

Nationalistic Portrayal of Indian Cinema During Colonial Period

Madhura Wamanrao Jagtap

Dr. Babasaheb Ambedkar Marathwada University, Aurangabad, India

Abstract: There is no gain in saying that a movie does wield a tremendous influence in the society. Children and the grown ups are equally exposed to the dangers of the vulgarity and degrading valued of cheap popular cinema, in the guise of entertainment. Cinema has perhaps the greatest potential to be the most effective mass media instrument. Besides proving cheap entertainment for masses, it can easily become a means of mass instruction and mass education. Cinema has certainly some clear advantages over other media. It combines primarily, both audio and video and is thus very appealing to the eyes and the ears. With the development of color cinematography, and stereophonic sound, it is certainly one up on other media. The moral values conveyed through the medium of cinema have a lasting effect on the audience. The audience also has a moral, emotional involvement in the course of events and the roles of various characters, their language and style of speaking does leave an impression on the spectators. The realization of this fact is, perhaps the reason for setting up a censor board which scrutinizes all the scenes that are not likely to corrupt the wells of social morality. But this precaution could not be of any significance today, when we are exposed to the internet where you can treat your eyes to all possible vulgarity and mean, obscene and even pornographic films indiscriminately to the young and the old alike.

Keywords: cinematography, spectators, social morality.

I. INTRODUCTION

Modern **Indian** theatre developed during the **period of colonial rule** under the British Empire, from the mid-19th century until the mid-20th. ... After **Indian** independence in 1947, theatres spread throughout **India** as one of the means of entertainment.

Talkies (1930s–mid-1940s) Ardeshir Irani released Alam Ara, the first Indian talkie, on 14 March 1931. Irani later produced the first south Indian talkie film Kalidas directed by H. M. Reddy released on 31 October 1931. Jumai Shasthi was the first Bengali talkie. Chittor V. Nagaiah, was one of the first multilingual film actor/singer/composer/producer/directors in India. He was known as India's Paul Muni.

In 1932, the name "Tollywood" was coined for the Bengali film industry because Tollygunge rhymed with "Hollywood". Tollygunge was then the centre of the Indian film industry. Bombay later overtook Tollygunge as the industry's center, spawning "Bollywood" and many other Hollywood-inspired names.

In 1933, East India Film Company produced its first Telugu film, Savitri. Based on a stage play by Mylavaram Bala Bharathi Samajam, the film was directed by C. Pullaiah with stage actors Vemuri Gaggaiah and Dasari Ramathilakam. The film received an honorary diploma at the 2nd Venice International Film Festival.

On 10 March 1935, another pioneer film maker Jyoti Prasad Agarwala made his first film Joymoti in Assamese. Jyoti Prasad went to Berlin to learn more about films. Indramalati is another film he himself produced and directed after Joymoti. The first film studio in South India, Durga Cinetone was built in 1936 by Nidamarthi Surayya in Rajahmundry, Andhra Pradesh. The 1930s saw the rise of music in Indian cinema with musicals such as Indra Sabha and Devi Devyani marking the beginning of song-and-dance in Indian films. Studios emerged by 1935 in major cities such as Madras, Calcutta and Bombay as filmmaking became an established craft, exemplified by the success of Devdas directed by an Assamese film maker Pramathesh Baruah. In 1937, Kisan Kanhiya directed by Moti B was

released, the first colour film made in India. The 1940 film, *Vishwa Mohini*, is the first Indian film to depict the Indian movie world. The film was directed by Y. V. Rao and scripted by Balijepalli Lakshmikanta Kavi.

Swamikannu Vincent, who had built the first cinema of South India in Coimbatore, introduced the concept of "Tent Cinema" in which a tent was erected on a stretch of open land to screen films. The first of its kind was in Madras, called Edison's Grand Cinemamegaphone. This was due to the fact that electric carbons were used for motion picture projectors. Bombay Talkies opened in 1934 and Prabhat Studios in Pune began production of Marathi films meant. [48] R. S. D. Choudhury produced *Wrath* (1930), which was banned by the British Raj for its depiction of Indian actors as leaders during the Indian independence movement. *Sant Tukaram*, a 1936 film based on the life of Tukaram (1608–50), a Varkari Sant and spiritual poet became the first Indian film to be screened at an international film festival, at the 1937 edition of the Venice Film Festival. The film was judged one of the three best films of the year. In 1938, Gudavalli Ramabrahmam, co-produced and directed the social problem film, *Raithu Bidha*, which was also banned by the British administration, for depicting the peasant uprising among the Zamindars during the British raj.

The Indian Masala film—a term used for mixed-genre films that combined song, dance, romance etc.—arose following World War II. During the 1940s cinema in South India accounted for nearly half of India's cinema halls and cinema came to be viewed as an instrument of cultural revival. The partition of India following independence divided the nation's assets and a number of studios moved to Pakistan. Partition became an enduring film subject thereafter.

II. PURPOSE

The purpose of the study was to determine the Nationalistic Portrayal of Indian cinema during colonial Period with the reference of movie "Raja Harish Chandra" (1913), "Acchut Kanya" (1916), "Sikandar" (1941), "Kismat" (1943). These Movies Determine influence on Middle class society and represents Indian Tradition and thoughts about independence.

