Chapter 1

The Framework of the Study

Statement of the Problem

Cinema is the entertainment medium of mass communication and mass education which has enormous scope of reaching the heaps with great impact. The role of Indian cinema towards bringing awareness and educating the mass in a country like India where nearly 70% of the population is rural population becomes important. The Indian Parallel Cinema has beautifully transformed and re-invented itself from socially relevant topics of child marriage, dowry, female foeticide, widow re-marriage, partition, class and caste based storyline to a simple love story. So from the day parallel cinema came into existence, it is having great social significance, presenting a modern, humanist point of view and has given birth to many ace filmmakers in the Indian film industry in contrast to the fantasy world of mainstream cinema. In the 21st century, this trend of making realistic movies has been kept alive by filmmakers who believe that cinema is the art of expression and a mirror to the real world. The study entitled “The Hindi Parallel Cinema (A Study of the Emerging Trends)” proposes to identify the elements of Hindi Parallel cinema of two decades that is from 1969 to 1980 and 2000 to 2010. The research also aims to analyze some Directors’ interest towards making this type of film. The literature on the effectiveness of mass media in the context of cinema as a medium of mass infotainment to the society may now be reviewed.

Review of Literature

Lazerfeld and Merton (1960) identify three social functions which the media serve and call for sustained research into three aspects:

- The media confer status on public issues, persons, organizations, and social movements. It bestows prestige and enhances the authority of individuals and
groups by legitimizing their status. This status conferral function thus enters into organized social action by legitimizing select policies, persons, and groups which receive the support of mass media.

- Media serves to re-affirm social norms by exposing deviations from these norms to public view. Media publicity closes the gap between ‘private attitudes’ and ‘public morality’.
- Mass media has lifted the level of information of large population, apart from intent, increasing dosages of mass communication do sometimes inadvertently transform the energies of men from active participation into passive knowledge.

McQuail (1972) suggests the following five general conditions which bear upon the effects of media:

- The greater the monopoly of the communication source over the recipient, the greater the change or effect in favour over the source of the recipient.
- Communication effects are greater where the message is in line with the existing opinion, beliefs and dispositions of the receiver.
- Communication can produce the most effective shifts unfamiliar, lightly felt, peripheral issues, which do not lie at the center of the recipients value systems.
- Communication is more likely to be effective where the source is believed to have expertise, high status, objectivity, or likeability, but particularly where the source has power and can be identified with.
The social context, group or reference group will mediate the communication and influence whether or not it is accepted.

McQuail (1972) classified the relationship between media content and the audience as follows:

1) Diversion
   i) Escape from the constraints of routine
   ii) Escape from the burdens of the problem
   iii) Emotional release

2) Personal Relationship
   i) Companionship
   ii) Social utility

3) Personal Identity
   i) Personal reference
   ii) Reality exploration
   iii) Value reinforcement

4) Surveillance

   Although McQuail is critical about the inadequacy of studies which seek to measure the effects of media, yet, he recognizes one of the major effects as a diversion.
Marshall McLuhan (1965) observed, “In a culture like ours, long accustomed to splitting and dividing things as a means of control, it is sometimes a bit of a shock to be reminded that, in operational and practical fact, the medium is the message. This is merely to say that the personal and social consequences of any medium – that is, of any extension of ourselves- results from the new scale that is introduced into our affairs by each extension of ourselves, or by any new technology.”

The term “Cinema” has always captured our attention and still the world of it contains within itself reflections and refractions of what human society and culture are made of. A brief literature survey of Indian cinema for the proposed study reveals that many studies had been conducted so far to assess the role, types, contents, styles and many other aspects of cinema. Out of which the role of it in the society and its influence is something to be discussed.

Film technology developed in the capitalist centre, arrived in India during colonial rule and captivated audiences here as it has done elsewhere. It was as a part of a movement to promote indigenous enterprise that the idea of an ‘Indian Cinema’ was conceived. If Dada Shaheb Phalke is considered to be the Pioneer of Indian Cinema, it is not only because he made the first Indian film, but because he conceived of film making as a nationalist, specifically ‘Swadeshi’ enterprise and produced Indian Images to occupy the screens.

