

RELATIONSHIP BETWEEN HINDI FILMS AND INDIAN SOCIETY AND ITS IMPACT ON CHILDREN

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Abstract:

It is not wrong to say that media cannot exist in isolation. It is a very much part of the society and it has to associate itself with a society. That is a compulsion for the media existence. Therefore we can say that presence of media in a society effect the societal thinking and actions which further brings the social change in the attitudes of the people. Therefore it is important to measure the impact of media on children as they are the future nation. So this paper first establishes the relation between Media especially the Hindi Films and Indian Society and then studies its impact on children.

Introduction:

Many scholars and thinker have been making various attempts in understanding the relation between cinema and society. Have been doing it under many headings like Film & Society, Film and Politics, Film and Mass Culture etc. Terms like politics, mass culture, etc are somewhere defines the society structure. Mass media exists in relation to the society; media get influence and influence the society according to their associations. Some analysts have focused on the relations between films and trends with in popular culture while others have used film as documentary evidence of movements within social history. Their study in many cases pointed that film and society have "reflectionist" relation between film, society and culture. This indicates that film is observed as 'reflection' of the dominant beliefs and values of its culture. Other than reflectionist theory there are other theories which cover the relation between film and society.

1.1 Structural Linguistic:

Historical linguistics studies the history and evolution of languages through the comparative method. Often the aim of historical linguistics is to classify languages in language families descending from a common ancestor. This evolves comparison of elements in different languages to detect possible cognates in order to be able to reconstruct how different languages have changed over time. This also involves the study of etymology, the study of the history of single words. Historical linguistics is also called "diachronic linguistics" and is opposed to "synchronic linguistics" that study languages in a given moment in time without regarding its previous stages. In universities in the United States, the historic perspective is often out of fashion. Historical linguistics was among the first linguistic disciplines to emerge and was the most widely practiced form of linguistics in the late 19th century. The shift in focus to a synchronic perspective started with Saussure and became predominant in western linguistics with Noam Chomskys emphasis on the study of the synchronic and universal aspects of language.

1.2. Structure Anthropology:

Structural anthropology is based on Claude Levi-Strauss's idea that people think about the world in terms of binary opposites—such as high and low, inside and outside, person and animal, life and death—and that every culture can be understood in terms of these opposites. "From the very start," he wrote, "the process of

visual perception makes use of binary oppositions." [Structuralism and Ecology, 1972]

Levi-Strauss' approach arose, fundamentally, from the philosophy of Hegel who explains that in every situation there can be found two opposing things and their resolution; he called these "thesis, antithesis, and synthesis." Levi-Strauss argued that, in fact, cultures have this structure. He showed, for example, how opposing ideas would fight and also be resolved in the rules of marriage, in mythology, and in ritual. This approach, he felt, made for fresh new ideas. He stated:

Only those who practice structural analysis are made aware by their daily work of what they are actually trying to do: that is, to reunite perspectives which the narrow scientific outlook of the last centuries has for too long believed to be mutually exclusive: sensibility and intellect, quality and quantity, the concrete and the geometrical, or as we say today, the "etic" and the "emic."

1.3. Literary Theory:

Literary theory in a strict sense is the systematic study of the nature of literature and of the methods for analyzing literature. However, literary scholarship since the 19th century often includes—in addition to, or even instead of literary theory in the strict sense—considerations of intellectual history, moral philosophy, social prophecy, and other interdisciplinary themes. In the humanities, the latter style of scholarship is often called simply "theory." As a consequence, the word "theory" has become an umbrella term for a variety of scholarly approaches to reading texts. Most of these approaches are informed by various strands of Continental philosophy.

