



# Tracing India's Cultural Tapestry through Cinema

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## ABSTRACT

Cinema is considered a great tool to shape our society. Indian society has undergone many changes in economy, the family structure (shift of joint family to nucleus family), structure of the urban population, youth culture, belief system of the society etc. This paper tries to analyse the relationship between Cinema and society through various cultural and societal artifacts, the media effects on some critical cultural transformations over the last few decades, trace the communion between Indian Cinema and society in the way to see if it acts like a prism or a mirror. This study finds out that the framework of Indian mainstream Cinema is still entrenched as it did in the early days of Indian Cinema. Characters in the movies got glitzier but a repeat and imitative plots still rules the industry.

**Keywords:** Indian Cinema, Indian Society, Popular Culture.

## 1. INTRODUCTION:

Indian Cinema is one of the key cultural artifacts of culture. With the herald of new media (ott and other platforms) Indian Cinema is getting more personalised platforms. The cultural impact of Indian Cinema is immense, and its instant proliferation among mass makes it more complex. India is one of the largest film-producing countries in the world. India produces 1500- 2000 films yearly in more than 20 languages (Economic times bureau,2017). Indian Cinema draws its inspiration from society and vice- versa. Indian Cinema portrays the effervescent idiosyncratic culture of magnanimous “Bharat”. Throughout its journey, it has captured the altering morals and values of Indian culture. Film scripts are majorly written on the Indian customs and traditions. It has captured almost all the aspects of Indian culture, be it marriages, food, clothing, societal norms, family ties, biographies of our heroes etc. Films are released occasionally keeping in mind the religious sentiments of the people of India, like the Diwali, Holi, Eid etc. Popular Cinema engages with everyday lives and experiences in ways that are unique and trending culture. A culturally and historically specific mode of address has not only made both the content and the form successful but has also given it a special power to restrict Hollywood's expansion in India (Mazumdar, 2007). Mazumdar aptly says as Indian culture has a complex, non-homogeneous structure due to its various influencing factors. One of the influencing factors is migration from other parts of the world ( due to the frequent invasions of different kingdoms and empires) and consequently, it has played a pivotal role in shaping the culture of India.

Cinema not only reflects culture, but it has the power to shape it. (Gokulsing, Dissanayake, 1998). The Indian cinema industry, like any other major film industry, has two distinctive styles one is popular cinema, other one takes the form of independent style. Throughout the world, Cinema has captured mass imagination (from early Soviet socialist Cinema to French new wave to Latin American Cinema, this trend was prevailing) and influenced the future of the nation. Indian cinema too has captured the struggles, dreams and aspirations of Indian people.

## 2. REVIEW OF LITERATURE:

Indian film is essentially a mirror of socio-political-economic reality. It depicts several facets of Indian culture, such as cultural traditions, social hierarchy, gender dynamics, and political complexities. Indian films frequently reflect common people's difficulties and goals, which resonate with the audience's own lived experiences. Scholars claim that by depicting societal difficulties and challenges, Indian film serves as a mirror

to society sparking debate and increasing awareness about a variety of social issues. Prasad, M. (2003), in his research paper "This little thing called Bollywood", raised one critical question, "Is it meant to suggest that the cinema is imitative and therefore deserves to be rechristened to highlight this derivative?". He further introspects on the existing folk culture model, the 'yeh-to-public-hai-yeh-sab-janti-hai' model, the regressive 'pulse of the people' model, the ideological model, art versus popular, and so on (Prasad, 2003). Allemand, L. (2015) stated in "INDIA'S PARALLEL CINEMA", Indian cinema has its own movement with the dominating hands of the independent cinema movement called "Indian New Wave". A fresh breed of Bengali filmmakers from Bengal gave birth to this movement. Allemand, (2015) also stated that realism and new stylistic approaches were the key parts of the "Indian New Wave". This realism draws its inference from society. In the book "Bombay Cinema: An Archive of the City", Author Mazumdar, R. (2007) talks about Indian theater, film, and society during the colonial period. It investigates how Indian film came to be seen as a vehicle of resistance and representation, reflecting societal dynamics and conflicts. Thus, Indian cinema has its own share of weaving social reality. At the same time, there has been enough manifestation of impact of films on our everyday life.

