Sen were nominated as Member of Parliament to Rajya
Sabha. For the first time a digital film editing studio was launched in Mumbai on 20th August. Ramoji film city was inaugurated on 11th September which is 15 km. away from Hyderabad known as the largest film city in Asia.

The government of Pakistan announced their supreme award Nishan-e-Imtiaz to actor Dilip Kumar. The Dada Saheb Phalke award of the year 1997 was given away to the Actor cum Producer Shivaji Ganeshan. In 1998 the actress Asha Parikh was nominated as the chairperson of the Sensor Board and the union government of India recognized the institutes of film- making as an Industry. This year’s Dada Saheb Phalke award was presented on his wheel chair to the poet and singer Pradeep. In 1997 the film Fire was protested in various parts of the country for advocating homosexuality. The world class portrait-painter Maqbool Fida Hussain made the movie Gajgamini in which lead role was played by Madhuri Dixit though it could not succeed. The Dada Saheb Phalke award for 1999 was given away to the producer B.R. Chopra. The last year 2000 of this decade of this century has got to witness an opportunity to make it memorable for installation of a wax idol of the actor Amitabh Bachchan which was unveiled by himself on 20th December at the Madam Tushad Museum London. This was the first opportunity to any Indian celebrity of Bollywood. Lata Mangeshkar was nominated as a Member of Parliament for Rajya Sabha. This year’s Dada Saheb Phalke award was given away to the film maker Hrishikesh Mukherji the director of the film Gaban (1966) based on the novel of Premchand. He also directed various movies.

Since the very beginning of this new millennium some significant changes in themes and intentions of the films and their maker’s attitudes have sought new parameters for the progressive aspect of the country. As the films like Lagan and Gadar (2001) are the real symbols and token of these upcoming changes. The film
Lagan (2001) of Amir Khan’s lead role was nominated for the Oscar nominee after Mother India and Salam Bombay. The Singer Mahendra Kapoor was awarded with Lata Mangeshkar Award and Lata Mangeshkar was awarded with the supreme national honor Bharat Ratna. Hrishikesh Mukherji was honoured with Padma Vibhushan Alankaran. Dil wale Dulhania le Jayenge (See. Fig.2.15) became such a super duper hit film which crossed the limits of all the previous records of the films for the shows being shown unceasingly for the three hundred weeks. It is a fact that Kismat and Sholay films were shown for a long time before this film.

The first Eye Maxx cinema house was established in Mumbai in which forty crore rupees were invested. Dada Saheb Phalke award was given away to the singer Aasha Bhosle.

The year 2002 is known for making the patriotic films based on the legend revolutionary of the freedom of India Shahid-e-Azam Bhagat Singh entitled. Shaheed Bhagat Singh, Shahid of 23rd march 1931, Shahid-e–Azam, Bhagat Singh are the five films made simultaneously depicting the life of Bhagat Singh.

The film Devdas (2002) (See. Fig.2.16) was made two times before in Hindi was for the first time by director P.C. Barua. At the second time by the film maker Vimal Roy. He was the cinematographer when Devdas film was of the first time made. He himself was not satisfied so he made it for the second time with actor Dilip Kumar and actress Suchitra and Vyjantimala and this time it is known the third version of that film Devdas (2002) it is made by Sanjay Leela Bhansali based on the fiction of Sharad Chandra on which approximately sixteen other version of the same film were brought into existence earlier as it was produced in the fourth decade of the early 20th century. Now this film was again made by the producer-director Sanjay
Leela Bhansali. It was sent to participate in the Kan's International film festival. Renowned film director Yash Chopra was awarded with Dada Saheb Phalke award.

The year 2003 can be identified for multidimensional themes of films which are not only made for amusement but also for education, public instruction and for enhancing knowledge. Movies like Gangajal, Khaki, & Baghwaan played their important role in political and social scenario, the film Munnabhai M.B.B.S has broken the records of the earning amount from a film. In this year Hum-Tum, Pinjar (adapted from the novel of Amrita Pritam of the same name) and Jhankar-Beats of Sujoy Ghosh etc films were regarded successful films in order to produce romantic, fictional and experimental aspect. Even the Sufiana music became popular through songs of movies in Indian films among common listeners. The renowned actor and producer Devanand was given away Dada Sahab Phalke award. In this year the noticeable thing was that a few actresses made their entry through their artistic quality and glamorous appeal arriving from abroad like Katrina Kaif. The year 2004 is mostly signified for entries of many foreigner actresses in Bollywood as Atonia Bernath, Kasinova Roblin Bina, Yana Gupta, Eliyo Issac, Brandi Rhodhrich, Zelina Zekhnov, Jaivic, Rachel Shailly, Sophy Dell, Ilin Hemon, Melcom Stodeird, Cleire Oreman, Sofia, Neera, Saana, Veena Malik, Neigar Khan, Rupak Mann, Tata Jung, Hina Rehman and Linda. In this year too the multi-thematic films are valuable achievements in the field of romantic, historical and political aspects. The Veer-Zara, Ab-tak-Chhappan, Dhoom etc. became very popular & successful representative films. In a film Padmashree Lallu Prasad Yadav, the Union Minister for Railways has himself played his own brief role. In this year too the films like Raaz, Murder, Julie, Girl Friend, Masti, Tum, and Hawas are such films which can be classified for various sensuous, exposure scenes. A number of item dances became a trend just like remix
songs. An innovative experiment was made with enthusiasm that the film Mughal-e-Azam of 1960 was re-printed with colour print and stereophonic sound effect of music. It was highly appreciated for re-launching with essential variations. The Dada Saheb Phalke award for this year was given away to the producer Adure Gopal Krishnan which was delivered to him on 5th September 2005. In the year 2005 the films of small budget could get more success in comparision with huge budgeted films. The same exception was found in the year 2003 in case of the film Raaz. The films of were Bunty and Bouble, Black, Page-3, Sarkaar, Parineeta, Salam Namaste etc. The films of big budget which failed to get success are Taj Mahal, Rog, Vada, Kisna, Ramji London Wale etc. It is a fact to be noted down that Anupam Kher was terminated from the post of chairperson of the Film Sensor Board and Sharmila Tagore was appointed at that post. The super duper film of 1995 Dilwale Dulhania Le Jayenge made its world record continuing for five hundred weeks in Maratha Mandir Cinema Mumbai only. The cinema house known as Maratha Mandir earned eleven crores ten lakh approximately which is a prestigious matter of honour in the world of cinema. The director Mrinal Sen got Phalke award for 2003 in 2005. In the year 2006 the aspect of the film themes got a major change and the films exposed their interpretation through scientific progress and attitude, patriotic loyalty and fictional experiments of life as the films Chingari, Tom Dick and Harry, Gangster, Rang De Basanti, Omkara (2006) (See. Fig.2.19) (based on the shakespeare's Othelo) Krish, and Fanna. From this year with the making of the movie Lage Raho Munna Bhai, the Gandhism was re-interpreted among the youngsters in a new way. The common people tried to apply Gandhism in their day today life style for reformation of the society. The foundation was erected of making sequels for the previous success ful films began with Dhoom-2, Phir Hera Pheri. The remaking of the previous grand
movies like *Don*, *Sholay*, *Umrroma Jaan*, *Kabhi Kabhi* etc. too began in exercise to do so.

