

## CHAPTER II

### THE HISTORY AND DEVELOPMENT OF BOLLYWOOD

The Indian film industry, especially Bollywood, has developed in the past two centuries. All of these developments have been a long story for almost nine decades, with images of life that have turned into a multicellular and broad economic empire. Indian cinema or also called Bollywood name is a blend of the word Bombay (another name for the city of Mumbai) and Hollywood. Bollywood today is the largest film industry in the world in terms of the number of films and has produced around 27,000 films and thousands of short documentary films. After establishing itself as an industry that deserves to be recognized, the Indian film industry has made much progress in almost all fields, such as infrastructure, financing, marketing, and distribution. With the broad spread of Indian diaspora and the growth of the Indian brand, it has made a breakthrough in the international market. In fact, in the past, Indian film exports were higher than domestic sales. This industry has made progress in 4 aspects of globalization, namely, goods/services, capital, technology, and people (www.kompasiana.com, 2015). The development of this industry in India triggers the start for an investigation on how the film industry can be used as an economic factor, in the country's growth (Bouka, Merkouri, & Metaxas, 2015).

One of the keys to the success of Indian movies is that Indian movies are very productive in producing their movies and have their film production centers in each region. The word Bollywood refers to the area where Hindi-language movies are made, Bombay (which was once Mumbai) whereas Telugu movies based in Hyderabad are called Tollywood. This Bengal-based Kannada movie was dubbed Sandalwood. Tamil-language movies based in Kodambakkam in the Chennai region are called Kollywood. Furthermore, Bengali-language movies in the West Bengal region are referred to as Tollygunge. Malayalam-language movies centered in Kerala are called Mollywood. Bhojpuri-language movies produced in the West and East Bihar regions of Uttar Pradesh are widely circulating in the Delhi and Mumbai regions. Punjabi movies originated in Calcutta, India, now better known as Kolkata. However, now the industry is based in Lahore, which is the center of the Punjab region. Marathi-language movies based in Maharashtra, this area is one of the oldest film

production centers in India because the first silent film about Raja Harishchandra in 1913 was in Marathi. However, today Bollywood has been known for the whole of Indian Movies.

Towards the end of the nineteenth century, people were spectators to ‘magic lanterns’ which projected pictures on to a screen. Using devices like ‘Zoetrope,’ they saw an illusion of movement in pictures inside a cylinder. Had Augustus and Louis Lumiere been alive today, they would have been flummoxed at their invention which they called as ‘Cinematographe,’ giving the medium its name. In other parts of the world, the Lumieres device was matched in Britain by ‘Theatrograph’; in the USA by ‘Vitascope’ and in Germany by ‘Bioscop’ (Nabi, Ahmad, & Khalid, Bollywood: The Indian Celluloid Saga, 2014).

On July 7th, 1896, the Lumiere Brothers showcased six films at the Watson Hotel in Bombay, and this marked the birth of Indian cinema as we know it today. After the screening in Mumbai by The Lumiere Brothers, the film becomes a sensation in India and the following year Professor Stevenson staged a show at Calcutta's (Now Kolkata) Star Theatre. Using Stevenson's Camera, Hiralal Sen, an Indian Photographer, made a motion picture of scenes from that show, namely The Flowers of Persia (1898). The first film ever to be shot by an Indian was called The Wrestlers made in 1899 by H.S Bhatavdekar depicting the wrestling match in Mumbai's Hanging Gardens. This was also the first India documentary film. The first film released in India was Sree Pundalik a silent Marathi film by Dadasaheb Torne on May 18th, 1912. The first full-length film was made by DadaSaheb Phalke’s silent movie ‘Raja Harishchandra’ which paved the way for one of the biggest film industries in the world today. Much before the introduction of a film (silent or talkies), three elements were vital (in Indian culture: Natya (drama), Nritya (pantomime) and Nrrita (pure dance) ([www.mapsofindia.com](http://www.mapsofindia.com)). These three aspects were eventually passed on to Indian cinema. The influences of older folk traditions-pictorial storytelling, dance-drama, puppet shows are also noticeable (Nabi, Ahmad, & Khalid, Bollywood: The Indian Celluloid saga, 2014).