Yves Thoraval (2000) says that Indian cinema started at the same time as in the west. It was in Bombay, where the Indian elite English- speaking population which had the honour of getting the first representatives of the new invention by Lumiere on July 7, 1896, at Hotel Watson. The Indian population showed their enthusiasm towards the projection of short newsreels shot by European cameramen and in 1901, a Marathi photographer Sakharam
Bhatvadekar (known as Save Dada) born in 1868 imported a camera capable of filming only scenes before acquiring a Lumiere camera and a projector. According to Yves, Thoraval Bhatvadekar is the first Indian who shot a newsreel with a subject that echoed the nationalist sentiments of that particular point in time with ‘The Return of Wrangler Paranjpye to India’. (02) Indian cinema, has today earned the pride of place as the world's largest cinematographic industry. Dynamic and professional, it seems that the audiences in India are never tired of seeing images on the screen, a trend that causes alarm to the Hollywood film industry, which has its eye on such a luscious market, given its recent efforts at dubbing American blockbusters into Hindi and Tamil for release in theatres.

The very beginning of cinema in India and its instrumentalisation by the pioneer Dhundiraj Govind Phalke affectionately called Dadasaheb Phalke is considered to be the first real professional of the Seventh Art in India. He had a clear political awareness, technical knowledge and a true illusionist who persuaded that Indian cinema should be made by and for Indians, whether it was narrative films or educational and scientific documentaries. But the Seventh Art is totally integrated into the Indian millennial tradition of images and plastic and performing arts, taking up all the 'genres' and reflecting the diversity of the cultures, languages and music's of a country as vast as a continent.

Rajwant S. Chilana (2009) discussed about how Indian cinema is liked not only in India but it is being seen and adored by other counties in the world and with this kind of international attention, faculties, students, scholars have developed a keen interest in the study and research on different aspects of cinema. He also points out that there has not been any bibliographical source with international coverage on Indian cinema so many patrons have suggested in producing a
guide to help their research. So his studies reveal a research guide which will help the research programs in South Asian studies, which will also serve as an exhaustive and most up-to-date bibliographical reference on Indian cinema.

The following are the names of those places from where any type of researchers on Indian film studies can locate information on various aspects of the film.

a) National Film Archives of India, Pune.
b) Film and Television Institute of India Library, Pune.
c) Whistling Woods International Library, Mumbai
d) Asian Academy of Film & Television, Noida
e) M.G.R. Film and Television Institute, Chennai
f) The National Documentation Centre on Mass Communication
g) Film Division of India, Library, Mumbai
h) Satyajit Ray Film & Television Institute, Kolkata
i) National Film Development Corporation of India, Mumbai
j) Directorate of Film Festivals

The researcher visited National Film Archives of India, Pune, Film and Television Institute of India Library, Pune, National Film Development Corporation of India and Film Division of India, Library, Mumbai to collect the secondary data for the research work and to interact with the faculty members and the students who were pursuing their career as film studies scholars. The discussion with the professors and scholars of the institute focused mainly on how cinema plays an important role in guiding and misguiding the younger generation of today’s society. What one sees on the street today is mainly influenced by what we see in films. The dressing
style, sometimes even one’s living standards. So the impact study has become highly relevant when it comes to media exposure.

In a guidebook to popular Hindi cinema by Tejaswini Ganti (2004), she enlightened about the cultural, social and political significance of Hindi cinema, outlining the history and structure of the Bombay film industry, and the development of popular Hindi filmmaking since the 1930s. 'Bollywood' is the dominant global term to refer to the prolific Hindi language film industry in Bombay (renamed Mumbai in 1995). Characterised by music, dance routines, melodrama, lavish production values and an emphasis on stars and spectacle, Bollywood films have met with box-office success and enthusiastic audiences from India to West Africa to Russia, and throughout the English-speaking world. Providing information and commentary on the key players in Bollywood, including composers, directors and stars, as well as material from current filmmakers themselves, the areas covered in Bollywood include: history of Indian cinema, main themes and characteristics of Hindi cinema, significant films, directors and stars, production and distribution of Bollywood films, interviews with actors, directors and screenwriters.

Jigna Desai (2004) observes a comprehensive look at the emergence, development, and significance of contemporary South Asian diasporic cinema in his work. From a feminist and queer perspective, Jigna Desai explores the hybrid cinema of the "Brown Atlantic" through a close look at films in English from and about South Asian diasporas in the United States, Canada, and Britain, including such popular films as My Beautiful Laundrette (1985), Fire (1996), Monsoon Wedding (2001), and Bend it Like Beckham(2002).

Jyotika Virdi (2003) talks about how India produces more films than any other country and these works are consumed by non-Western cultures in Africa, Eastern Europe, the Middle
East, and by Indian communities across the world in her *The Cinematic Imagination: Indian Popular Films as Social History*. The text also focuses on how such a dominant medium configures the “nation” in post-Independence Hindi cinema.