1.4. Marxian Theories of ideology:

An ideology is a set of aims and ideas, especially in politics. An ideology can be thought of as a comprehensive vision, as a way of looking at things (compare *Weltanschauung*), as in common sense (see Ideology in everyday society below) and several philosophical tendencies (see Political ideologies), or a set of ideas proposed by the dominant class of a society to all members of this society. The main purpose behind an ideology is to offer change in society, and adherence to a set of ideals where conformity already exists, through a normative thought process. Karl Marx proposed an economic base/superstructure model of society. The base refers to the means of production of society. The superstructure is formed on top of the base, and comprises that society's ideology, as well as its legal system, political system, and religions. For Marx, the base determines the superstructure. Because the ruling class controls the society's means of production, the superstructure of society, including its ideology, will be determined according to what is in the ruling class's best interests. Therefore the ideology of a society is of enormous importance since it confuses the alienated groups and can create 'false consciousness' such as the fetishism of commodities. Critics of the Marxist approach feel that it attributes too much importance to economic factors in influencing society.

The ideologies of the dominant class of a society (dominant ideol-

ogy) are proposed to all members of that society in order to make the ruling class' interests appear to be the interests of all. György Lukács describes this as a projection of the class consciousness of the ruling class, while Antonio Gramsci advances the theory of cultural hegemony to explain why people in the working-class can have a false conception of their own interests.

The Marxist view of ideology as an instrument of social reproduction has been an important touchstone for the sociology of knowledge and theorists such as Karl Mannheim, Daniel Bell, and Jürgen Habermas, amongst many others. However, Mannheim attempted to move beyond what he saw as the 'total' but 'special' Marxist conception of ideology to a 'general' and 'total' conception which acknowledged that all ideologies resulted from social life (including Marxism). Pierre Bourdieu extensively developed this idea.

It is important to understand that film does not record reality as it is. Whereas other mediums like photography, painting etc. they try to represent the reality as it is. Whereas film construct and represents its visuals with the help of codes, conventions, myths and ideologies of its culture as well as by way of the specific signifying practices of the medium. The film-maker like the novelist or the storyteller is a bicolor – a sort of handyman who does the best s/he can with the material available at hand. The film-maker uses the representational conventions and repertoires available within the culture in order to make something fresh but familiar, new but generic and individual but representative.

There are two broad categories of culturalist approach to the relation between film and culture: Textual and Contextual.

1. Textual: textual approach with in culturalist approach covers the film text of film texts body and reads from them, information about the cultural function of film. For example, Satyajit Ray 'Pathar Panchali' is text based; his initial premise is that the texts of Italian Neo-realism have something in common which can be understood as expressions of particular aspects of those cultures.

2. Contextual: contextual approaches tend to analyze the cultural, political, institutional, industrial determinant of – most often – a national film industry. Many studies in contextual approach examines the function of cultural policy, patterns of ownership with in the chain production – distribution – exhibition, commercial practices with in the film industry, public institutions, global aspects of the film industry and many other factors which effects the textual form of film well before it is ever seen by a critic.

Frank Manchel in his book 'Film Study' talked about five assumptions of relation between film and society they are:

The movies are both a business and as art, and that duality has emerged over the past ninety years;

Movies are part of an evolving mass entertainment network catering to the needs and desires of a vast audience.

A systematic analysis of the conventions of film reveals significant data about us and our nation.

Audiences identify with characters and conflicts in films.

Films do not operate in vacuum.

2.1 Cinematic Languages:

Every art in this word has it language to convey the thoughts of artists. In cinema film also possess a language. According to Kishore Valicha 'words are the building blocks for speech, tones for music, colours and shapes for painting, similarly image and sound are the basic units for a language of cinema.'

The elements of cinema seen as semiology or semiotic the appropriate example of such approach can be seen in the work of Eisenstein. For example, Battleship Potepkim, Strike and October. Semiotic means the language of sign, this is a science which reads codes, signals etc. Audio and Visuals in cinema can form the semiotic information which can place under text or textual or contextual.

The elements of cinema consist of various technical and non-technical aspects of film-making. They also fall under conventions, which have been practice by the directors for many years. These conventions also evolved themselves through decades. Because directors used and re-used these conventions therefore audiences are well familiarized with the conventions and codes.

Film image is iconic because it is photographic. According to Metz and Barthes image is also symbolic. It can also be indexical; the simplest instance of this is the image of person sweating, which indicates the temperature. In the Indian film, two birds sitting on a brach of intimacy between lovers. In Shyam Benegal's Mandi, the use of mirrors has all three values, indexual, iconic and symbolic.