Raja Harishchandra was India's first silent film that lasted about 40 minutes and was produced by Dadasaheb Phalke which was released in 1913. At that time Dadasaheb Palke used his money to make the film. It was based on the mythological story of The King who was righteous and honest that he sacrificed his kingdom wife and son to keep a promise to Rishi Vishwamitra. Dadasaheb Phalke has two reasons why he finally chose to raise the story of Raja Harishchandra, the first reason being that the story of Raja Harishchandra was viral at that time and many were lifted to the entertainment stage, second because at that time Palke

was inspired by the painting of Raja Ravi Verma. At that time even the role of women was still played by men for several reasons. The quality of the film was still fragile and still sailing in black and white.

After about 20 years later, The silent era had come to an end, giving way to audio-visual entertainment, and then there was no looking back for the filmmakers who clustered into the creative business of art and entertainment. 'Alam Ara' was directed by Ardeshir Irani and was debuted at the Majestic Cinema in Mumbai on 14 March 1931, which introduced films as an audio-visual package of amusement as they exist today. The film's literal title is "light of the world," It was the first film to include songs as well, which introduced the idea of music in Indian cinema. Its "Khuda Ke Naam per" was an instant hit for its time and was the first song of Indian cinema. Playback singing had not been invented then, the film recorded the song live with musical instruments, brought the Indian culture to the movie until today. The film itself was influenced by a Parsi play written by Joseph David and an English film, Snow Boat. Starring the famous Prithviraj Kapoor and Zubeida, the film is about the idiosyncrasies of a king and his two wives. After the success of Alam Ara, then followed up with similar 'firsts' in various Indian languages: 'Jumai Shasthi' in Bengali, Bhakta Prahlad in Telugu and Kalidass in Tamil (MapsOfIndia, 2013).

After the success of Alam Ara, several film companies began to boom in India. There are so many new films that have appeared in the talkies movie series that take up stories with a distinctive Indian cultural background. In 1931 it was proven that there were 328 films released compared to 1927 which only released 108 films. A detailed timeline of events in the Indian cinema is given in Table 2.1. The table also highlights various events related to the international character of the industry, namely the import of technological know-how at its beginnings, screening of movies overseas, screening of Hollywood movies in India, the organization of international film festivals, liberalization of the market and the entry of foreign tv channels, and so on (Pillania, 2008)

**Table 2. 1 A timeline of events in the history of Indian cinema**

|      |  |
|------|--|
| 1896 | First film screening at the Watson's Hotel, Bombay on July 7 by the Lumiere brothers.  |
| 1898 | Gramophone & Typewriter Company, Belgatchia release first gramophone record.   |
| 1898 | Hiralal Sen begins making films in Calcutta.   |
| 1898 | The Warwick Trading Co commissions Panorama of Calcutta newsreel, other films made include Poona Races and Train Arriving at Churchgate Station (by Andersonscopograph). |
| 1911 | <i>The Durbar of George V</i> in Delhi is the first film extensively filmed in India.  |
| 1912 | <i>Pundalik</i> , directed by Tipnis – probably India's first feature film.  |
| 1914 | R. Venkaiah and R. S. Prakash build Madras' first permanent cinema, the Gaiety.  |
| 1916 | Universal Pictures sets up Hollywood's first Indian agency.  |
| 1918 | Indian Cinematograph Act comes into force.   |
| 1924 | First radio programme broadcasted privately with a 40w transmitter by the Madras Presidency Radio Club Radio.  |
| 1925 | <i>Light of Asia</i> by Himansu Rai is the first film co-produced with a German company.   |
| 1933 | <i>Sairandhri</i> (Prabhat Studios, Pune) is arguably India's first color film (processed and printed in Germany).   |
| 1935 | First all India Motion Picture Convention.   |
| 1940 | Film Advisory Board is set up by the Government of India.  |

(Pillania, 2008, p. 117)

The government of India under Sh. S.K Pathil have a special commission for this case that released after independence. Film Finance Corporation was established under the Ministry of Finance to support the moviemakers in India. In 1049, The film Division also established and reached over 200 short documentaries every year. It was also released 9000 prints for permanent movie theatres and 18 languages throughout the country.