Wimal Dissanayake and Anthony R. Guneratne (2003) discussed about the context of Indian film studies, the classic realist text has been given a particular inflection, where it has been aligned with the development of a culture of modernity with certain political ramifications. These comprise the understanding that realist cinema addresses, indeed seeks to constitute a modern spectator invested in the cognitive practice of individualized perception central to the development of a civil society of freely associating individuals. A realist art cinema is then part of a culture of civil society which in practice is the preserve of a small segment of society quite at a remove from the wider weave of social and political subjectivity. Its form and its thematic invite the spectator to assume modern perceptual practices that can objectify and distance her from the ‘traditional’ and the ‘feudal’. Insofar as social subjectivity is much more complex in terms of the meshing of the social forms that it institutes, then this too function as a repressive frame within the citizen spectator is situated. Wimal Dissanayake and Anthony R. Guneratne (2003) also argues about the third Cinema theory, and the cinema practice of developing and postcolonial nations. The “Third Cinema” movement called for a politicised film-making practice in Africa, Asia and Latin America, one which would take on board issues of race, class, religion, and national integrity. The films which resulted from the movement, from directors such as Ousmane Sembene, Satyajit Ray and Nelson Pereira dos Santos, are among the most culturally significant, politically sophisticated and frequently studied films of the 1960s and 1970s. However, despite the contemporary popularity and critical attention enjoyed by films from Asia and Latin America in particular, Third Cinema and Third Cinema theory appears to
have lost its momentum. Rethinking Third Cinema seeks to bring Third Cinema and Third Cinema theory back into the critical spotlight. The contributors address the most difficult and challenging questions Third Cinema poses, suggesting new methodologies and redirections of existing ones. Crucially, they also re-examine the entire phenomenon of film-making in a fast-vanishing 'Third World', with case studies of the cinemas of India, Iran and Hong Kong, among others.

Similarly Kumar (2011) also spoke of cinema as equally complex as its ‘impact’ today, with television, video, cable and satellite TV vying with each other to careen films on the small screen. It’s a huge field, and to analyze its “impact” of its own. And he gave an example of a ‘Horror films’ for instance, and spoke about the impact of frightening viewers, and slapstick comedies of entertaining and relaxing them. Kung-fu and Karate films might offer a “cathartic” experience, leading to a purgation of the emotions of pity and fear.

In the article “Cinema impact on society” by Zia (2008), it has been emphasizes that cinema is the exaggerated form of mass entertainment. The various song and dance sequences that we see after the hero and heroine falls in love has no connection with realistic setting. She also points out about how Cinema falls into three categories targeting the Low income group, Middle income group and High income group. And the middle income group of our society is targeted most of the time. So the plot will consist of the man of the family goes to a job, earns and runs the entire family in most cases. In popular most of the stories are not realistic, there are a lot of issues here but no film shows the real picture of running a family but instead all films target the youth and 90% of the movies are based on love stories. She also says, “Cinema is business. A producer spends crores in making a film and expects huge returns from the cinema”. So, if cinema reflects society fully, no film will become a box office hit. Take for example all real life
stories of Gandhi, Periyar etc. They are a big flop considering box office. Cinema is commercialization and there is a small reflection of society in films where the characters are for real in society. All Characters in cinema are society based and they are generalized.’ So the writer concludes that the Society is a reflection of cinema as most of the films are targeted at the youth who visit cinema theatres regularly and portray their film heroes in real life. Cinema is just a generalization of the society with big exaggerations and Cinema is basically a story, some real but exaggerated to meet the expectations of the audience. Cinema has always failed to convince the audience at large. And she also talked about how most influential movies were replica of books. Consequently were thought provoking to some extent. For instance, story Othello was made to various languages. “I have seen the Othello remakes in Malayalam and Hindi as well. Admittedly, these movies are crafted splendid. But the bottom line is that they had to copy from a book to make it! Arguably we have well known directors and script writers who had changed and have the caliber to change the whole metaphor of cinema influence. There have been several Patriotic movies. But the feeling never lasted for long. Rather onlooker would overturn to his favorite cricket in short time! Completely forgetting about the cinema he saw. Unfortunately, this is a sad phenomenon happening in the movie industry” says Zia.