2.2 Language of Hindi Films:

Films of India no doubt are the most seen worldwide and appreciated for their cinematic language. In India about 12 million people are believed to go to the cinema daily. However, people from Russia, Chine, Middle East, Egypt, Turkey and Africa have great love for Indian popular cinema. Indian cinema is world-famous for producing large number of films per year. More than 800 films are produce in India which includes films from Madras, Bangalore, KolKata and Hydrabad etc. Out of these films of Mumbai is blend of two languages: Hindi and Urdu. These two languages are spoken in six northern states and understood by over 500 million people in Indian Subcontinent alone. This could be the reason why Hindi and Urdu had been chosen as language of Indian popular cinema when sound made an entry to Indian film industry in 1931.

India has diverse culture and divided on the basis on regional languages, caste, regional culture etc. Hindi cinema creates an illusion of composite society. This is because it has been understood by Hindi and non-Hindi speaking population. That is why Hindi Cinema wins over other regional commercial cinema. The one India concept is present since 1930s when sound first featured in Indian movies, the Bombay film was rightful labeled the 'All India' talkies.

3. Hindi Films in Indian Culture:

Hindi films are also very good source of Indian culture for abroad audiences. The way we talk, what we eat and wear, about our customs and rituals our films deliver it to those audience which are not familiar with our traditions. Similarly, most of the audiences

in India get to know much about America, England, Japan, Russia and other countries through their films. Therefore, it not wrong to say that film knowingly or unknowingly carries the culture of that place to which it is connected.

Hindi films always go back to Indian culture and its tradition and demonstrate it respectfully and consciously. Hindi films somewhere raises the patriotic feeling by defining what it means to be Indian and outlining the values by which an Indian must live. Once the Javed Akhtar, a renowned screenwriter said "...Hindi cinema has its own tradition, its own culture and language. It is familiar and recognizable to the rest of India and the rest of India identifies with it... We have our own screen-fathers, fathers who wear dressing gowns and hold a pipe; a father who decides his daughter can never marry the man she loves. Hindi film audiences understand that culture, they are familiar with it, so they keep seeing the films..."

3.1 Two cinema traditions in India:

Popular Films: The Hindi film industry has become known universally as 'Bollywood' – some people claim a journalist from the popular Indian film magazine Cineblitz first coined the term in 1980s. The Bollywood name has divided critics, film-makers and stars, many of whom refuse to use it. They believe it sets up Hindi cinema against Hollywood movies in an overly simplified and patronizing way and blithely implies that conventions that work for Tom Cruise will work equally well for Amir Khan or that Kajol could change places with Julia Roberts. But despite such valid protests, the term has become common currency in both India and elsewhere. Most people find it's useful way of identifying Bombay productions, perhaps seeing Bollywood movies as a product of large-scale entertainment much in the same way as Hollywood films are regarded. For many people unfamiliar with India, understanding the term 'Hindi Cinema' is perhaps too much to ask.

The Bollywood label has helped audiences unfamiliar with Indian cinema to get to grips with this massive industry, but unfortunately it also facilitates the lumping together of Hindi films into one big blob of bad entertainment. Consequently, gems of storytelling and genuine classics struggle to establish their individuality. However much the 'Bollywood' label has divided opinion, it is here to stay.

One might also assume that audiences will simply accept any Hindi film equally. This is quite untrue – producers are well aware that out of the huge number of Indian films made each year, only eight will be box-office hits. Indian audiences are highly discerning. They may like the formula film but they expect a lot from it, including fabulous music, romantic dreams and a code of right and wrong that speaks to the grandmother and the grandson at the same time.

According to Karan Johar, a well-known director of Hindi popular cinema "...If you have to name five basic ingredients that your Bollywood film must have, I'd say: glamour, emotion, great interval point, a hard-hitting climax and every kind of entertainment you can put into the film. I think these are the key elements. You have to have the right emotions, a completely glamorous look, great songs and your interval point has to be fantastic...that's what you need for a commercial Hindi film. It should have all

these elements. Only then will you make it successful – that's if you are aiming at the market in it's entirety."