The film *Black* of 2005 has now become more pleasing for the blinds also. Its audio edition has been prepared with the help of Rumee Seth, the director of an N.G.O. Saksham. Lata Mangeshkar was awarded with National Art of the Legion of honour which is the highest honour of France. Tapan Sinha, the director was awarded with the Phalke award for this year in 2008. The year 2007 is significant for the usages of English titles for the film sometimes containing partially, sometimes entirely English words as *Water* (2005) (See. Fig.2.18), *Road, Wounded, Just-Married, Hattrick, I am in Love, Delhi-Heights, The Namesake* (2007) (See. Fig.2.20), *Kya Love Story Hai* and *Shoot out at Lokhandwala*. It is a matter of great interdependence of cinema and fiction. Earlier it is observed that mostly cinema is based on fiction but the film *Water* made by Deepa Mehta is the only film, which was transcribed into fiction after its depiction in cinema houses entitled as *Water: a novel*, wrote by Bapsi Sidhwa, in 2006. The film instigates the writer to write fiction based on the film and it has much more depth of imagination and appealing power than the movie observed by different readers cum viewers and critics. The successful films of this year were *Namaste London, Shoot Out At Lokhand Wala, Bheja-Fry, Chak de India, Hey Baby, Bhul Bhulaiya, Jab We Met, Taare Zameen Per* (2007/ based on the child psycology), *Welcome* etc. In this year the controversy of a well known celebrity *Amitabh Bachchan* has been witnessed by the entire country that on one hand he neglected the Indian traditional set of values regarding the recognition of the age of bride and bride -groom during the marriage. By doing so he got his son Abhishek married to Aishwariya Roy who was four years elder than him. On the other hand he approached the superstitious' pathways in which he got the horoscopes of bride and
groom matched for which lots of ritual worships were performed in various religious places. This is the personal description of their life. As the matter is related to senior Bachchan then nothing can be separated as personal. He is the millennium star. Every individual of India are his fan followers.

Shilpa Shetty had participated in a reality show of British television known as Celebrity Big Brother on which Indian reality show Big Boss and its sequel have been made going to be produced imitating its popularity. Later on Shilpa Shetty was paid three crores for the show as the winner of the prize. In this show she faced a racial remark raised by another participant Zed-Guddie that caused Shilpa wail and then won at last. That racial comment shows alot recalling of the days of British domination over India. A wax idol of Shahrukh Khan was installed in Madam Tushad Museum. Dilwale Dulhania Le Jayenge film has made a new record of its shows in Maratha Mandir Cinema house in Mumbai continuing for six hundred weeks.

Talkie 75th celebration was organized in completion of 75 years for the first talkie film Aalam-Aara by Indian organization of mass communication and school of broadcasting and communication where a lot of stars were honoured. On this occasion a documentary film Dastan-e-Alamaara was depicted and the history of Indian cinema of seventy five years was glanced through musical programs. Dilip Kumar was awarded with Phalke Indian award and film director Meera Nair was awarded with Pride of India award in Newyork.

The prime minister of India Dr. Manmohan Singh released the autobiography of Devanand: Romancing with Life on his 84th birthday. Devanand was honoured as Punjab Ratna in the House of Lords at London. In this year the budget of the films becomes unceasingly unlimited. Even in the campaigning of films the directors and producers have crossed their limits. For illustration the film makers of spent Om
Shanti Om and Savariya thirty five crores approximately on the campaigning for just the promotion only.

The one remarkable and auspicious thing of Om Shanti Om was that the hero Sharukh Khan distributed some percentage of profit among other artists and workers of the film unit. Shahrakh Khan was honoured with order of the art and literature which is the highest honour of the government of France. Ramoji Film City got golden fair award of Italy. In 2007 the Phalke award was given away to the director-cum-producer Shyam Benegal for 2005. The super hit films of this year are Water and The Namesake by Meera Nair based on the novel of Jhumpa Lahiri, etc. Some films which were not successful to gather more public but they were remarkable for attention like Jodha Akbar, Wednesday and Jannat. In this year some new stars from abroad have stepped up as Jenelia De-Suja, Dominio Keroza, Suzi Q etc. The director Ravi Tondon was awarded with Dada Phalke academy award. Rajesh Khanna, the superstar was awarded with Phalke Golden Actor award while singer Mahendra Kapoor was awarded with Phalke Golden Award. The Film Fair Award was given away to Tare Zameen Per for the best film and the best story. Darshil Safari, the child artist of the film was awarded the national award for the best child actor. The director B.R. Chopra, actress Sitara Devi and lyricist Verma Malik were given away the Phalke Ratna award. Nitin Mukesh, the singer was awarded with Lata Mageshkar Prize from the government of M.P as well as Kishor Kumar award was given to the hero Manoj Kumar. The musician Khayyam was awarded with Sangeet Natya Academy Award. Asha Bhosle was awarded with Padma Vibhushan and Manoj J. Shaymal, Tom Alter and Madhuri Dixit were awarded with Padma Shree award by the government of India.
Konkana Sen Sharma was given the National award as the best actress for the film *Omkara* which was based on the famous drama of Shakespeare’s *Othello*.