On the contrary to the aforementioned statement by Zia, that is, “it would be apt to conclude that the Society is a reflection of cinema as most of the films are targeted at the youth who visit cinema theatres regularly and portray their film heroes in real life.” Uma Joshi (2000), in her study reveals that “there is a high impact on Hindi films on society and a moderate impact on youth.
So the difference between mainstream cinema and parallel cinema is the difference between good cinema and bad cinema in India, between serious films and degenerate entertainment. The parallel cinema in India is the creation of the intellectual elite that is keenly aware of the human condition in India. Not all its protagonists are exercised equally over problems of poverty and the concerning of the fruits of development by the rich but there is basic awareness of these factors even among those who do not construct their films around them. The intellectuals as a member of the privileged class, has a sense of guilt buried somewhere within him. From the Marxist to the poet reveling in nature and in innocence as share this humanist background. The parallel cinema themes are not new, they have not only been explored for decades in the many literatures of India but to some extend in the cinema of the pre independence period as well (Gupta 1983). The difference today lies in the depth to which they are explored with the new technology and an understanding of the language of cinema.

This understanding was brought about by a number of factors that India before independence lacked. Suddenly the doors to world cinema opened, film societies sprang up, film festivals in national and international levels came into the forefront, which also established in quick succession and the documentary making department, awards for best films and the best film school, film archive and notably national film development corporation. So the proposed study focuses on the comparison between parallel cinema of the stated two decades. It will not only bring out the trends that have emerged over a period of parallel film making but also will highlight the filmmakers’ interest towards making such type of films in today’s context.
Objectives of the Study

The specific objectives of the study are as follows:

1. To find out the elements and social issues of Hindi parallel cinema.
2. To examine and evaluate the emerging trends in Hindi parallel cinema in the proposed decades of the study.
3. To find out the factors of appeal and popularity of the Hindi parallel cinema amongst film makers and the producers.
4. To also examine and evaluate the status of Hindi parallel cinema in Bollywood Industry.

Research Methodology

The proposed study is mainly located in Mumbai, Maharashtra. The study aimed to examine the Parallel cinema of two decades that is from 1969 to 1980 and 2000 to 2010. In order to identify and evaluate the social issues and the emerging trends of Hindi Parallel Cinema, comparison between the said decades was done. The methods adopted to achieve the goals of the study are content analysis and interview method. The analyses of the study mainly considered the perspectives of the Indian film fraternity gained through the personal interviews conducted by the researcher.

Before the researcher went for the interview, a content analysis of the selected films was done. This led the researcher to make a good schedule and conduct a meaningful interview.

Selected Films for the Study

From 1969 to 1980
Mrinal Sen’s Bhuvan Shome (1969)
M.S. Satyu’s Garam Hawa (1973)
Shyam Benegal’s Ankur (1974)
Govind Nilahani’s Aakrosh (1980)

From 2000 to 2010

Chandra Prakash Dwivedi’s Pinjar (2003)
Manish Jha’s Matrubhumi (2003)
Madhur Bhandarkar’s Page 3 (2005)
Madhur Bhandarkar’s Traffic Signal (2007)

Techniques of Data collection

After the content analysis process for an authentic record of data, the researcher interviewed the members of the Indian film fraternity in order to get an insight into the area of the study. The interview was done keeping the various aspects of hindi parallel cinema in mind.

The researcher interviewed Shyam Benegal, who not only witnessed the parallel cinema movement in India but also played an important role in enlightening the mass what Hindi parallel cinema is all about. The researcher selected one of his films Ankur (1974) as a part of the study, so the interview with the director himself helped the researcher to draw a reliable conclusion to the study.

The researcher interviewed Govind Nihalani, an acclaimed director, screenwriter, cinematographer and a producer. The researcher interviewed him as he directed Aakroash
(1980), one of the selected films. He is also the cinematographer of Ankur. Nihalani was born in Karachi (now Pakistan). His interview with the researcher helped in getting an insightful facts about the tragic event of India-Pakistan partition. Out of many social issues occupied in Hindi parallel cinema, partition was one of the most filmed topics. In analyzing M. S. Sathyu’s film Garam Hawa (1973), based on India/ Pakistan partition Govind Nihalani’s expression of personal experiences during partition helped the researcher in dissecting the film from a truer perspective.

The researcher interviewed Renuka Shahane, an Indian actor, director and a theatre personality who was also a television star with the national program called Surabhi. The exchange in content of television and Hindi films today is one of the major factors that is to be considered when we study about Hindi parallel cinema. Interview with Renuka Shahane explored the vast inter-relationship between the television world and hinder parallel cinema of India.