Hindi cinema's most successful film-makers have mastered the Bollywood mixture of music, love, family values, comedy, fantasy and a staggeringly adventurous choice of film locations (which increasingly have no relation whatsoever to the narrative). Audiences know that films are not real life, but rather allegories for a product world, where troubles and difficulties are all sorted out. It's more than just offering happy endings – the stories are full of hope, showing that good inevitably triumphs: the poor man defeats the exploiter; the rich heroine is ultimately able to marry below her class and continue to enjoy an opulent lifestyle; the faithless husband always returns home to his wife and children; people live modern, westernized lives and still respect traditional Indian values; the hero always vanquishes the villain and the dark side of life is banished forever. The most famous of all Indian film stars Amitabh Bachchan, sums it all up: 'Hindi films provide poetic justice three hours – a feat that none of us can achieve in a lifetime or in several lifetimes'.

Parallel Cinema: Reflection of Indian society in films:

In Pather Panchali 1955, Satyajit Ray was able to produce a film that used cinema to capture images of Indian characters within a recognizable physical and cultural milieu. It opened a whole new path in its documentation of a family's struggle for existence and the growth of the boy Apu. It used a cinematic style that was more conscious, more delicate and more authentic. About Ray's directorial style, Beauer comments that it "...is strikingly simple yet masterful. His neo-realistic observation of life carries the best qualities of that filmic style: humane, philosophical, quality revealing film expression.

Following Ray the breakthrough in the Hindi film came with Mani Kaul's Uski Roti (1970) and Kumar Shahani's Maya Darpan (1972). Uski Roti is a highly introspective interpretation of a Punjabi village woman who is waiting for her husband to return home. Maya Darpan which like Uski Roti has never been released in India, captures the ennui and the sense of isolation of a young girl in a haunting and slightly abstract manner.

It was Shyam Benegal, however, who broke into the Hindi film world in 1974 with Ankur. Ankur, which proved fairly popular, was about a village servant and her exploitation by a ruthless city executive. It also revealed certain psychological compulsions behind class divisions with Indian society. The use of Hindi dialogue with a typical Hydrabadi accent was something that gave the film a greater authenticity and charm. It was a neat break away from the traditional Hindi film. It dispensed with the usual break away from the traditional Hindi film.

It dispensed with the usual cinematic trapping and instead used a quiet, straightforward idiom to tell a story that moves slowly and with conscious thematic concern to a climax in which the dumb husband of the servant girl is beaten by the man from the city. Earlier, Mrinal Sen had demonstrated how a non-starrer and a low-budget film can bring freshness into Hindi cinema with his 'Bhuvan Shome' released in 1969. Bhuvan Shome presented a rather idealized picture of a village girl who humanize a stiff railway official. The film followed a somewhat oblique style with

a somewhat tantalizing kind of idiom, often concealing what it wished to say. There is, therefore, a new kind of articulation that the serious film achieves; its strength seems to arise from the presence of a people who are caught in an environment over which they have no control. There is a consequent loss of dignity that the central characters have to endure and which they fight to retain. It is the articulation of this eternal dilemma that imparts a spiritual quality to this genre of film and is the real source of its inspiration and semantic power. This is the central predicament in Satyajit Ray's *Devi*, in Mrinal Sen's *Khandhar* in Shyam Benegal's *Ankur*, in Govind Nihalani's *Aakrosh* and in almost all the other films that possess this creative – documentary kind of authenticity.

In the 1970s, there was also parallel cinema, with directors like Hrishikesh Mukherjee and Basu Chatterjee and Gulzar and later Sai Paranjpye. Their films had songs and dances and sentiment and appealed to the middle class. By the 1980s, all the art cinema directors were making serials for television. The middle classes wouldn't step out of the house. According to Girish Karnad "the art cinema was finished by the 1980s because there was no audience."