### **A. The Golden Age of Indian Cinema (the late 1940s–1960s)**

The subsequent '40s and '50s, and '60s of the Indian cinema saw more and more creative products churning out films with varied themes, plots, and presentations. The movies gained popularity among the audience, leaving a window for the filmmakers to switch from being pure entertainers to trendsetters within the then conservative, multi-cultural Indian society. India became exposed to an otherwise unacceptable new culture when films started showing the stars romancing on the celluloid; a concept of 'protagonist' and 'antagonist' crept into the Indian minds; and a new definition of heroics emerged when a lean Ashok Kumar—a famous Bollywood star—was seen downing a dozen healthy villains with a single punch or a kick. The golden age of Indian cinema came following the independence of India in 1947 which saw the rise of a new genre of Indian cinema called parallel cinema, which was predominantly led by Bengali cinema. A few examples of films from this era were *Nagarik* by Ritwik Ghatak (1952) and *Do Biga*

Zameen by Bimal Roy (1953) (Nabi, Ahmad, & Khalid, *Bollywood: The Indian Celluloid Saga*, 2014).

It was around that year the industry went through significant changes. One could argue that it was during this time that the modern Indian movies were born. The historical and mythological stories of the past were now being replaced by social-reformist films, which turned an often critical eye on such ancient social practices as the dowry system, polygamy, and prostitution. The 1950s saw filmmakers such as Bimal Roy and Satyajit Ray focusing on the lives of the lower classes, who until then were mostly ignored as subjects. Inspired by social and political changes, as well as cinematic movements in both the U.S. and Europe, the 1960s saw the birth of India's own New Wave, founded by directors such as Ray, Mrinal Sen, and Ritwik Ghatak. Driven by a desire to offer a greater sense of realism and an understanding of the common man, the films during this era differed significantly from larger commercial productions, which were mostly colorful escapism. It was the latter that would eventually become the template for the Masala film, a mash of genres including action, comedy, and melodrama punctuated by approximately six songs and dance numbers. This is the model still used for most contemporary Bollywood films (Grant, 2018).

One of the movies that became hit in 1951 was *Awaara*. *Awaara* tells the story of a criminal who wants to take revenge on a wealthy judge in the region by kidnapping his wife. However, after he figured out that the judge's wife was pregnant, he felt sorry and just let go of her after a few days. When the judge's wife returned home, the judge alleged that his wife had cheated him and the child she had conceived was not his child because he had disappeared without any reason in the last few days and suddenly came home to admit that she was pregnant. The child who was not recognized by the judge was then born and became the main star in this movie. This child was named Raj and grew up to be a criminal in the streets, but everything changed when he met his childhood love and determined to change his life on the right path. In this phase, it is illustrated how hard life is to be a sick person and the rejection of a sad past that became a stigma in Indians at that time. The movie also tells the situation of India, which at that time was full of crime that grew on the streets. This film tells the story of the misery and dreams of a poor man who lives hard on India. This story also shows the protagonist and antagonist who began to

appear in the movie at that time; the element of love was appointed to be a romantic thing in this movie.

The other famous movie of 1957 was *Pyaasa*. *Pyaasa* is the beautiful lament of Vijay (Guru Dutt), an unemployed young man who after being disowned by his brothers, sets out to carve a niche for himself as a poet in society. However, his hopes are crushed when rejections come his way, one after another. A jilted lover, Vijay is despondent when he comes across Gulab (Waheeda Rehman), who seems to be the only pillar of support in his life. Throughout the movie, Vijay expresses shock and despair at the world so harsh, where people are blinded by avarice. Even his friends and family change colors like a chameleon when it comes to fulfilling their desires. Overcome by grief, Vijay immerses himself into inebriety. *Pyaasa* is a well thought out story of an anguished man, seeking love and respect (Khanna E. , 2013). *Pyaasa* told the story how the social condition of living in India that time especially in lower classes people, this is a proof that Vijay really looks into the reality of the Indian people at that time and took it into a movie, this movie was more like a critics of the 'unreality' life of people. There were also many movies that brought social conditions as the main theme of the movie after *Pyaasa* was played.