The researcher interviewed Lesle Lewis, a music composer, who is famous for his music in colonial cousins. The interview with a renowned personality like him helped the researcher to analyse the current trend of hindi parallel cinema as a form of infotainment which was not the case in the earlier time.

The researcher interviewed Bhavna Somaiya, a noted film critic, journalist, author and historian. An interview with her helped the researcher get an insight about Hindi cinema from a critic’s point of view. The unbiased expression about the mainstream and the Hindi parallel cinema was noted from the interview which helped the researcher to do justice in analyzing the
emerging trends of Hindi parallel cinema and the acceptance of it by the mainstream industry in the past and at present.

The researcher interviewed Samar Khan, a film journalist and a noted director who believe in making the kind of cinema that not only conveys socially relevant messages but also entertain the mass in the popular form of entertainment. His point of view about cinema helped the researcher in finding out the motivation of making socially relevant films amongst the younger generation filmmakers of the industry.

The interview questions covered topics related to the motivation behind making parallel cinema, its historical perspective and the audience’s acceptance to it. The study focuses on two different decades of Hindi parallel cinema so the questions related to the present situation of Hindi parallel cinema and the changes occurred at present has been asked to the filmmakers, actors and film critic as well.

The secondary data for the study was collected from various sources such as by analyzing different types of cinema, visiting Film and Television Institute of India (FTII) and National Film Archive of India (NFAI), Pune, by interacting with the FTII students and professors and also by reading books, film magazines, articles, journals etc.

**Operational Definition**

**Mainstream film:** It is defined as commercial films that are made by major entertainment studios or companies that are owned by national and international media conglomerates. Because of better financing, these films can afford more expensive actors, wide releases or limited
releases, and are sold at popular retail stores. The alternative to mainstream films is low budget films, art films, and experimental films.

**Low-budget film:** A motion picture shot with little or no funding from a major film studio or private investor. They are either shot using professional or consumer equipment. Many young or first time filmmakers shoot low budget films to prove their talent before doing bigger productions. Modern day young filmmakers rely on film festivals for pre promotion. They use this to gain acclaim and attention for their films, which often leads to a limited release in theatres. Some low budget films gain a cult following and this often leads to a wide release.

**Nouvelle Vague:** The ‘New Wave’ group of young French film directors of the late 1950s and 1960s, who wished to discard many of the conventional formulae of the current cinema. They used the freedom of light- weight hand- held cameras outside the studio, with innovative story lines and unconventional editing and sound.

**Parallax:** An apparent displacement in the position of any celestial object caused by a change in the position of the observer. Specifically, a change because of the motion of the earth through space. It is often loosely used by astronomers to be synonymous with distance, because it is inversely proportional to distance.

**Niche market:** It is the subset of the market on which a specific product is focusing; therefore the market niche defines the specific product features aimed at satisfying specific market needs, as well as the price range, production quality and the demographics that is intended to impact.
**Film producer:** oversees and delivers a film project to all relevant hosts while preserving the integrity, voice and vision of the film. They will also often take on some financial risk by using their own money, especially during the pre-production period, before a film is fully financed.

**Screenwriters/ scriptwriters/ scenario writers:** They are people who write/create the short or feature length screenplays from which mass media such as films, television programs, comics or video games are based.

**Film director:** A person who directs the actors and film crew in filmmaking. They control a film's artistic and dramatic aspects, while guiding the technical crew and actors. Directors are responsible for overseeing creative aspects of a film under the film producer. They often develop the vision for a film and carry the vision out, deciding how the film should look, in other words they make their vision come to life. They are responsible for turning the script into a sequence of shots.

**Filmmaking:** The process of making a film, from an initial story, idea, or commission, through scriptwriting, casting, shooting, directing, editing, and screening the finished product before an audience that may result in a theatrical release or television program.

**Pre-production:** Preparations are made for the shoot, in which cast and film crew are hired, locations are selected, and sets are built. This is also the stage in which the ideas for the film are created, rights to books/plays are bought, etc.

**Production:** The raw elements for the finished film are recorded.

**Post-Production:** The film is edited, production is concurrently edited, music tracks are composed, performed and recorded, if a film is sought to have a score, sound effects are
designed and recorded and any other computer-graphic 'visual' effects are digitally added, all sound elements are mixed into stems then the stems are mixed then married to picture and the film is fully completed locked.