## 2. TRACING INDIAN CULTURE THROUGH CINEMA:

Indian Cinema strongly reflects Indian society and acts as a cultural barometer to see the cultural nuances of the society. Indian Cinema started with a humble beginning with the help of a luminary, Dada Saheb Phalke. Indian early Cinema mostly captured mythological stories. This notion comes from Indian theatre. In those turbulent time of pre-independent days, most of the popular plays were based on mythological stories, as Britishers banned most of the progressive theatre of that time. Cinema is one of the costly productions of art forms. In order to recoup the cost of production, Indian Cinema took the road of mythological storytelling, which was a very infallible model in those days. This was adopted by the movies like "Raja Harishchandra", "Kalia Mardan" etc. Indian Cinema grew with Indian society. India is the birthplace of three major religions: Hinduism, Buddhism and Jainism. Spiritual devotion and religious sentiment played a cascading role in shaping the content of many movies.

With the dawning of sound, Indian Cinema adopted the centrality of song, dance, costume, stages etc., from different folks of traditional culture to embrace a new modern national identity (Chakravorty, 2016). They subconsciously adopted this idea to reach the hearts of the Indian masses through the traditional folk theatres (Yatra, Baul, Chou, Labani, Tamasha, Nautyasangeet, Pandav nitrya, Nautanki, Bhotiya nitrya etc.) and songs and they were a popular form of entertainment for the rural (largely illiterate) people in the early 1900s. Cinema became an indigenous form of art by introducing these traditional form (Allemand, 2015). There was a change in the approach in the mid-1940s as there was a shift from rural to urban class. A close look at the narratives widens the spectrum of themes that are scattered like the "soul's longing for the union with the divine", (Chakravorty, 2016) like the tales of flirtatious and playful Radha and Krishna. Indian Cinema, in its truest sense, unlocked its true potential with movies of V. Shantaram, Satyajit Ray, Ritwik Ghatak, Mrinal Sen, Bimal Roy and co. Their realist films later paved the way for the Indian New wave. Shantaram's dream of "realism" in the 1920s was later realised by Satyajit Ray and Bimal Roy in the 1950s and 1960s. In fact, the ingenuity of Satyajit Ray's "Pather Panchali" exalted the notions of the Neo-realist film "Ladri Di Bicicletta". On the other hand, Ritwik Ghatak thought of Cinema as a tool for expressing burning political, social and creative thoughts. Mrinal Sen's highly charged political Cinema tickled the brains of the Indian masses. They cumulatively covered the urban travesty, social taboos, corruption in the society, increasing joblessness and the plight of the educated Indian middle class. Their films drew a line between commercially viable mainstream cinema vs parallel or alternative new independent Cinema.

Raghunath Raina explained parallel Cinema in 1981: "What really distinguishes the New Indian Cinema is a definitive set of liberal-humanitarian values, embracing progressive solutions to urgent problems, a sensitivity to the plight of the poor and oppressed, a faith in the ultimate movement of man towards change. Drawing its inspiration largely from the Neo-realists, it is a cinema of social significance and artistic sincerity, presenting a modern, humanist perspective, more durable than the fantasy world of the popular film (Raina, 1981)