## **B. The Classic Bollywood (the 1970s–1980s)**

In the early 1970s, Bollywood movies became boring; there were no significant changes to the theme. The storyline became stagnant which made the story very predictable. However, in the mid-1970s, the writer Salim Khan and Javed Akhtar appeared. These two authors finally paved the way by bringing new stories to reach the top of the Indian movie story. At that time the dark side of India began to be lifted. Also in the 1970s, Bollywood was endearingly nicknamed *masala* (which means 'spice mix' in Hindi) because it combined elements such as romance, drama, and comedy with song-and-dance sequences in symbol-driven narratives (Nabi, Ahmad, & Khalid, *Bollywood : The Indian Celluloid saga*, 2014). It is perhaps the reason that the production of 'masala movies,' as the entrainment movies are commonly called in India, became and persisted as a trend all through the '70s, '80s, and '90s. Romance, action, and comedy were the most popular movie themes in the latter two decades. The present-day movies made in

Bollywood are galore with action, comedy, tragedy, and romance (Nabi, Ahmad, & Khalid, *Bollywood: The Indian Celluloid Saga*, 2014).

Several famous and boomed movies at that time were *Zanjeer*(1973), *Deewaar* (1975), *Sholay* (1975), *Don* (1978), *Jaane Bhi Do Yaaro* (1983), and *Saaransh* (1984). The stories of violence, robbery, a large amount of corruption and rampant crime, furthermore went to things that related to the poverty of the Indian population at that time. The theme indeed represents India's socio-political and socio-economic conditions in real life at that time. However, the fashion modes used in the film are mostly things we know about pop culture today. In and after the '70s, Bollywood has increased in its reach, and its acceptance within the population had grown tremendously. It was the decade which saw the emergence of Amitabh Bachchan as an 'angry young man' who with his persona seemed apt for the post-emergency period, capturing the resentment of underemployed youth and the growing cult of violence. Bollywood was changing in its choice of themes, staging of the ideas and concepts, characterization, storytelling narratives and, imagery and visualization. It was the start of Hindi films to be a simultaneous trendsetter and a mirror of society. Filmmakers started to choose content in light of the changing trends in Indian society, and, on the other hand, every fashion, for instance, introduced through movies became a trend in society (Nabi, Ahmad, & Khalid, *Bollywood: The Indian Celluloid saga*, 2014, pp. 263-264). One of the movies written by Javed Akhtar and Salim Khan which of the famous one is *Deewaar*. The film features famous actors whose names are still shining until today which are Amitabh Bachchan and Shashi Kapoor, and Yash Chopra directed the movie. Lots of reviews on the internet say *Deewar* is a super cool movie. In the author's point of view, this film is a fitting blend of action, comedy, melodrama to romantic and compelling stories.

*Deewaar* became an extraordinary movie when this movie can bring us to feel what the actors feel in the story. *Deewaar* itself tells of two brothers with different characters namely Vijay (Amitabh Bachchan) with a strong-headed character who works as a laborer at the shipyard and Ravi (Shashi Kapoor) whose educated and polite brother who works in the police force. They were abandoned by his father who suddenly disappeared. Before their father disappeared, he was threatened by the people of the company where he worked to sign their wishes and denied all the struggles of all the workers had made. The condition became increasingly tricky when business players kidnaped his child and wife.

His mother finally took them to Bombay because of the mental and physical violence that had happened to them. Both were raised in difficult economic conditions and difficult lives by their mother. The movie also exploits popular religious sentiments. Bachchan was an atheist, but he had great faith in number 786, namely his badge number as a port worker. (Om for Hindus and as sacred as Muslims). The difference in understanding between siblings and the strength of a mother is indeed seen in this movie. This movie tells the story of the social and political economy of India in the early 1970s.