**Cast and crew members**: The people involved in the film.

**Read-through/ table-read/ table work**: A stage of film and theatre production when an organized reading around a table of the screenplay or script by the actors with speaking parts is conducted.

**Green-light**: It is the process to give permission or a go ahead to move forward with a project. In the context of the movie and TV businesses, to green-light something is to formally approve its production finance, thereby allowing the project to move forward from the development phase to pre-production and principal photography. The term is a reference to the green traffic signal, indicating go ahead.

**Actor**: A person who acts in a dramatic production and who works in film, television, theatre, or radio in that capacity. In short, an actor is one who interprets a dramatic character.

**Auteur theory**: It holds that a director's film reflects the director's personal creative vision.

**Music industry/ music business**: It sells compositions, recordings and performances of music. Among the many individuals and organizations that operate within the industry are: the musicians who compose and perform the music; the companies and professionals who create and sell recorded music.

**Cinematographer**: One photographing with a motion picture camera. The title is generally equivalent to director of photography (DoP), used to designate a chief over the camera and
lighting crews working on a film, responsible for achieving artistic and technical decisions related to the image.

**National cinema:** The films which provide a unique window to other cultures, particularly where the output of a nation or region is high. To define a national cinema, some scholars emphasize the structure of the film industry and the roles played by the market forces, government support, and cultural transfers.

**Film genre:** It refers to the method based on similarities in the narrative elements from which films are constructed. It categorizes according to their setting, theme topic, mood, or format. The setting is the milieu or environment where the story and action takes place. The theme or topic refers to the issues or concepts that the film revolves around. The mood is the emotional tone of the film. An additional way of categorizing film genres is by the target audience. Some film theorists argue that neither format nor target audience is film genres. Action, Adventure, Comedies, Crime (gangster), Dramas, Epics, Horror, Musical/dance, Sci-fi films, War (and anti-war), Westerns.

**New Wave:** New Wave in cinema was a blanket term coined by critics for a group of French filmmakers of the late 1950s and 1960s, influenced by Italian Neorealism and classical Hollywood cinema. And the Indian New Wave, commonly known in India as Art Cinema or Parallel Cinema as an alternative to the mainstream commercial cinema, is a specific movement in Indian cinema, known for its serious content, realism and naturalism, with a keen eye on the socio-political climate of the times.

**Italian Neorealism:** A national film movement characterized by stories set amongst the poor and the working class, filmed on location, frequently using nonprofessional actors. Italian neorealist films mostly contend with the difficult economic and moral conditions of post-World War 2 Italy,
reflecting the changes in the Italian psyche and the conditions of everyday life, poverty and desperation.

**Parallel cinema:** It is the realistic based cinema. They are also called as Art Cinema/New Wave Cinema/Alternative Cinema. Parallel cinema, by their nature, is different from the usual mainstream movies. They are different either in their storyline, style of narration, direction or photography, editing, commitment, to name a few. In short, they are off the beaten track. Sometimes these films provoke the audience to think even after they come out of the theatres.

**Bollywood:** It is the informal term popularly used for the Hindi-language film industry based in Mumbai (formerly known as Bombay), Maharashtra, India. The term is often incorrectly used to refer to the whole of Indian cinema; it is only a part of the total Indian film industry, which includes other production centers producing films in regional languages. Bollywood is the largest film producer in India and one of the largest centers of film production in the world.

**Mainstream cinema:** It is to provide entertainment for the audience. It includes the ingredients like-star system, high budget, abundance of music, song and dance can be seen. It is mostly business oriented. And masala is a style of Bollywood mainstream in which there is a mix of various genres in one film. For example, a film can portray action, comedy, drama, romance and melodrama all together. Many of these films also tend to be musicals, including songs filmed in picturesque locations, which is now very common in Bollywood films. Plots for such movies may seem illogical and improbable to unfamiliar viewers. The genre is named after the masala, a term used to describe a mixture of spices in Indian cuisine.

**Scope of the study**

The present study will attempt to project the emerging trends of Hindi Parallel Cinema in the Society. It will provide a clearer picture of Hindi Parallel Cinema and its popularity towards the
filmmakers like Shyam Benegal, Govind Nihalani, Tanuja Chandra, Samar Khan and Renuja Shahane. The present study has vital importance not only from the academic point of view but also from the social and development point of view of the Hindi film industry. It will give a new dimension to the film critics, scholars and filmmakers of the industry to create a new scenario of Hindi Parallel Cinema in the 21st century.