



The Evolution of Indian Cinema in the Age of Globalisation

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Abstract:

India's film industry has grown over time, and with globalisation, it has expanded internationally. The Bombay film industry is well-known in locations where the Indian diaspora has resided, as well as in places where non-Indian speakers admire its unique choreography, music, and other fancies. India is one of the world's leading film producers. Films are made in Hindi and a variety of regional languages. Films are competing on a worldwide level, both in terms of quality and money, as a result of globalisation ushering in technology.

Keywords: India, Cinema, Globalization, Hindi, Film industry

The sheer size of the film audience in India demonstrates the country's thriving film culture. In India, films have always reflected the strong public presence of modernity. The music, melodrama, fantasy, and spectacle choreography of the Bombay-based film industry echoes throughout the world, particularly places where the Indian diaspora has settled. Much of the popularity of popular cinema can be traced to what is known as 'techno folk,' which combines folk traditions with new cinematic technology. Indian culture has responded to local customs throughout its history, demonstrating a strong determination to maintain a distinct shape.

In 1896, India began film production virtually simultaneously with other film-making countries. For many years, India has been the world's largest film-producing country, with output in a variety of languages. The most powerful portion of the industry, producing Hindi films, is based in Mumbai. By addressing people's lives in novel ways, popular cinema in India has weathered the overpowering wave of Hollywood's globe dominance. Globalisation has resulted in a surge in urban consumption, as well as a plethora of satellite television channels and a new extended music culture centred on the film industry. Music, television, radio, print, and film have all been touched by the global system.

Film production was granted industry recognition by the Indian government in 2001. It was able to get film finance from banks and financial organisations because of its industry position. Several initiatives have been taken to stimulate film exports. The revenue generated by the export of film software is not subject to income tax. The foreign market has forced it to compete on a global scale, as well as export the most up-to-date technologies and expertise across all areas. Over six million people were employed, the majority of whom were on a contract basis. India is the country that generates the most films in the world. In India, films are made in a variety of languages, including Telugu, Tamil, Kannada, Malayalam, Bengali, and other regional languages. In Hindi and other regional languages, about a thousand films are produced each year on average. For nearly six decades, Hindi cinema have captivated and maintained a sizable audience. Mumbai is known for Hindi film production, whereas Chennai and Hyderabad are known for Tamil and Telugu film production, respectively. \$1 billion in 2003, \$ 1.2 billion in 2003, \$ 1.2 billion in 2003, \$ 1.2 billion in 2005, with a projected annual growth rate of 18 percent. The entertainment business is expected to increase at a rate of not less than 15% each year, with television leading the way, followed by cinema. The majority of the money comes from domestic films. Imported pictures are always from Hollywood, and they range in number from seventy to seventy-five every year, earning only 5 to 6% of total

revenue. Because of its sovereignty, India's market is enormous, arguably the largest in the world. In India, the way films are projected is changing. Thousands of single-screen cinemas and hundreds of multiplexes are available. Village and small town moviegoers make up a sizable population, but multiplexes have created a gap, separating the big towns from the rest, as well as the youth from the elderly. It is now possible to A film's distribution could be slow and spread across areas and towns, allowing for plenty of opportunity to build up a star rating. The star rating, on the other hand, may now be precisely and effectively regulated. In India, cinema financing has always been kept separate from film production and distribution. A producer, or occasionally a fund arranger, keeps oneself updated on the availability of resources as well as the relative characteristics in each network of resources in a normal production. Owners of such resources are in fierce competition with one another to enter into better and more lucrative projects. In terms of organisation and ownership, the distribution circuit is kept separate from production. With recent and tremendous advancements in distribution, there has been a notable surge in the global presence of films from Mumbai. Filming in other places has increased revenue for host nations' tourism accounts, created jobs for foreign technicians, and opened up new commercial options for film laboratories in other countries.

Indian film is a source of amusement for people from all walks of life. However, there have been numerous criticisms of its aesthetic depth. Producers are taking risks and experimenting with new concepts as a result of globalisation and international audiences. Mumbai, Kolkata, Chennai, Hyderabad, Pune, and even Delhi have become hubs for manufacturing.

Indian films were primarily oriented on nationalism after independence. Satyajit Ray's films helped to popularise art cinema in the 1950s. Later, his films were sent to an international film festival. With the passage of time, a hybrid of art and commercial cinema began to emerge. Film producers, directors, and audiences have all witnessed Indian cinema achieve new heights as a result of globalisation. Non-resident Indians have worked as producers and directors, and the Indian diaspora in Europe and America has expanded the Indian film market. In the United States, copyright laws are carefully enforced, but in India, the film business is plagued by piracy, which results in a significant loss of money. India is still attempting to compete on a global scale by utilising cutting-edge technology. In the previous two decades, Indian cinema's export earnings have skyrocketed, with the United Kingdom, the United States, the Middle East, and Malaysia accounting for the lion's share. Singapore, Canada, and Sri Lanka all have considerable populations of non-resident Indians. After independence, Indian cinema, particularly Raj Kapoor films, became highly popular in the Soviet Union. Throughout recent years, dubbed Indian films have gained popularity in Africa and the Caribbean.

Satellite channels are putting a lot of pressure on Indian cinema. The popularity of serials on Hindi as well as regional channels has put the cinematic world under a lot of pressure. In India, the television industry is very large, and we have actors and actresses who are involved in it either as producers or as anchors or judges. Amitabh Bachchan, for example, is the anchor of KBC. When good films are released, however, multiplexes are becoming fresh attractions for urban areas, and cinema theatres are once again running at full capacity.

We now have actors and actresses working in Hollywood films as a result of globalisation. Irfan Khan, Deepika Padukone, and Priyanka Chopra, to name a few, have all had their debuts there. Former Miss Universe and Miss World contestants are also making their way into Indian movies. Indian films are increasingly being accepted into film festivals. These festivals attract performers and actresses from all over the world. On foreign soil, Indian film awards are being held. The growth of films on new subjects has been the most striking shift in the cinematic world since globalisation. Women have also begun to play a major role in film. Mira Nair, Zoya Akhtar, Meghna Gulzar, and Gauri Shinde, to name a few, are excellent female directors. In Mumbai alone, the film industry generates about 700 films per year. Globalisation will undoubtedly usher in additional path-breaking paths in the coming decades. Following the economic liberalisation of India, a new middle class has

emerged in Indian cities. Bombay's film industry is big, producing a diverse range of films. There may be more path-breaking developments in Indian cinema as the country moves forward into the next few decades of globalisation.

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