The Dada Sahab Phalke award of 2006 was given to Tapan Sinha, the director as well as to Manna Day, the play back singer was awarded for 2007.

In the year 2008 the following films got success *Gajani, Rab ne bana di jodi* and the sequel of *Sarkar* that was *Sarkar Raj*. These movies presented the various issues as *Gajini* dealt with the issues of short term memory problem. *Sarkar Raj* presented political theme and involvement of the Dons in politics. The Dada Saheb Phalke award of this year was given to V.K. Murthy, the cinematographer.

The same trend has continuously been followed on in 2009 but it had more variety with mingling of experiments. The film *3 Idiot (100 crore club)* was based on the famous novel *Five Points Someone* of Chetan Bhagat was based on the theme of selection of the career for their children according to their own view and dream not the parents' dreams of their incomplete desires. The movie *Paa* made by the film maker, C.R.Balki is very unique in theme of progeria a critical disorder. The acting of Vidya Balan and the millennium super-star Amitabh Bachchcan is marvelous and fantabulous. *Gulaal* and *Rocket Singh Sales-Man* are the movies of small budget and different in themes. The Dada Saheb Phalke award of the year 2009 was given to D. Ramanaidu, the producer and director.

*Dabang* was the superhit movie of the year 2010. With this movie, a new face shining introduced in the film industry that is Sonakshi Sinha, the daughter of the renowned actor and politician Shatrughna Sinha. She has started her career with the new trend of wearing nose ring and appearance of a woman as heroine of bulky body denying the concept of zero figure. Other hits of this years are *Raajneeti*, of Prakash
Jha the story and the heroin relevant to the life of Soniya Gandhi, the image resemblance is there, *My Name is Khan*, *Once Upon a Time in Mumbai*, *Band Baaja Baarat* and *Ishqiya*. These are all the films having different story lines from each one of this year 2010. The Dada Saheb Phalke award was given to the director K. Balachander. *Body-Guard, Ready, Ra-one, Singham, The Dirty Picture, Delhi Belly, Rockstar, Dhobi-Ghat, 7 Khoon Maaf (2011), Tanu weds Manu, Ragni MMS* etc. are the representative films of the year. As the film industry moves forward gradually year after year, the trends of making the films in particular manner is changing with time. All the movies are peculiar in theme. The Dada Saheb Falke award of the year 2011 has been given to Soumitra Chatterjee, an actor.

The year 2012 of Bollywood cinema represents the movies which were critically acclaimed and somehow praised too in the world. Such films were *Barfi, English-Vinglish, Kahaani, Pan-Singh Tomar, Talaash* and *Vickey Donar (2012)* the movie of Shoojit Sircar based on the trivial issue of sperm donation. The commercial successful movies are *Ek Tha Tiger, Agnipath, Student of the Year* and Yash Raj’s last film was like his other romantic films *Jab Tak Hai Jaan* because the king of Romance died in the same year before release of the movie. The Dada Saheb Phalke award of this year has been given to Praan, the renowned actor of Indian cinema who portrayed the permanent image of a villain. In the year 2013 there are a number of sequel films released so this year can be signified as the year of sequels. About making sequel of films Prosoon Joshi says to Debasmita Ghosh in an interview for Hindustan Times -

There is nothing wrong in remakes and sequels but at the same time, these tried and tested formulae should not lead the (film) industry. Playing too safe is not good for art.
It does not mean that nothing new is going to be created in spite of them there are a lot of films. The SRK’S starring Chennai Express (100 crore club), Aashiqui-2, Dhoom-3(100 crore club), Krish-3(100 crore club), Murder-3, Once Upon a Time in Mumbai-2, Race-2, Saheb Biwi Aur Gangster Returns, Satya-2, Yamla Pagla Deewana-2, Shoot at Wadala, Lootera, Lunch Box, Ranjhana, R. Rajkumar, Fukray, Shuddha Desi Romance, Ye Jawani Hai Deewani and Sanjay Leela Bhansali’s Goliyon ki Rasleela Ramleela (100 crore club) etc. Now a day's the new trend in Bollywood has been started that is of '100' crore club. The movie which crosses and makes the business of minimum a hundred crore, could get the entry of this club, which became the hallmark of success. Hence it is easy to say that the content of the movie does not matter here. So the objectives of making good films have been changed. Making a film has totally diverted towards the commercial path. There are few exceptions in the film fraternity also which do not flow with such stream. About new trend of remaking and achieving the goal of 100 crore film, the film critic Zeishan Quadri said-

Some make 'cinema', others undertake a 'project'. Filmmakers like Anurag Kashyap, Madhur Bhandarkar or Vishal Bharadwaj make cinema and hence look for original stories. Those who make projects aim for a 100 crore film. They don't want to take a risk and hence they opt to remake a film that has already been a hit. It's like a formula to shortcut success. People want to sit in their rooms and create movies. Unless you go out and explore the world, how will you have a new story to tell?
The beginning of 2014 seems very auspicious for Bollywood because the super-duper hit movie of film industry sequel in 3D was released in new form that was *Sholay 3D* in the month of January then the other movies are also getting released like the sequel of *Ishqiya, Dedh Ishqiya*, then the movie *Gulab Gang, Queen, and Bhootnath Returns*. The film *2 States (100 crore club)* (See. Fig.2.22) based on Bhagat's novel was adapted by the same name by the director Abhishek Verman, *Koyelanchal, Kick (100 crore club), Singham returns, (100 crore club) Mardaani Pradeep Sarkar, Mary Kom Omung Kumar, Bang Bang! (100 crore club), Happy New Year, PK and Haider* (See. Fig.2.23) based on Shakespeare's drama *Hamlet*. It is considered as the trilogy of the film maker Vishal Bhardwaj who had made the other two movies on Shakespeare's drama. They were *Maqbool* (2003) on Macbeth and *Omkaara* (See. Fig.2.19) on *Othello*.

The Dada Saheb Phalke award in this year was given to Veteran lyricist Gulzar, the writer and the producer for 2013. In response to that in one of the interview after receiving the award he said that- "It rarely happens in someone's life whose job is to play with words that he fails to find the right words to express his gratitude".