The best directors of the Hindi cinema including Mehboob Khan, Bimal Roy, Raj Kapoor and Guru Dutt, brought new depth to established themes. They drew on the wide spectrum of Hindi cinema stories, but brought to them a personal vision. The films of the late 1940s, 1950s and early 1960s were lyrical and powerful and dealt with themes including the exploitation of the poor by rich landlords (*Do Bigha Zameen*, 1953), the importance of sacrifice and honour (*Mother India*), survival in the big city (*Boot Polish*, 1954), untouchability (*Sujata*, 1959), the changing role of the woman (*Mr. and Mrs. '55*, 1955), urban vs rural morality (*Shree 420*, 1955), nature vs nurture (*Awaara*, 1951), dilemmas faced by modern Indians (*Andaaz*, 1949), materialism versus spiritualism (*Pyaasa*, 1957) and the importance of destiny (*Chaudhvin Ka Chand*, 1960). These films show a complex and sophisticated mix of characters, plots, ideas and morals.

4. Following case studies would prove the relationship between Hindi cinema and society.

4.1. Films inspired from society:

There have been many films which are inspired from society. Society is made up of humans and conflicts arise among them. Indian society is divided into religion, regions, castes, classes etc. and this division creates lot of conflicts. Eg. caste system in Hindu religion. It has been prevailing since Vedic period. The government has done lot of policies to eradicate this social evil but unfortunately it is still occupies its space in our society.

a. *Sujata*:

Sujata film was directed by Bimal Roy in the year 1959. The film had well known star cast like Nutan, Sunil Dutt, Laila Pawar, Nirupa Roy, Shashikala etc. The film is based on the caste system and the existence of untouchability. *Sujata* (character played by Nutan) was left alone when her parents died when she was child. Out of humanity she has been raised by a Brahmin family. When she comes to know that she is not their daughter and is untouchable she tried to commit suicide. But her self-realization stops her. Sunil Dutt portrayed like today's young face who does

not believe in such unjust social division. But his grandmother Lalita Pawar opposed his idea of marrying to *Sujata*. At the end of the film, *Sujata* save Nirupa Roy by donating her blood. This sequence conveys that God has not made any division in the humans; it is human who has divided man on basis of caste and creed. Before *Sujata*, in 1940s one more film was made on similar line of untouchability, the film was '*Achhut Kanya*' the lead roles were played by Ashok Kumar and Devika Rani.

b. *Black Friday*:

Black Friday is directed by Anurag Kashyap in the year 1998. The film was based on 1993 blasts that took place in Mumbai which shocked the whole country. The director also incorporated the actual shots that must have been taken from news channels. The film opened with real footage and stated how and when these bombs planted and who were behind this terrorist attack. Similarly, a recent film '*Mumbai Meri Jaan*' was also based on Mumbai blasts that happened in local trains killing thousands of people. The film won the filmfare award for best screenplay.

Therefore, there are many films which have and will inspire from the society. This truly reflects that the films are mirror of society. Through such film's director always want to make the point that together we can fight the menaces of our society. Sometimes even provide with solutions. Such films also show the other side which may be hidden. The other perspectives of such stories are stated by these films and force people to think upon it.

c. *Bandit Queen*:

Bandit Queen directed by a well-known filmmaker Shekhar Kapoor. *Bandit Queen* was inspired by the life struggle of Phoolan Devi. Phoolan Devi was a dacoit, later she surrendered before the thousands of people. The lady was tortured and subjected to physical and psychological harassment since her childhood. The torture and harassment finally led her to become an un-hearted bandit. The film was based on woman's struggle and her revenge from those who have molested her. The film was banned because it has lot of explicit scenes of rapes and sexual molestations. In one scene of the film Seema Biswas (played on screen Phoolan Devi) shown fully naked. The incident was real and was a part of Phoolan Devi's life. The scene was also important because after this incident she pledged to take revenge. Such films attack and also questions the society's age old custom of caste division, which refuse to die. Where law and order fails and justice is not deliver to the victim, such stories come up of self-revenge.

In this film there were lots of explicit scenes, even rape scenes were also there. It is irony that most films which are made on real incidents that could have happened in the society contain rape scenes showing women helpless. Such scenes in films many times attract the student's attention. And many believe that rape cases which have been increasing in our society. somewhere are because of love – making scenes and rape scenes. Even students somewhere agreed that rape cases are increasing the way female actors are portrayed in indecent position.