III. RESEARCH METHODOLOGY

This study employed descripto-explanatory research design; using both descriptive and explanatory research designs. The design allowed a detailed description and analysis of the variables under study; describing and presenting their characteristics and explaining their relationships with Cinema and contemporary surroundings facts circumstances.

IV. RESULTS AND DISCUSSION

Indian films are unquestionably the most –seen movies in the world. Not just talking about the billion- strong audiences in India itself, where 12 million people are said to go to the cinema every day, but of large audiences well beyond the Indian subcontinent and the Diaspora, in such unlikely places as Russia, China, the Middle East, the Far East, Egypt, Turkey and Africa. People from very different cultural and social worlds have a great love for Indian popular cinema, and many have been Hindi Films fans for over fifty years. Indian cinema is world – famous for the staggering amount of films it produces: the number is constantly on the increase, and recent sources estimate that a total output of some 800 films a year are made in different cities including Madras , Bangalore , Calcutta and Hyderabad . Of this astonishing number, those films made in Bombay, in a seamless blend of Hindi and Urdu, have the widest distribution within India and Internationally. The two sister languages are spoken in six northern states and understood by over 500 million people on the Indian sub – continent alone – reason enough for Hindi and Urdu to be chosen above the fourteen official Indian languages to become the languages of Indian Popular cinema when sound came to the Indian Silver screen in 1931 . Silent Era – The cinematographe (from where we have the name cinema) invented by the Lumiere brothers functioned better the Kinetoscope of Edison and Dickson. The Lumiere brothers who invented the cinematographe started projection of short (very short, one to two minutes long) films for the Parsian public on November 28, 1895. Cinema was shown for the first time in India by the Lumiere brothers on July 17, 1896 at the Watson Hotel in Mumbai. This was just six months after their first show in Paris. Indian cinema thus has more than a hundred years of history, like the European or American film industry. That first show was just a show of a series of visuals, moving scenes and nothing more, but it inaugurated a long line of movies made by talented Indians. Today India has the distinction of being the country that produces the highest number of feature films every year. As mentioned above, the earliest show of moving pictures in India was done in 1896. But for the next fifteen years, there was no indigenous production of movies. N.G.Chitre and R .G. Torney of Bombay were the first to make a film based on a story. It was PUNDALIK, a film based on the life of a Holy man in Maharashtra, it came out in 1912. The next movie in India was Dhandiraj Govindraaj Phalke's RAJA HARISCHANDRA released on May 3, 1913. D. G. Phalke is acclaimed as the father of the Indian cinema because he laid the foundation for the future of

the Indian film industry and because he trained several young film makers in his studio in Nasik. The Phalke award perpetuates the memory of this pioneering film maker and it goes to the 31 person who enriches Indian cinema through remarkable contributions to it. Phalke will always be remembered for his contributions to the development of the film industry. Phalke established his studio in 1913 after his return from England with plenty of enthusiasm and dedication, besides a stock of raw film and a perforator for making holes on the edges of film stripes. He believed that 'Indians must see Indian movies on the Indian Silver screen.' After his RAJA HARISCHANDRA, Phalke started other projects, but he could not complete them because of lack of funds. Other silent movies started coming out from Calcutta studios: for example, 'SATYAVAAADI HARISCHANDRA' (1917) and 'KEECHAKAVADHAM' (1919). But Phalke's Nasik studio was the first regular studio where he could also train many promising young people as film technicians. It was still the era of silent movies all over the world. During the Silent Era (1896 – 1930) over a thousand films were made in India; however, only ten of them survive, now restored and preserved in the Pune archives. Meanwhile, American and European films continued to grow in popularity, though a major source of worry for the imperial Government was that they would 'corrupt' Indian minds. In 1917, the European Association warned the Government against a film called 'The Serpentine Dance', which was certainly calculated to bring the white men and women into low esteem in the Indian mind.

V. CONCLUSION

Indian Cinema represents Indian Thoughts about social cultural economic areas, Themes in Indian cinema – Early Indian cinema in the 1920s was founded on specific genres, such as the mythological or the devotional film. The sum and substance of the mythological theme is the fight between good and evil, and the importance of sacrifice in the name of truth. The retelling of stories known through an oral tradition was an important element in the success of the mythological film: The Ram Leela (a celebration and re – enactment of the exploits and adventures of Ram) and the Ras Leela (episodes from Krishna's life) are said to be of particular influence in Indian cinema. Such reconfirmation has always been an element of Indian culture. As Arundhati roy says in her novel, The God Of Small Things, 'The Great stories are the ones you have heard and want to hear again.' Roy was speaking of the Kathakali dance form, but the argument holds good for cinema too. This trend was visible not only in the silent era.. NALLATHANGAL in Tamil, BHAKTA PRAHLADA in Malayalam and other languages, KEECHAKAVADHAM in Tamil etc. are good examples. In almost all the languages of India, during the silent as well as the talkie era, themes and episodes from the PURANAS, THE RAMAYANA and MAHABHARATA were treated cinematically. Some folk tales and legends also became cinematic themes.

REFERENCES

- [1] Saran renu, "History of Indian Cinema," Diamond Pocket Books Pvt Ltd, 04-Mar-2014.
- [2] Rajdhyaksha A., "Encyclopedia of Indian Cinema", Routeledge publisher, 2012

”