## 3. THE EMANATION OF ALTERNATE CINEMA

Realism was introduced in the early 1920s through Savkari Pash (1925), directed by Baburao Painter which was against the prevailing trend of popular films. In the late 1940s and early 1950s, film enthusiasts turned filmmakers Satyajit Ray, Ritwik Ghatak, Mrinal Sen, Harisadhan Dasgupta, Chidananda Dasgupta and others started to question mainstream Indian Cinema through the newly formed Calcutta Film Society. Intrinsically two major striking incidents influenced these budding would-be film-makers to question the existing norms of film making, one is the making of Jean Renoir's "Le Fleuve (The River)," which was filmed at Calcutta mostly and the second one is the showcasing Vittorio De Sica's "Ladri di biciclette (Bicycle Thieves)" in Calcutta. Italian neorealism had a profound effect on Satyajit Ray, which was later translated into his monumental works like the Apu Trilogy (Pather Panchali [1955], Aparajito [1956], Apur Sansar [1959]). The movies produced in this period contain the fabric of Realism which is one of the main characteristics of this movement which is also often referred to as the "Indian New Wave" (Allemand, 2015). They developed a certain aesthetic

sensibility, a political awareness and engagement with social realities and a new stylistic approach of filmmaking (Chakraborty & Banerjee, 2019). Ritwik Ghatak's aesthetic sensibility and new stylistic approach were far more distinct than Satyajit Ray's. His movies were uncomfortable for the audience as they talked about the macabre of the partition of Bengal. His Cinema broke the monotony of "the ideal society" formed by the Britishers portrayed by the Indian mainstream cinema and opened the closed doors of thousand years old Indian traditional society which was largely neglected by the mainstream Indian Cinema. The joy and frustrations of the neglected class were projected as a political tool to attack the affluent ruling class, which was sponged into a pseudo-culture. In Meghe Dhaka Tara (1960), Neeta's cry echoes through the turbulent time. In Ajantrik (1958), his central character befriended a machine (a car) to point out the erosion in the human society and in Komal Ghandhar (1961), protagonist finds his mother in his Bou (Wife), the plight of tribal society was addressed in Subornorekha (1965). In Jukti Takko Aar Gappo (1974), he himself played a protagonist to vent his frustrations on the political class. Cinema was never a tool of entertainment for him. In the later part, films made by his students like Mani Kaul, Kumar Shahani, Shyam Benegal and Adoor Gopalakrishnan from FTII heralded the Indian New Wave.

Kolkata trilogy films (Interview [1971], Calcutta 71 [1971] and Padatik [1973]) made by Mrinal Sen talk about urban poverty, the helplessness of the youth in modern cities and the protest culture among the educated youth. Ray also talks about the plight of the educated class of Calcutta, which resonates throughout the middle class of India through the films like Pratidwandi (1970), Seemabaddha (1971) and Jana Aranye (1976). In the later part of the 1970s and up to mid 80's we saw these experimental films by Shyam Benegal (Ankur [1974], Manthan [1976], Mandi [1983]), Adoor Gopalakrishnan (Kodiyettam [1977], Swayamvaram [1999]), Kumar Shahani (Maya Darpan [1971], Kheyal Gatha [1989]). They talk about the upper cast ruling, class conflict and complex human relationships against the class backdrop. On the other hand, John Abraham's Amma Ariyan was quite stark in nature. His idea of filmmaking was thought provocative, he believed in the idea of filmmaking for the people and by the people. His idea was emancipated through "Odessa Collective" (a group of people and the public who contributed to making Cinema). John and his friends travelled through the villages of Kerala. Amma Ariyan (1986) is also crucial in a country like India where a strong commercial cinema industry is present and Independent Cinema's audience is superseded by its counterpart. Mani Kaul is one of the foremost runners among the Avant-Garde filmmakers of India evident in his Uski Roti (1969), Duvida (1973) and The Cloud Door (1994). He constantly insinuates between reality and fiction, manifesting a sense of strong overlapping.