The other famous movie was *Jaane Bhi Do Yaaro*. This movie is one of the masala movies that was produced by Kundan Shah. Some reviews say this is the funniest Bollywood film ever. This film tells the story of how the bureaucracy, the newspaper, the businessman and corruption that hit the country. The story takes us to a plot where we are confused about whether we should laugh or cry. Naseeruddin Shah as Vinod and Ravi Baswani as Sudhir began living their lives in faith and being honest by opening the Beauty Photo Studio. Their business was run slow but initially had good prospects. One day a man named Shobha (Bhakti Barve) who was the editor of the "Khabardaar" newspaper gave them jobs to spy on a bribery case which is the corruption of the flyover construction by Police Commissioner D 'Mello and a businessman named Taneja. Taneja is a ruthless businessman and does not care what is needed to achieve his interest because he gets a big profit. The other businessman from the opposition party is Ahuja who is no less cruel and sneaky than Taneja. When Taneja known that D'Mello was also working for Ahuja, he decided to kill Ahuja. At that time Vinod and Sudhir managed to get a picture of Taneja killing anyone, but they did not know who, until they saw the real body was D'Mello. Even though this movie is a crime, this movie is unique and funny which makes the movie have an excellent rating.

### **C. New Bollywood (1990 until recent time)**

The 1990s saw certain production houses associated with specific styles: the big-budget romance shot in exotic locations with the top stars, was associated with Yash Raj Films headed by the veteran Yash Chopra; while Ram Gopal Varma's company was linked to gangster and realistic genres (1998's *Satya*) and Sanjay Leela Bhansali emerged with a new visual and musical richness (such as his 2002 remaking of *Devdas*). Since



2002, new trends have emerged which may take Indian cinema closer towards its global dream. Bollywood is ignored in some of the world's key markets, notably Europe and North America. This is attributed to form (average running time of three hours, the language, the song, and dance) and to problems of exhibition, marketing and the sheer difference in budgets between India and Hollywood (it is commonly said that the budget of a major Hindi film is less than that of a Hollywood trailer). India is booming, and the country is highly self-conscious about its role on the world stage. What remains to be seen is which of its films will break through (Dwyer, 2016).

Producers such as Yash Chopra admit that the day of any film running for many weeks in cinemas throughout India is now over. Changes in technology and lifestyles have all had an impact, as has DVD piracy, while downloads of film music have destroyed a traditional means of financing production. Astute producers are now tailoring new types of film to the segmented audiences of urban India. These include A-grade, big-budget films, with which they now saturate the world market with prints to pre-empt pirates, relying on the first week's takings. They are experimenting with English language films and making smaller budget movies specifically for the more upmarket multiplex audiences in the Indian metros. Favorite themes are social issues such as aging parents or the transnational Indian. Other producers make B-grade movies, whether specific genres (such as the mythological for rural areas) or in regional languages (Dwyer, 2016). In 1995, one of the top romantic movies was released titled *Dilwale Dulhania Le Jayenge* and produced by Yash Chopra. The story is about Baldev Singh Chaudhary (Amrish Puri) and his wife Lajwanti Singh (Farida Jalal) live in London along with their two daughters Simran Singh (Kajol) and Rajeshwari Singh (Pooja Ruparel) as well as the single father Dharamvir Malhotra (Anupam Kher) a prominent businessman in India who lives with his son Raj Malhotra (Shahrukh Khan). One day Raj and Simran, unfortunately, met and fell in love to each other but Simran told Raj that her father was arranged a marriage with her childhood friend in India. The journey of Raj efforts to get permission by Simran father began that day. This movie was one movie that has a big budget because it was filmed in several countries. The filmed took place in London, Switzerland, and India, but the movie income pays the price because the budget was ₹4 crores and income was ₹54 crores in Box Office India then reach ₹104 crores in Box Office Worldwide. Since that, Bollywood movies began to expand their theme and reach. Some movies that become worldwide are *The Legend of Bhagat Singh* (2002), *Sarkar* (2005), *Jodhaa Akbar* (2008),

3 Idiots (2009), My Name Is Khan (2010), Barfi! (2012), Life of Pi (2012), Baahubali: The Beginning (2015), Bajrangi Bhaijaan (2015), Kapoor & Sons (2016), Dear Zindagi (2016), Dangal (2016) and many more.