Till 2014 a number of forty five awards in the name of Dada Saheb Phalke have been given to the awardees as a tribute to his memories. The story of a grand success of the film *'Dilwale Dulhaniya le Jayenge* (1995) is still being shown in the Maratha Mandir Theatre, which would have completed its shows of 1000 weeks on 18th December 2014. It is a matter of great pleasure to the all movie makers and critics also. It is a testimony of the popularity of the meaningful films among the Indian viewers.
To study the role of cinema & fiction one should have to go through the theatre which is the live scenario of the origin of visualization of a fiction. Film is much more correlated with fiction than a play as a film provides fiction a shape and body. Its style is just newer than theatre. This correlation between both the forms of art has simultaneously mutual portability. “It is interesting to note that the cinema can demonstrate visually” (Stephenson 133).

A film portrays the things in a way of visual images so it requires a structure. The structure derived from the form that presents in one or the other dimensions but can’t be multidimensional together. Cinema makes the viewer able to stand on the surface of reality, removing illusion away from the world of imagination. It brings out all the fantasies on a single platform one essential side are the method of description which differentiates the aesthetic experiences of both the forms of art. This methodology is much different internally that it detains the similarities of each other. Actually cinema can never be equal to fiction in descriptive methodology. The closeness of film and a fiction lies in imagination i.e. image construction. Whenever a writer carries once writing skill at the level of imagination through diction therefore the language becomes capable to project the event on the internal screen of the brain or mind. This is a one reason of and relation with a film. For the film maker mobilization of the images are foundation to transact the text or script, whenever the filmmaker accepts the form of text amalgamate it with the mobile concrete image and excluding the language structure, changes and mutations in the story becomes natural and inevitable. So it can be stated that the motive of fiction and its objects of creativity with the film presents their aesthetics separately. When the filmmaker transmits the scenes of fragrance of the sensual organs through images which are experienced by the viewer with one’s own recollection of experiences. The viewer
comprehends the expression of the images in association with symbols, metaphors and exaggerated form of similes. These are the various tools of transmitting the meanings of the symbols. The fundamental element is the assimilation of the text and vision of the film maker towards the transmission.

The film, however much of a talkie it may be remains a medium of expression affecting the eye more than the ear. While a reader can respond to dialogue by imagining the human voice behind it, he will never be stirred by the description of movements, facial expressions, settings and other visual detail, which often constitute the most dramatic elements of film action (Clair 137).

The fiction has some innovative purpose, that lie with logic and aesthetic sense behind its some creation as a form of art though it is embodied firstly for the sake of own pleasure and to popularize the creation. The purpose may be personal or social or both. In order to analyze the innovative and creative purpose behind the screen and the words and alphabets of text. It can rightly be assumed that both cinema and fiction are playing the same and similar roles but somewhere they seem to be diverged in different directions and dimensions.

**Role of Cinema**

It is well known that cinema can play an inevitable role in reforming the society. There have been major ventures in the past and also in the present this tradition of film-making with an educative value continues even today, where portrayal of problems of Indian society is being done. For an example- the movies like -Taare Zamin Per, Paa, Bhaag Milka Bhag, Marry Kom, and Mardani are the movies of social purpose, can performs the social roles. In this context those related to the Indian women folk have been often the thematic of some of these films. It is
probably such liberal/ problems faced by the Indian society, focusing especially on the Indian society, particularly the Indian women. In this context Ray was no exception as he too made films on Indian society and its women, their problems, possible solutions and depicted how society and some of these women characters have responded to these problems.

Film has become uniquely powerful; being very common phenomenon within human culture. It creates huge revenue over many billions collected at global box offices. The convergent nature of the film creates consumption across a number of channels. If consideration is started about revenues and audiences being a number from those who consume digitally via television including the market where black marketing is in existence, the digits would become truly increasing. The direct economic impact of film can be obviously observed but the effect to the wider economy is also significant. Cinema has become a powerful vehicle for cultural education, leisure and propaganda. Once upon a time as Pt. Nehru stated that the influence of films in India is greater than newspapers and books combined.

The Indian film market has been catering for the population which situated at a marginal phase. In the ancient India Bharatmuni, the first philosopher and critic in *Natyashastra* has described the utility of theatre to the people so that they could be capable to release their suppressed feelings, conflicts and anxiety to get rid of them and to feel the pleasure by observing a play so that they might have decisively positive effects on mental health later on.

Cinema has independent and vigorous effects for mental well-being. It possess a power of visual stimulation, which arouses every range of emotions so that the collective experiences of these emotions through the cinema provide a safe environment which is used to experience roles and emotions. The collective nature of
the narrative and visual stimulation makes the experience enjoyable and controlled. Moreover the cinema is unique as it is highly accessible to social art form of realization.

The cinema provides a scope for the excessive feelings of personal preferences and the human need for distinction. In a nutshell cinema provides pleasure and a mental therapy too. Film is a reflection of society not only of the present and past but also the future too. It can be helpful to show and represent the social problems with the suggestions and solutions. Its innovation sometimes follows the social trends and sometimes it leads too. Sometimes it gives the words to viewers' suppressed feelings. Through those words and feelings it provides mental satisfaction to which viewers are unable to share with their pals. Cinema provides the outlet. Movies have the power of communication. At single time it can be able to communicate the masses. It communicates the stories of social evolution. They are about the societies and for the societies. Not just where society presently exists but where society has been in the past. Even it tells what may happen next. Some movies take sides and create a conversation, it may be of any area, be it political, social, economical, cultural or fashionable or it is able to create controversies and debates. It proves, it covers a large area of perception it may.

It is painfully evident that there is no clear idea about the cinema- what it can do, what it should do in its role as a medium of art, education, entertainment and information. “Violence” and “Vulgarity” are like red regs to a bull, but no study has been made either by the government or by the industry, to discover why audiences enjoy this violence as much as they seem to (Vasudev 143).
The approach of Cinema is a different thing to different people. As in the formation of any visual representation it can obviously be observed whether serials or cinema or different types of other art-forms are involved and interlinked with it, such as music, dance, painting, architecture etc. It has a great power of absorption of different arts, languages and emotions by which a new thing would be discovered. This thing creates the differences in liking and disliking perceptions of every individual. It appears differently to every individual; the same feature may appeal to the one and may not appeal to the other one.