This golden period of Indian Cinema started to fizz up in the early 90s. Mainly because of the two factors, one is that Indian mainstream popular Cinema became global and secondly, Indian economic reform opened the plethora of viewing options among viewers. Liberalisations converted Indian Cinema going mass to a television audience. Independent Cinema took a massive hit in this drive when this floodgate of cable television networks opened its door to the Indian audience. Producers became aloof from the independent filmmakers and started to see opportunities in the commercial Tv market, which also caters to the need of commercial Cinema. They got heavily invested in this new market. Earlier "government of India had maintained their control over film production in India through their own Indian Motion Picture Export Corporation, accountable to the State Reserve Bank of India, and later, the state-run Film Development Corporation." (Bhattacharjya, 2009). At the start of the millennium, the Indian Government allowed private producers to enter the market, which was earlier controlled majorly by the Govt. of India and also permitted to lend money from legitimised banks and international financial institutions to fend off the tradition of lending black money from the mafias and gangsters with skyrocketing interest rate (Bhattacharjya, 2009). These developments propelled the popularity of Indian popular Cinema specially Hindi popular Cinema. On the other hand, funding for Independent alternate Cinema was getting scanty as the Government started to pull the funds for these experimental new cinemas.

#### 4. INFRANGIBLE ALLIANCE OF POPULAR CINEMA AND INDIAN TRADITION

Since the introduction of Cinema in Indian society, it garnered a large audience. The early movies in the Indian soil acted as a breathe of fresh air for the tiring mass. Firstly, people were amazed by the magic of moving images, and the concept was so shocking that first, they thought it might be some sort of black magic. Gradually, cinema got imbibed among the mass, and more and more people became over-enthusiastic, specially the middle and upper-middle class in the cities. Going to the cinema theatre was considered to be a status symbol. In rural India, Cinema became the synonym for entertainment for the working class. People loved the tales of thousand years old mythologies which were already instilled in the hearts of Indians since their birth. Popular Cinema talked about immortal love stories and folklore, it made an instant hit. Indian Cinema has gone through many changes and got inspired by other forms of narrative from thematic and structural point of view, retaining certain of its own particular and peculiar characteristics (Ciolfi, 2012). Hollywood studio system influenced Indian Cinema specially Bombay cinema, aka Hindi cinema since the early 1940s. Gradually, Bombay cinema came to be known as "Bollywood", Bengali cinema which mostly was produced in Tollygunge became "Tollywood" and films produced in the southern parts of India became "Kollywood". On this, Sabrina Ciolfi stated that the term itself evidently alluded to an attempt to imitate the predominant model of Hollywood but, at the same time, also seemed to have the implicit intention of stressing the differences. The Bollywood

industry has played up the name well to give wide circulation to what we might define as a “trade-mark” recognisable to the whole world over, giving direct expression to popular Indian culture (Ciolfi, 2012). Before the curdle of alternate Cinema and mainstream Cinema, they were both coagulated and produced as one of the few finest films of this subcontinent once as the likes of Mehboob Khan, Bimal Roy, Raj Kapoor, Guru Dutt, Satyajit Ray, Ritwik Ghatak, Mrinal Sen, Basu Chatterjee (Chatterjee, 2012).

Mehboob Khan’s “Mother India” is the second film after Satyajit Ray’s “*Pather Panchali*”, which took Indian Cinema to the world stage. In “Mother India”, Nargis, a farmer, fought with the ruling class for solemnity, which becomes inspirational among the viewers. The film is uncanny in many ways, Sunil Dutt and Rajendra Kumar were cast as the sons of Nargis, and this bold move later became the diadem of success. Bimal Roy experimented with woman’s hearts in many of his movies in the most humane way. His movies like “*Do Bigha Zamin*” was one of the finest cinematic experience for the viewers retaining the craft at his best.

The screen presence of Raj Kapoor was magnanimous. The snowy complexion, trim bread and quarter pants put him into a dreamy affair among the Indian middle class. Director Raj Kapoor redefined the Indian women on screen. Echoes of his films could be heard in the soviet union countries. His films like *Awara*, *Jagte Raho* and *Shree 420* talked about a “utopian socialist” society. His “Arya Samaji” background was reflected in his movies. His Charlie Chaplin look-alike presence captured the imagination of the youth on screen as an actor. On the other hand, director Raj Kapoor was in a different realm. He touched upon various social proscriptions like widow remarriage and social issues like domestic violence. At the same time, he put women as the object of desire on screen, which is considered a formula for the commercial mainstream film makers today. Women became the central figure as well as the object of desire for the “male gaze”. Indian Cinema in the 1930s to late 1940s grew and developed with the freedom struggle movement of India. In many instances, it drew its ideas and inspirations from the Indian national movement (Sharma, 2006).