4.2. Society inspired from films:

It is unfortunate or may be the human nature that we adopt negative action faster than the positive thoughts. Though films do show many good behaviours which we ought to do for our better-

ment of nation but we ignore these thoughts. Still in recent times there are many incidents that happened in real life but the ideas borrowed from the reel world. These are:

a. Laage Raho Munna Bhai: the film was directed and written by Rajkumar Hirani and was the sequel of Munna Bhai MBBS. The film had great star cast like Sunil Dutt in a lead role, Arshad Warsi, Vidya Balan, Abhishek Bachchan, Diya Mirza, Bomin Irani etc. The film talked about the Gandhian Principles of Non-Violence and Peace. Munna (Sanjay Dutt) a don, in order to impress Jaanvi (Vidya Balan) a Radio Jockey in Radio station, present himself as a Professor. On her request he needs to take a lecture on Mahatma Gandhi. To hide his own identity he went to library and read a lot about Gandhi. He started hallucinate the Gandhi presence and talk to him. Gandhiji ask him to follow the path of non-violence in order to get Jaanvi. Lucky Singh (Boman Irani) a builder has eye on the house of Jaanvi, which is also a home for many old age men whom their children are not ready keep them. By a trick Bomin finally got the house and these people come on road. They took the Gandhi Sathyagrah as their weapon and also use radio to tackle the issue. A sequence has inspired audience and they also took the path of non-violence to convey their opinion. In a sequence he keep sending flowers to Bomin Irani to get well soon and also urge the people that whenever they see him offer him a flower.

After this film, there were many incidents published in the newspaper where people adopted same technique to put forward there complain. For example;

In Indore police adopted Gandhigiri way to teach people about traffic laws. Instead of fine the traffic laws breakers they offer them flowers. (Jan 1 2007, DNA)

At All India Institute of Medical Scientists in Delhi Health Minister Anburmani Ramadoss got the Gandhigiri treatment by students and the resident doctors. He was greeted by them with bouquets of red roses and 'Get Well Soon Amburani' posters.

Conclusion:

Psychiatrist Samir Parikh recently has done a survey about the impact of violence shown in films on school children. He had covered NCR which include Gurgoan and Noida. The study was conducted on about 1000 students about their attitudinal behaviour.

Following were the study result:

The result of the survey states that large number of children of age between 14 – 17 watch action and violent movies. This might result in their increasing aggressive behaviour.

About 79 per cent of boys enjoy watching violent content whereas 34 per cent of girls also love to see such scenes.

The study emphasis that movies do make an impression.

Also about 35 per cent of boys feel that showing force or bullying someone is important to make friends like them more. Around 2 per cent of girls agree with this.

As many as 31 per cent of boys said they know of someone being threatened or injured with a weapon in school while the figure is 22 per cent for girls.

Many children admitted that they are aware that their friends carry a weapon to school. The weapon can be anything that they feel will protect them.

Table 1.1 Percentage distribution of student's response on 'society is affected by Hindi Films'.

	Frequen- cy	Percent	Valid Percent	Cumu- lative Percent
Yes	376	94.0	94.0	94.0
No	24	6.0	6.0	100.0
	400	100.0	100.0	

Society gets inspired by what Hindi Films present to the audiences existing into that particular society. According to the data collected 94 percent student feels that society is affected by Hindi Films (see table 1.1).

To study the impact of Hindi Films on children we have collected the data from various schools. The sample size was 400 from both private and government schools.

Table 1.2 Class-wise percentage distribution of student's response on 'Society is affected by Hindi Films,

	Yes	NO	Total
VI	10.5% (42)	1.5% (6)	12.0% (48)
VII	11.0% (44)	1.5% (6)	12.5% (50)
VIII	13.0% (52)	4.0% (16)	17.0% (68)
IX	17.0% (68)	1.0% (4)	18.0% (72)
X	14.0% (56)	.5% (2)	14.5% (58)
XI	11.0% (44)	1.0% (4)	12.0% (48)
XII	11.0% (44)	3.0% (12)	14.0% (56)
Total	87.5% (350)	12.5% (50)	100.0% (400)

Chi - Square = 19.937a D.F.=6

Contingency Coefficient = .218

If we read data collected according to the class then students of class from VI to XII all are agreed with the statement that society is inspired by the films (see table 1.2).