A film exists at two levels at least—the physical and the mental. On both levels the film-maker will best convince his audience by creating an artistic whole in keeping with the nature and purpose of the particular film, and broadly within the convention the audience will accept. It may be as important for the artist to avoid destroying the illusion as to do anything positive to create it, and paradoxically this may involve him in avoiding a too specific use of realistic details (Stephenson 222).

Cinema can educate too. It is able to teach the things which could never have been known through an easy manner including visual scenes by establishing the correlation through illustrations. It gives us the time and canvas to explore the past, the present and the future too. All the skills get involved in it when the spectators watch it. It makes the things easier and clear to understand it properly in a very scientific manner, in a systematic way. At the same time the viewers can hear the speeches and dialogues and can see the visuals too without any extra effort. The viewers feel the liveliness with its moving reels and get personally involved in it. At the time of watching it in a silent, dark theatre though the one is not seated there alone, there
would be masses that have also seated near them but the whole focus of its attention emotionally and psychologically connects him, her or spectator. It is one of the reasons of globalization of cinema. The Aristotelian process of so called *catharsis* enhances its nature and craze among the viewers for watching the film. The psychological effect of watching a movie in the dark theatre gives the relaxation to the active and tired mind from the unuttered suppression and burden's of monotonous routine. It gives the space to realize, confess and regret over the mistakes of human life in a secret way.

Cinema has wide canvas to portray everything of the world and possesses unique power of the acceptance and amalgamation. Every country has stories to tell about the histories, about their culture. Through camera on screen the viewers can see, and enrich their knowledge without going there. If it gets visualized through cinema it lessens the distance, removes misunderstanding and superstitions about the other country’s culture and beliefs. It has become the strongest medium to develop the personality. This is the real reason of globalization of cinema as camera can help to save the present for future. Similarly the film is able to present the future also.

Cinema has given the stability to the stories. Before it the people used to have only Manuscript. Only Ballads existed there before manuscript. The stories got stability and permanence to save them for the next generation with the invention of cinema.

The importance of the media’s role in society must be carefully taken into account. In India, this has particular relevance for the cinema whose influence as a major medium of communication far exceeds the impact of the press, radio and television combined (Vasudev 203-4).
The films hold the strongest position of storytelling in our new civilization. It involves all the arts and languages. It has become the medium for public-instruction. entertainment, inspiration and communication. The last but not the least it provides employment and fame to the number of unemployed and creative people around the world. The ultimate goal behind making of the cinema is to provide pleasure for the innumerable people which has opened the gate of the business market to invest and then to earn wealth too for their prosperous future.

**Role of Fiction**

Fiction is such a genre of literature that describes the emotions and sentiments of the people of the society according to the conditions of social, economic and political field of the contemporary living standards. It is observed that fiction means a type of literature that describes imaginary people and events that are not real ones. It is so as in its origin the stories of kings and queens, fairy tales, the stories of mystery and the stories containing falsehood with exaggeration of emotional sentiments and imaginary supernatural elements. It means the beauty of fiction was identified with the mingling of some event to its artistic nature which did not need to have an answer to the question of its being or not being. It could snatch the time of the readers of their leisure for their entertainment.

Fiction in the present time is in various themes according to the text and its style. Some secondary characters play their roles and hide behind the screen but the main characters known as hero and heroine placed to show their pleasure, exclamation or grievances from the prologue to the epilogue.

Fiction has two sides an outer and the inner one. Some people think that fiction is for entertainment and to pass the time of leisure but it is just the outer aspect of the fiction. The inner part is the soul of the fiction that increases the experiences of readers, provides instructions of moral and social theories with values depicting life-
struggles. It shows how one gets success or failure performing good or evil deeds induced by one's instincts and mental emotions.

The fiction writer puts effect on the readers presenting the live pictures. It seems that the author gets the readers stand in the position assuming that they are the eye witnesses of the life struggles of others and experience their success or failure according to the causes and consequences relatively. Actually fiction is not composed to describe some specific theory or particular ideology but some specific ideas and moral theories automatically take birth as a response to the existence of life struggle of human beings. The fiction of similar category can only be stated to be composed and read as they are for only amusement and passing time. This statement can be accepted partially appropriate but it is false and illusive statement about the fiction writers who are skilled, experienced and ideologically sound. They observe keenly the social interactions, ideas and emotions and think of the problems comprehending them with their entire efforts and might. Then they depict the important events in their creations so that they might become effective on the readers' mind. The creation pours such an intrusive effect that the reader compels to subject the fundamental theories in one's own life. Certainly when a fiction writer composes one's creation in the role of a preacher or a revolutionary, one's creation can never succeed nor gets sublime among the readers. It is so as the reader never reads the fiction to support or condemn any movement nor to follow the preaching but for one's amusement. The successful fiction-composer mingles the theories, the ideologies and the preaching inside the composition's main stream in such a way that they cannot be treated separately. The readers grasp the moral education from its abstract and make their own ideals or motto unknowingly as the composer required to do so and this is the actual objective of a fiction.
Life is described on actuality based on ethics and reality but it is said that the most part of a fiction is generated through imagination then the question arises of actuality and reality. The philosophers recognize this actual world as false notion. In that way the world of literature based on imagination can be told real. The reason is that this world is recognized as false and fake because of it fragility. A moment is sufficient to change and destroy. In the same way, the fiction is treated as real though it is fictitious and fake though it follows the actual human life and the society but there is a touch of imagination required to give it a final touch of fiction. In human life whatsoever it has happened, happens or may happen is real in nature. When this reality comes into the works of authors and composers generated from their minds then the works would be treated real but having fictitious reality. Juxtaposition inclusion of impossible event gets an introduction to be false and unreal.