After the passing of turbulent few decades, narratives of Indian Cinema started to unfold the gentle, passive and noble characters who talked on the philosophy of life, love and death (Ahmed, 1992). Indian Cinema borrowed the concept of “Star” from the Hollywood studio system. Indian filmmakers saw the potential of stars at the beginning of their journey, so in every era, Indian Cinema throughout the country created stars to catch the pulse of the viewers. “Star” mean more revenue, at the same time, star tickles the unfulfilled desires of the Indian middle class. The journey of stars and their stardom began with a humble beginning, probably Bharat Bhushan in “*Baiju Bawra*” marked the arrival of Stars in Indian Cinema. Later personalities like Raj Kapoor, Dilip Kumar, stars established a perpetual love for the Stars. Gradually stars became “superstars”, Rajesh Khanna with his family saga and heart-wrenching, amiable love stories, took the stardom to new heights. He was perhaps the first superstar of Hindi cinema. Enraptured Indian audiences entrapped by Indian Cinema, their affection shifted from the stars to superstars, and they became the selling proposition for Cinema. Then came the screenplay writer duo Salim Khan and Jawed Akhtar, they created the image of the “Angry young man of Hindi cinema” in the shadow of Amitabh Bachchan. Frustrated and unemployed youth found their voice in the characters played by Amitabh Bachchan. The clangorous voice of Amitabh rang the bells of the Indian mass, gradually the image of the angry young man diluted into an epiphany of eternal love with the magical script of Yash Chopra. Chopra globalised Indian cinema, he took Hindi cinema in the valleys of the alps. From the mid-’90s Indian Cinema saw the ascend of the stardom of the Khan trio (Sharukh Khan, Amir Khan and Salman Khan) and Akshay Kumar.

## 5. A LOOK INTO THE REGIONAL CINEMA

Gemini Ganesan was one of the brightest stars in the south Indian galaxy of superstars. Though in the truest sense everything started with the massive following of Thyagaraja Bhagavathar. Since the early days, viewers of south Indian Cinema worshiped the central protagonist of a film, actors became God and viewers became their ardent followers. Their on-screen presence created the myths Like Sivaji Ganeshan, N T Rama Rao, and M. G. Ramachandran. Together, they created their own class, very different from the north Indian cine-goers. The undying love for the heroes-superheroes continues today. It replaced with a new breed of superstars like Rajinikanth, Kamal Haasan, Mammooty, Mohanlal, Ajith, Vikram, Surya, Prabhas and co. These massive following started to grasp the larger subset of Indian audience in recent years. Rajanikant took south Indian Cinema to the Hindi audience with numerous films, later Kamal Hassan joined this wagon. Better story and technical superiority played an added advantage to create a larger periphery for the south Indian Cinema.

Bengali Cinema on the other hand has an uncanny trajectory compared to the south Indian Cinema and Hindi cinema. Bengal had a huge audience of good alternative Cinema from the ’50s to the mid-’80s. Star system did not have a strong foothold like the south and Bombay because of the cinema-literate Bengali middle class. Bengali middle class had the longest affair with two male protagonists of Bengali cinema, one is Uttam Kumar and the other one is Soumitra Chattopadhyay. Uttam Kumar was the fair-headed boy of Bengali mainstream filmmakers and Soumitra was the favorite of the alternative Cinema. Unlike other parts of India, Bengal had the emergence of various film and cultural societies that thrive on the good Cinema. After the death of Satyajit Ray, Cinema in Bengal deteriorated steeply because the void was too deep to fill (Ritwik Ghatak was also gone before Ray). Two of the famous poster boys of Indian Art house cinema were gone out of business, and the impact was humongous. One more reason was inadequate funding from film finance corporations. They cut



funding during the '90s for both art-house and mainstream Cinema, though the distinction was hard to make. The period from the late '80s to the end of '90s was regarded as the darkest period of Bengali cinema as it was characterised by repetitive and unimaginative stories, and shoddy technology. At the end of the '90s, Bengali cinema started to rise from the ashes of monotony with a few brilliant filmmakers like Gautam Ghosh, Buddhadeb Dasgupta and Rituporno Ghosh. Bengali Cinema has to go a long way to catch its old glory or to strike a new difference from its counterparts.

