

IMPACT OF SOCIAL MEDIA ON INDIAN CINEMA

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Abstract

In recent years, the Indian Cinema has unveiled significantly by not only limiting itself to being a mere source of entertainment, but by experimenting to showcase social and responsible cinema, thereby having a stronger effect on the masses. The film fraternity is vouching on social issues slowly but steadily and is ready to take the ordeal to build awareness among the audience. However, the conventional film making formula, which could have harmful effects on the viewer, is still followed by a large portion of the movie makers. The research paper aims to cover the holistic impact of Indian cinema on film buffs through the success of some films belonging to realistic cinema in the debate and box office. The goal of the paper is to applaud the social measures that the cinema has taken to highlight the progress of the ever-changing showbiz industry. The research shows the popularity of this genre among movie-goers and promotes young filmmakers and media workers to mainstream social problems by implementing real aspects into reel cinema.

Keywords: Bollywood, Cinema, Indian, Industry, Media, Entertainment, Social networking.

I. INTRODUCTION

The Indian cinema is one of the most influential and powerful tools in addressing various social issues via the medium of a screenplay. Movies have been a critical tool for communicating social observations and circumstances since its introduction in 1913, thus continuing to function as an important form of entertainment for the masses. Often it's really intriguing to understand whether it's the films that shape society or vice versa. The Indian cinema has been experimenting with different genres, from mythology to love to comedy to thriller and horror, to establish a popular formula that works well with the viewers as well as makes a mark at the box office [1]. A very clear and constructive divergence from conventional cinema, the idea of parallel cinema has become the most critical help in floating through different social issues to various users. Through this alternative type of cinema, issues such as gender discrimination, female feticide, caste system, dowry, consciousness of sensitive problems such as AIDS, mental illness-related stigma have been very well brought to the forefront. The success of these films, however, and therefore the communication of the social message, has not always been

assured, as there may be a gap between the intention of the viewer and the actual target of the art film. One of the observations as to why this happens may be due to the disparity in the thinking process of one class of audiences, whereas the other group, who believe cinema is merely a source of entertainment.

Media culture goods include materials from which our personalities, our sense of selfhood, our gender, race and nationality, sexuality and 'us' and 'them' are forged (Dines and Humez, 2003). Commercial Indian cinema is the most potent means of communication in Indian society (Butalia, 1984). The most widely used mass media for engaging with the public are film and cinema. As a humanistic discourse that has the power to redirect the cultural and material fabric of our daily lives, the fact that cinema is a mediator of social realities and personal dreams, mutual concerns and individual ambitions makes it assume a seminal dimension (Jain and Rai, 2002). Cinema has been the most prevalent and most powerful medium of mass communication in India since its inception with the movie "Raja Harish Chandra" in 1913 (Pillania, 2008). The film was a silent film and had a mythological history (Verma, 2019), setting the pattern for the filmmakers of that period. By portraying the great Indian epics Ramayana and Mahabharata, the movies at that time represented the deep and rich Indian heritage. In 1931, Indian cinema released its first talkie, Alam Ara, which paved the way for Indian cinema's future (Allemand, 2015). The industry started to experiment with colour films and animation after this. This period also witnessed venturing across various genres including comedy, romance, action and thriller amongst others [2].

The sector observed its 'Golden Age' which marked the milestone for parallel Indian cinema. "While Raghunath Raina stated in 1981, "A definitive collection of liberal-humanitarian ideals is what really defines the New Indian Cinema, promoting radical solutions to urgent problems, sensitivity to the plight of the poor and oppressed, a faith in the ultimate movement of man towards change. It is a cinema of social significance and artistic integrity, taking its influence primarily from the neo-realists, offering a new, humanist viewpoint, more resilient than the famous film's fantasy world (Raina, 1981). On the other hand, Sunita Chakravarty, 1993, described parallel cinema as "the diversity of approaches and techniques, goals and intentions that inform the works included in its rubric" (Chakravarty, 1993)¹ As new as it may sound, Bollywood's 'realism' made its debut back in the 1920s with the pioneering Shantaram's film "Sawkari Pash," but it was in the 1940s and 1950s witnessing the 1940s and 1950s [3].