These impossible artificial contents loose their effects arousing curiosity and no effect remains on the brain or mind. So reality is an essential aspect in composing fiction. The absolute skilled fiction-writer never tries to preach and campaign, revolt and agitate but expresses one's ethics in a concealing manner in the instructions that one wishes to express in modified and impressing way by using one's writing skills. Then the effect will be heart-rendering and of permanent of nature.
III

Limitations of the Visuals

Now-a-days the data provided for the extension of fiction and films show that the viewers are more than the readers of fiction. But the question is the same arising in mind set that- why cinema is more communicative to the viewers? The construction of human head is physiologically an object of learning. The brain is at the centre of the head. The eyes are the nearest organ to the forehead, the ears are farther and the mouth organ is the farthest of all so the objects of learning material through the closest organ which is eye witnessed has always power to remain in the memory cord inside the cassette of the brain. Relatively the material which is learnt through listening devices remains in comparison to it for less duration than the keenly observed one. In the same way the material which is textually gone through by a reader remains in the least quantity in the memory cord. Thus it is obviously factual aspect that the description of the best device for learning and memorizing is the only any visual presentation; whenever something gets resemblance with the present event in any circumstances let it co-relate. This method is utilized during neurological disorders because of its memorizing entity of facts.

India is not a fully developed country. It is treated as a developing country among the nations of the world yet it has an old conceit of many family members who could do the task of a labour and the country has since centuries been based on agricultural production. It is a natural phenomenon of the countrymen that they sometimes realize the necessity of education in their lives. It is the main reason of lack of literacy-percentage mostly in rural regions of the country that the people along-with their families are involved in the field of production of grains, oilseeds, sugarcanes etc, without paying enough attention to provide education for their off-
springs. Secondly the sources of income of the peasantry are less to meet their living standards in comparison with the urban citizens. They cannot afford to provide higher education to their wards and so the youngsters’ knowledge becomes merely up to primary standard which does not allow to understand literature particularly a fiction. On the matter of films the same factor can never be implied as it is a well known fact that a man can be capable to understand the themes, emotions and imaginations of a film as well as a literate citizen does after viewing one’s interesting, fascinating piece of visual representation. It is to be made clear that literacy is the concept of destination which differentiates between the two vivid genres of art, i.e. film and literature but it is an ultimate fact that without literacy literature is worthless but the cinema has the same penetration power to the viewer's heart and soul.

Cinema is the shadow of the ruling norms of the society. It is a well known fact that the society has established some prescribed set of norms and set of rules and limitations which are inevitable to run the society systematically. Similarly the cinema too have its social bonds of making and broadcasting. It provides the social features and displays the varying concepts of the social scenario in comparison to literature because literature is the personal creation of an artist, which is free from such limitations. There is a ruling and controlling authority to keep watch and check over making and broadcasting of cinema, though literature has not any institution to do so, which signifies towards productivity for earning and getting profit. "To some individuals the most irksome limitation of cinema is that a film cannot be made by the efforts of one single person”(Wright 20).

“The purpose behind making of the cinema is commercial, "Consumer-oriented product” (Valicha 31). This purpose binds up the cinema only to the entertainment but when cinema seemed to arouse any kind of socio-political riots and
anarchy then the Censor Board like institution came forward to take valid actions against any non-acceptable activities. Cinema has the power as the language of Bacon’s writings has aphorism and brevity, which is always remembered in the mind of the audiences, it influences the viewer much even by the non-verbal scenes of any visual representation. “Reality is drastically altered and cannot be separated from the 'forms' the film creates” (Valicha 38).

It appeals more in comparison with audio recording or piece of any text. It is a kind of practical knowledge and it is a proved fact that practical knowledge is more valuable than theoretical one though the doer is not oneself involved in it but it activates and gets all the senses of body and mind thrilled which propagates the spectator to substitute oneself in place of actors or actresses. It is an important responsibility of any moviemaker to clarify all the problems with their solutions and their repercussions and consequences through the visual representation.

The visual representation has time limit to display. It provides definite time to be displayed for any cinema. Approximately it gets few hours, suppose any novel-based film has three hours to portray the novel of two hundred pages so it is totally impossible to represent it as it is. At that time the moviemaker has to be very conscious about the main theme and important contents of the story. The one has to focus all the attention to show the desired message for spectators and viewers. It is not to be assumed wrongly that visuals making is an easy challenge on any fiction especially on the novel. Cinema stimulates all the senses. Cinema puts impact on spectators in the very influencing way. It not only activates the mind and senses of the human body but also it stimulates too. Though literature too activates and stimulates the readers but to those who have passion and interest in literature and who desire to implement the ideals of literature in their lives but cinema never differentiates among
the viewers. It equally influences the viewers and the readers because at the same time cinema appeals the two senses of human body directly the eyes and the ears indirectly which leads to the mind and the heart. The eyes are such sheer sharpened tools which firstly introduce the aesthetic sense of cinema to the spectators themselves.

**Limitation of Fiction**

Fiction is unable to raise the stream of consciousness to such extent as the text of fiction is a collection of the events which occur in very queue of sequences but it needs mingling of imagination for entertainment of the readers’ satisfaction and to arouse the emotions as the author tries to get. The text can be read or heard in the intervals of various hours and periods. According to the psychologists it is obvious to say that the mental status of a reader cannot remain the same at every moment as it gets changed regarding the actions and their response during such other simultaneously occurring events so it is a natural phenomenon that the reader is unable to pay full concentration over the text so the stream of consciousness can not arouse inside one’s mind and soul. Fiction is limited to the language knowing and literate people. The knowledge of diction, grammar, semantics of specific language and its application is very essential part for reading and comprehending any genre of text. It means the presence of knowledge of such language is the basic need of a reader. So the text is meant for the people who are literate and belong to the literate community. It is a fact that a low percentage of the same people have the hobby of reading the text but out of that percentage half of the readers opt to read fiction. It is a matter of desperation that only a number of people are fond of reading fiction based on reality and idealism as it is monotonous in appearance and can not appeal the soul of the reader because it is far beyond the amusing capability of fancy and one feels victim and dupe after reading.
In the cinema it is very different. Space and time can be divided, expanded, contracted. Scenes from different times and places can be brought together, distances abolished and time abbreviated, without the spectator being in the least disturbed (Stephenson 135).