## 6. Analysis

Over the last few years, the outlook on Indian mainstream cinema has changed a lot. The mainstream cinema also evolved a lot over the few decades in the ontogenesis of technology. India adopted the digitization of Cinema most effectively. Classical Hollywood narratives like the boy meets girls, love between a rich boy and poor girl and vice-versa, the family feud between the family patriarchs of Rich or NRI's, these broad themes are more popular among the filmmakers and the mainstream viewers of Indian Cinema. Still, scripts are written keeping in mind the stars like in earlier times. Cars got fancier, houses got bigger, song and dance sequences are regularly filmed at foreign locations. Now, Indian Cinema is not a mere cinema, it's a vehicle for promoting advertisements and promotion of big national and multinational brands. Producers are not dependent on ticket collection rather, they are getting their money back through endorsements and broadcasting rights even before releasing their films among viewers. In this peculiar scenario, cinematic art is losing its value, and the business is getting better. If we look at Hollywood, they have a strong lobby for alternate Cinema, the best example would be the *Nomadland* and *Coda* who won best pictures in the Academy Awards along with the commercially successful *Avengers* series. Chloe Zhao's "*Nomadland*" inspired a series of independent filmmakers for generations to come to tell stories about America's crony capitalism, unemployment, and displacement of local Americans. Many Hollywood movies are dubbed into Hindi language and regularly shown in theatres and other platforms. This is how the Indian society responds the cultural melodrama of Hollywood movies.

Indian Cinema has the potential to bridge the gap between mainstream and art cinema, which was beautifully done by Guru Dutt, Basu Chatterjee, Bimal Roy, and V Shantaram. Middle Cinema has been rediscovered. Short phased Indian new wave showed the true potential of Indian Cinema, Ritwik Ghatak used melodrama to heighten the tension, he was unapologetic in his approach and chose the uncomfortable issues to aware the viewer. Ritwik Ghatak has used a deep focus on different connotations of visual art. Cinematic sound has its own virtue which is evident in the production of the brilliant use of non-diegetic sound on screen. Politics of image has been demystified by art-house filmmakers. New India laid its foundation on diversity. In a complex country, where the society is multifaceted, Cinema could be the ideal medium to give awareness to the people. The short-lived Indian New wave started its journey on a promising note until it stumbled upon various constraining factors like the forceful implementation of the emergency period, wars with China and Pakistan, decreasing funding of films to promote private funding and economic liberalisation etc.

## 7. Conclusion

The effect of Indian film on Indian societies paints a complicated picture. While entertainment value, stereotype reinforcement, financial restraints, and restricted reach are acknowledged as issues limiting to its transnational power. Indian cinema deals with a range of genres, subjects, and narratives. While mainstream Bollywood films frequently fall short of causing meaningful societal change, alternative forms of cinema, in conjunction with complementing efforts from other realms of society, can together contribute to the development of Indian societies. Experimenting with the craft were visible until the trip was over. The lost space has to be filled by the mainstream media to preserve diversity, so that co-existence could be developed between mainstream media and art cinema, which will lead to a diversified film-making country with all shades of the true color of Indian Cinema. It is expected that Indian Cinema be vivid like Indian culture.

The inadequate mainstream cinema will portray society only as the terms as dictated by popular culture. A mix of alternate and mainstream Cinema will act as a prism which can show the true nature of dynamic Indian culture. This contouring will lead to a culturally rich and vibrant India. More study is required to comprehend the complexities of the link between Indian film and social change, taking into account both its limitations and prospects for significant effect.