In the 1930s, social issues such as family suffering, untouchability came to the fore through more meaningful cinema, just around the time when India was undergoing economic and social reforms, alongside the struggle for independence that provided themes for films such as Mother India of Mehboob Khan (1957) and Do Bhiga Zameen of Bimal Roy (1953), (Murthy C.S.H.N, 2011). Although simultaneous and distinguishable from stereotypical films, this alternative form of cinema took an in-depth leap towards more socially conscious and politically placed issues with the help from 1970 onwards of the public funding form of cinema. A new wave began to build this taste of Indian cinema, both for the filmmakers who had the desire to go

beyond musicals and entertainment to carry a social cause or message to the big screen and for the emerging Indian diaspora who were still wary of this alternative form of cinema. It is important to research the role of Bollywood movies in the identity building of the Indian diaspora with the increasing popularity of electronic media and the phenomenal success of Hindi movies (also known as Bollywood) among the Indian diaspora (Dudrah, 2006, Uberoi, 1998) [4].

Unfortunately, however, due to two key factors, one, while these films were monetarily supported in some way or the other by the government, the alternative movement could not trend for long and started to fade out during the 1990s, but back then there were some financial and political-driven constraints that limited film production. Two, because the movie buffs wanted to see more, since these movies lacked the entertainment or, so to say, the X-factor, the government's fiscal support started to diminish. This led to more creative ways to communicate the social message to different next-gen movie makers. One good formula was to blend entertainment with a social message credited to the achievement of films such as *Three Idiots*, *Munna Bhai MBBS* series, *Taare Zameen Par*, to name a few [5].

Indian cinema is the largest producer of feature films in the world, making about 800 to 1000 films annually, twice the number of Hollywood films (Sridhar and Mattoo, 1997). Bollywood, with its headquarters in Bombay, now Mumbai, has a big stake in the Indian movie industry and focuses on Hindi-language films. In addition, films, including Bhojpuri, Bengali, Tamil, to name a few, are also produced in regional languages. These films end up doing well locally, but prevent viewers from crossing borders throughout the country due to language barriers. Films are the most powerful medium to grasp and express social expectations, beliefs and cultural derivatives and behaviours to the public in terms of diversity and outreach. Films play a dual role in representing the society they cater to, but are also critical in forming and influencing society at the same time. Since the beginning of the Indian film industry, through innovation through different genres, the film fraternity has tried to relay social messages. These tests often failed, while others appealed so much to the public that they set new highs at the box office [6].

The most common form of visual art, film, has undeniably proven to be universal. While young, the powerful combination of moving images finely combined with sound helps to produce a direct and profound effect on mass relative to other traditional mass mediums. The conditions in which people have watched film have undergone major changes over time, but there has been continuous interest in film. Movies are intended to have an impact on viewers. The film industry creates films and wants the public to pay to watch them (David Bordwell, *Film Art, An Introduction*, 2008). Movies often find it difficult to remain afloat in a complex, competitive entertainment world and therefore jostle for screen space. It is difficult, unlike other types of innovation, to forecast trends in the film industry [7]. As the film industry is highly unpredictable, the process of film distribution and show has become increasingly as critical as the actual process of filmmaking. While controversial, marketing as a field of practice is often

considered as critical as the actual making of the product. The film industry, like any other industry, often accepts marketing as its integral aspect, such as the actual process of filmmaking. Promotion, as it entails high financial risk, is a vital part of any publication. A movie with fantastic plots, characters, and sets does not draw viewers without proper marketing of a movie. Marketing is sales and advertisement in a nutshell. It has reshaped its periphery over time to include addressing consumer needs, effectively marketing goods and building value laden exchanges with customers. Therefore, marketing is about putting the right product in the right place and at the right time. As synonyms for each other, the words 'marketing mix' and the '4 Ps' of marketing are also used [8].

II. CONCLUSION & DISCUSSION

The study essentially shows how realistic cinema affects and forms social norms and shapes culture, while gaining feedback from the same audience at the same time. The beliefs and attitudes that people generate about social problems affecting our culture are primarily, if not entirely, governed by the way they are represented by methodology. In a real-time case of the murder of the supermodel Jessica Lal, some movies such as 'Rang De Basanti' ended up awakening the masses and raising a voice against injustice. In the current example, social media is seen as a game changer because of its collaborative capacity rather than a passing trend. An emerging development in the field of communication is the integration of various sectors of the media. Combining so-called conventional media with modern digital communication lets the viewer produce more productive outcomes. Digitization has given impetus and ability to submit exchange and search through previously restricted physical boundaries for many fresh initiatives. Diversification of contact practices is the main trait. The spectrum of communication technology is so vast that it is a challenge at this point of time to foresee its future with regard to the film marketing medium. Still, in the far end it is worth mentioning that social media of course has revitalized the field of film marketing scenario in India in tune with the advancement of technology.

III. REFERENCES

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