Fiction requires more time in comparison to cinema for going through it. Fiction is large in shape and size. Actually it is a long story with perception of various events occurring in the circumference of a hero whose part of life is intervened inside the knitted sub stories of the other characters of the story lines of the text written by an author. A number of lines are often unable to convey the same message which can be easily conveyed through single scene of such event. One or two persons can merely get benefited with the text at one time, the reader and the listener. In spite of this it is also true that a single book can be the medium of instruction of the moral values to the entire society. If the readers and listeners have interest they can perform campaigning in favour of the text and the author so that the other people may learn the same lesson and the message of the author can reach the common people who are unable to read the text. Hence it can be said that the text that allures gets expeditious popularity and publicity among them. But all things depend on the reader and require more time and efforts. The fiction contains an authority of a single person. The success and failure of the fiction is limited only to the author in social steps of standardization. Though the author is always successful in one’s own opinion yet the goal and intention behind one’s writings is to just jot down one’s own feelings, imagination and thinking. The author has full liberty from the commercialization predicaments of the market. The fiction seems to be unattractive in looks to very people. The evaluation of any text of fiction cannot be done with its appearance of
book, until and unless the text is not read and comprehended but it can only become then possible when it reaches a literate’s hand. Though colours are concealed inside the words and meanings of the symbolic sounds including various figures of speech, the one thing which is very important and noticeable regarding their colours that these colours are more powerful and appealing than the seven natural colours of rainbow which are not explicable but can be experienced through emotions and the sense of realization it is the colours of hidden amalgamation of humor and pathos.

**Tools of Fiction and Cinema**

Literature is the media for a creative writer and reader but cinema is completely a directors' media. Adaptation of a piece of literature for a celluloid form of story telling is a normal process in bollywood and a number of writers are regularly deployed being responsible for its shape but very few literary classics and masterpieces are transcribed into films.

I

Literature is the creation of the author, amalgamation of his personal thinking, experiences and impacts of the socio-political circumstances. It requires nothing as tools except the ability and desire. These are the basic fundamental requirements for an author to pour his thought as material. The writer requires just a plain paper and pen with ink, nothing more as essential tools for writing. To become an author a person should have some innate quality and imaginative power in order to do this the one must have an interest and ever, longing love for creation and writings. The basic raw material for any literature is an idea as per according to the Plato’s theory of an idea and after that any other thing is just an imitation of that particular idea. Nature and surroundings also play an important role in creating and developing the idea
which gives an authentic picture of background or provides base to it in completion of literary goal of writing a fiction.

II

“As I.A.Richards wrote about a film: 'It is the organized whole which has artistic communicability” (Stephenson 138). The basic equipment that is needed to make a movie which cannot be separated from film making process or any kind of visuals or videos. They are equally necessary and essential for all, such are cameras, high quality microphones, sound systems, lightings, props, computers, crew members, movie editing software, or equipments, script and last but not the least trained directors and actors / actresses.

The film camera is considered as the heart of the whole film production. It is the traditional tool used to record a motion picture. It is a primary and unavoidable tool. Without it even in dreams no one can imagine to make a film. The film camera typically records images on to film stock. Now a days movie making cameras are rapidly increasing in quality while available at low cost but before some years or decades back it would have been largely impossible for an independent film maker on a shortest budget to afford the high quality equipments for video production. There are many varieties of cameras used by film makers according to their requirements and budget. These are Digital cameras, High speed and High Definition cameras etc.

The Russian formalist Yury Tynyanov writing in 1927, pointed out that meaning in the film is produced by style and construction through montage/editing, lighting, camera angles, etc. The cinema-machine (taking into account film's total capabilities and articulateness) opens up endless possibilities of
manipulation of the film-document; it allows a variety of correlation-between man and man, between man and object and between object and object. The composition of an image is primarily a stylistic construction. For example, a shot of a woman's head on a pillow with currency notes lying beside her can form an associative detail to suggest that the woman is a prostitute. Sometimes a single detail can replace a total reality and convey meaning (Valicha 15).

Props are an object that shares a screen with the actor or actress. For an instance to play the role of a doctor, stethoscope, patient, clinic, apron etc. things are required.

Regarding the costumes the one thing which is very important that it should be appropriate to the role of the character, one's physique and appearance also with the time of story belongs to. The colour of the costumes should be harmonious lest it should clash with one another.

The cinema needs to choose people as an actor who can bring forth the story to life on the screen as an act player in lead roles. For perfect selection the screen test is necessary. The actors should look and act naturally when they are paired with other co-actors in the story. Their acting should seem natural and real though they have to play the fictitious role but there is no space of fake acting in the film. On their performances only the film relies or its success depends on the same.

Real locations or the location which seem to be real is very necessary. It is unavoidable tool because it is fact that the shooting should take place somewhere and the place should be related and relevant to the story. Preference to the location for the
shooting is always given to the natural situation or location which can provide the natural effects.

"Through its very concern for camera-reality, film thus permits especially the lonely spectator to fill his shrinking. Self-shrinking in an environment where the bare schemata of things threaten to supersede the things themselves-with images of life as such -glittering, allusive, infinite life. Evidently, these loosely connected images, which he may of course interweave in many ways, are so profoundly satisfactory to the dreamer because they offer him routes connected images, which he may of course interweave in many ways, are so profoundly satisfactory to the dreamer because they offer him routes of escape into the mirage-like world of concrete objects, striking sensations, and unusual opportunities."(Kracauer 170)

Light always plays an important role in films just like the camera it has to work as co-partners with the camera. Lights suggest a lot in the film to whom it focuses its angle of projection on the lead or subordinate role. It is able to differentiate the merry-making light atmosphere of happiness and gloomy of heaviness by dark and grey shades. The selection of lights depends on planning, demands of the scenes; script and budget of the individual filmmaker. Suppose if the outdoor shooting takes place, the natural sunlight is used with reflecting instruments to give sufficient light for different actions.

The director is the whole sole in charge man of authority of the film who is the controller of the entire scenario to be filmed on the screen. The director's instructions
are just like a milestone at the very moment of capturing any shot or scene of a film. Until the one is not satisfied the one continues to take the retakes of that scene.