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## APPENDICES

### List of Films

- Dadasaheb Phalke, *Raja Harishchandra*, Dadasaheb Phalke, 1913, 40 minutes.
- Dadasaheb Phalke, *Kaliya Mardan*, Dadasaheb Phalke, 1919, 47 minutes.
- Baburao Painter, *Savkari Pash*, Maharashtra Film Company, Kolhapur, 1925, 80 minutes.
- Jean Renoir, *The River*, Kenneth McEldowney, Jean Renoir, 1951, 99 minutes.
- Vittorio De Sica, *Ladri di biciclette*, Giuseppe Amato, Vittorio De Sica, 1948, 89 minutes .
- Satyajit Ray, *The Apu Trilogy*, Satyajit Ray, 1955, 1956, 1959, 342 minutes.
- Ritwik Ghatak, *Meghe Dhaka Tara*, Chitrakalpa, 1960, 127 minutes
- Ritwik Ghatak, *Komal Gandhar*, Ritwik Ghatak, 1961, 134 minutes.
- Ritwik Ghatak, *Subarnarekha*, Radheshyam Jhunjhunwala, 1965, 143 minutes.
- Ritwik Ghatak, *Jukti Takko Aar Gappo*, Rita Productions, Ritwik Ghatak, 1977, 120 minutes.
- Mrinal Sen, *Kolkata Trilogy*, Mrinal Sen Productions, D. S. Pictures, 1971, 1972, 1973, 300 minutes.
- Satyajit Ray, *Pratidwandi*, Priya Films, 1970, 110 minutes.
- Satyajit Ray, *Seemabaddha*, Chitranjali, 1971, 112 minutes.
- Satyajit Ray, *Jana Aranye*, Indus Films, 1976, 131 minutes.
- Shyam Benegal, *Ankur*, Blaze Film Enterprises, 1974, 125 minutes.
- Shyam Benegal, *Manthan*, Gujarat Co-operative Milk Marketing Federation Ltd., 1976, 134 minutes.
- Shyam Benegal, *Mandi*, Blaze Entertainment, 1983, 167 minutes.
- Adoor Gopalakrishna, *Kodiyettam*, Chitrakalpa Film Co-operative, 1978, 128 minutes.
- Kumar Shahani, *Maya Darpan*, Maya Darpan, NFDC, 1972, 107 minutes.
- Kumar Shahani, *Khayal Gatha*, Maya Darpan, NFDC, 1989, 103 minutes.
- John Abraham, *Amma Ariyan*, Odessa Collective, 1986, 115 minutes.
- Mani Kaul, *Uski Roti*, Rochak Pandit, 1969, 110 minutes.
- Mani Kaul, *Duvidha*, NFDC, 1972, 84 minutes .
- Mani Kaul, *The Cloud Door*, Regina Ziegler, Lalitha Krishna, 1994, 29 minutes.
- Satyajit Ray, *Pather Panchali*, Government of West Bengal, 1955, 112-126 minutes.
- Mehboob Khan, *Mother India*, Mehboob Khan, 1957, 172 minutes.
- Bimal Roy, *Do Bigha Zamin*, Bimal Roy, 1953, 120 minutes.
- Raj Kapoor, *Awara*, Raj Kapoor, 1951, 193 minutes.
- Raj Kapoor, *Awara*, Raj Kapoor, 1951, 193 minutes.
- Sombhu Mitra, *Jagte Raho*, Raj Kapoor, 1956, 149 minutes.
- Raj Kapoor, *Shree 420*, Raj Kapoor, 1955, 168 minutes.
- Vijay Bhatt, *Baiju Bawra*, Baiju Bawra, Vijay Bhatt, Shankar Bhatt, 1952, 155 minutes.
- Chloé Zhao, *Nomadland*, Frances McDormand, Peter Spears and others, 2021, 108 minutes.
- Dziga Vertov, *Man with a Movie Camera*, VUFKU, 1929, 68 minutes .