As you can see all the students irrespective of their classes the students strongly believe that films do affect the society. It is become more important to see from the student point of view because they are the future of our nation. And if they believe that society get inspired from the film that means they sometimes do imitate what films shows on screen.

5.1 Impact of such scenes on children:

As we know that violence shown in Hindi film affect the young mind so do the love-making scenes also have some degree of effect on children. To study such effect this research has been conducted on 400 school children. Why only school children? The reason is because school is a place where both the gender male and female come into contact at different levels. At home the children relation to other humans is well defined but when they go to school first they come into contact with open relation which is not

well defined by the society. Their approach towards each other is different and kind of relation they set up is also quite informal. That is why we have selected schools to conduct are research.

5.1.1 Change in Attitudes:

After interviewing parents and from the data collected it is not wrong to believe that there has been change in attitudes in children. Many times their aggressive behavior worried the parents. They learn lot from the Hindi movies shown on television and try to imitate those actions in real. Parents find themselves in dilemma when children question them about the love relation shown in films between hero and heroine. The children more spend times in watching films on television which also affect their contact with outer world. And they love to watch all kind of films it is difficult to stop them because of their attitude.

5.1.2 Stimulate Emotions:

Love-making scenes in Hindi films many times stimulate emotions in school children. The grownup children of class VIII-XII experienced substantial emotional arousal than students studying in smaller classes – VI-VII. School is a place where both the gender is presented at ease. The communication between these genders is also inevitable. The kind of behavior they adopt towards each other is sometimes inspired from the films. In schools either they are friends or they are in love relationship. Though they do not understand well about the love yet they would like to have boyfriends and girlfriends to go around. They feel that it is today's requirement and it also raise their standard among their fellow friends. Therefore, their actions and feelings are films oriented and they would like act accordingly. The movies also stimulate a great deal of daydreaming and fantasy. In particular, the films can stimulate strong emotions in their youthful audiences, including terror, fear, sorrow and pathos.

5.1.3 Effect on health:

Watching lots of films is also affect their health both physically and psychology. Many admitted that if they get chance at this age they would like to sleep with the other gender. They have little information about AIDS and STDs. Films also effect the sleeping pattern thus affect their growth.

5.1.4 Moral standard:

When the specific kinds of action and situations portrayed in the films paralleled or was in conflict with the standards of morality currently prevailing among several categories of subjects. The general conclusion from this complex study was that many of the depictions presented in the movies, especially in scenes of crime and sex (two of the most frequent themes) were contrary to the mores of the groups under study. Such findings were scarcely comforting to those who feared that the movies were providing unwanted influences on children. The most talk about case 'MMS Scandal' that happened in DPS R.K Puram in Delhi where two students (a girl and a boy) made an explicit video on mobile in school premise in uncompromising positions. The video was later made public by the boy. It raised the issue of using cells by the students in schools. Thereafter many schools banned the use of mobile phones by the students. Many times content of films can stimulate children to commit acts of delinquency and crime. Films played a direct role in shaping the delinquent and criminal careers of substantial segments of many children. There are many cases

in which students under the age of 18 have committed crimes to obtain the life-style of their favorite actors and actresses.

5.1.5 Imitation by Adolescents:

Motion picture influences on childhood play were largely in the realm of fantasy and make-believe. Among adolescent movie-goers, however, somewhat different types of influences were widespread. Forms of conduct that is as beatification, personal mannerism and social techniques were imitated from movies portrayals and incorporated into the day-to-day behavior patterns of youthful audiences. The styles of dress and hair arrangements used by female stars in the films were a particular source of fascination for female adolescents. In searching for means to bring beauty into their own, lives, they experimented enthusiastically with what they had seen on the screen. Another important area of influence was in those mannerisms that become identifies as attractive or sophisticated in every age. Thus a movie taught a generation of males how to light a cigarette in a "manly" manner; how to offer a lady one's arm properly. They taught girls how to pure their lips coyly; how to lower their eyelids enticingly; how to sit gracefully.

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