The crew means all the members of the film like technicians, light man, makeup man, hair dressers, and the men in other assistance. Crew members will operate cameras, handling lights and deal with the other fields in the making and production of the films. It is a well known fact that making of the film alone is impossible. It is the team work so crew members play their remarkable role in making of the film. They are the men behind the curtains:

"There are limits to the liberty of montage. Film-makers and audience must be in tacit agreement about how far from reality the film can be allowed to depart. The terms of this agreement vary-with different cultures, different times, and different genres or types of film."(Stephenson,136) "The French term 'montage' from monter, to assemble"(Stephenson 137)

The film editing process is the process of combining the images and sounds that is why it is very important process. Now-a-days it is done with the help of software as it works in the form of final compiler. The final product that reaches to us is the result of it. The making of the film is a long process of many months or it takes years to complete. As the quality of the work and situations cannot be appropriate and proper on every day's shooting so the scenes are shot on a fixed day but these entire expanded scenes are edited in accordance with the requirements and knitted into a pre-certain parameters / norms of a story.

Music is the life and life is music of cinema. Every living thing is co-related to music everywhere in every activity of the life music can be found. Even in the breathing of human being there is also music. Even in chirping of birds, flowing of
the river and beating of heart, musical sound can be easily distinguished and heard. In this reference it can easily be acclaimed that music is the soul of the movies. Music is not only used for songs but for giving the real effect that it gives the sound to the scene. The entire film needs the music for song, dance and sound effect. It thrills the viewers sometimes songs work like chorus to move the story forward and to express the feelings of heart of the hero or heroines.

Film is an industry and for starting any industry or business following points play very important role – courage, capital, labour, market. Out of these, capital with courage is the most important key to begin any industry. Any financer is the backbone of film when the producer thinks that the productions have nice market from which their capital would return as addition with profit.

An idea is the basic tool. In the language of Bollywood, the term idea is known as the subject. It might be the same of two or more than two movies but the treatment to this basic idea may get differ. The Tamil movie based on one of the Don of Bombay, the leader of Maufia Varadarajan named Nayaka. On the same subject the Hindi movie made Dayavan is totally different. In other words it may assert like that the central idea of the two movies may get the same but the treatments to those get differ. The successful idea is one which has capability to attract and appeal the attention of the masses and emotionally attached. They connect the people from the bottom of their hearts. For illustration it can be supposed that corruption is the idea to which every individual is suffering and facing the problem due to it. In present time if anyone wanted to produce the movie on dacoit problem it will not work in the same manner. So the idea should be relevant with the time, age and audience.

The idea or subject of the film should have the space of drama or melodrama. It should have optimum space of melodrama. It can be created through the combination, and amalgamation or the conflicts among characters, circumstances and
situations from one another. If an idea has not such essential qualities, it will create a monotonous movie because an idea is the seed to be sown. A healthy seed always flourishes the healthy plant and an unhealthy one gives nothing more than the desperation. As the movie maker of the film *China Gate* adopted the idea from *Seven Samurai* and changed it in its own style.

As every genre of art and every medium of writing have some peculiar features and for that matter special quality them separate worth is essential. For example expectation from a journalist is that one will elaborate some events in a few words with reality and one will not intervene one’s imagination providing the same as it should be with the objective approach. On the other hand, the expectation from a story writer always keeps in such a way that one will complete one’s story at the extreme in which the reality is embroidered with colours of imagination. It means there should be reality with fancy. It will not be an exaggeration to say that any movie or visual presentation or re-presentation of fiction is overall the outcome of all the tools in a specific formula as Premchand wrote in an article on *Cinema and Literature*.

I had gone there with some ideals. But I discovered that the movie producers have ready-made formulae, and they cannot go beyond these formulae….The entertainment offered by the cinema is very different from that offered by literature. Words, repartees, humour are used in literature to entertain readers. The cinema tries to entertain viewers by dance, fist-fights, making faces and wiggling hips (Naravane 91).

But person to person, the movie making is of difference in treatment and procedure for the same theme. For illustration, *Devdas* the novel of Sharat Chandra adopted by many filmmakers in different languages. In Hindi the three movies have
been made by the same like in different decades with different star-cast by different film makers. The first one was made by Sehgal 1936 in that movie Vimal Roy was cinematographer. Then the second one was made by the same cinematographer Vimal Roy in 1955 to over-come the faults of the first one. At that time he felt inability to make any change in his own Devdas which he made in 1955. The third one’s changes are related to the present time for making the theme more relevant.

The same theme of melancholy in love is underscored in Devdas of all versions, the heart rending story of a true lover committed to self destruction. So the over outcome of this in the cinema can be made on the same theme but its making can be able to create different notion in every individual. Everything is equally important in the making of the film as Sanjayleela Bhansali's Devdas is shown the splendid sets; luxurious costly dresses and jewelry have been wonderfully used as props.

A scene has been filmed in the Bhansali's movie Devdas that the heroine Aishwarya Roy playing the role of Paro goes to beg some soil from Madhuri Dixit playing the role of Chandra Mukhi a prostitute for the purpose of worshipping of Goddess Durga i.e. Durga Puja. Bhansali has strived to re-establish the conventional pattern of Durga Puja which is unique and important with holy faith in the Indian mythology that the house of a prostitute is acknowledged as the purest means in the rituals of the society.
Fig. 2.1: *Arrival of the Train* 1896, Lumier brothers, Nai Duniya Magazine, p. 177

Fig. 2.2: *Raja Harishchandra*, 1913. Dir. Dada Saheb Phalke, Nai Duniya, p. 169.

Fig. 2.3: *Alam Aara*, 1931, Dir. Ardeshir Irani, Vasudha, p. 177

Fig. 2.4: *Devdas*, 1936. Dir. P.C. Barua, Nai Duniya, p. 154.
Fig. 2.5: ‘Aurat’, 1940, Dir. Mehboob Khan, Nai Duniya, p. 140

Fig. 2.6: Do Bigha Zameen, 1953. Dir. Bimal Roy, Houseful, p. 72-73.

Fig. 2.7: Devedas, 1955. Dir. Bimal Roy, Houseful, p. 72-73

Fig. 2.8: Mother India, 1959. Dir. Mehboob Khan, Houseful, p. 72-73.
Fig. 2.9: *Kabuliwala*, 1961. Dir. Meman Gupta (Ex. Private Secretary to Netaji), Nai Duniya, p. 102

Fig. 2.10: *Teesri Kasam*, 1966. Dir. Basu Bhattacharya, Houseful, p. 167-169.

Fig. 2.11: *Guide*, 1965. Dir. Vijay Anand, Vasudha, p. 279.

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