

## **Cinema and Social Transformation: Decoding the public perception on role of Hindi Cinema**

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### **Abstract**

*Despite its vacillation between the two extremes of sometimes being awfully responsible and at others outright sensational, Indian cinema continues to mirror social reality. It is overwhelmingly believed that cinema plays a social reformer to which much of the social transformation in India can be attributed. Of late, the drive to link box office returns as a success parameter and the resultant commercialisation of cinema have undermined its social theme carrier role. The commercially driven attempts to cater escapist and fantasy-oriented entertainment raise questions about the impacts of social cinema, especially in driving social change. This paper attempts to answer this question through a social survey on impacts of cinema in India.*

### **Introduction:**

The Indian feature film industry has turned into a centurian through an awe-inspiring journey. It was in 1912 the first Indian feature film 'Pundalik' was released followed by the Dhundiraj Govind Phalke's fully indigenous feature film 'Raja Harischandra' in 1913. Indian cinema kept on adding innovative features- both technical and artistic, from time to time to emerge as one of the largest and most influential film industries in the world. The Lumiere brother's camera, projector, and screen have undergone metamorphosis to a stage of cinema's complete digitalization, thanks to innovations in technology. The transformation in characterization and sequencing of narratives is no less important, and so also the cinematic themes. The French brother's 'cinematograph', is often termed as 'second opium' for the film goes in certain parts of the country. From a stage of being viewed as an art, culture, and entertainment cinema has gradually emerged as an industry driven by profit. The change, indeed, is amazing. But, among the few features which continues to be nurtured is cinema's role as a tool of social transformation.

Filming activity in India started by the turn of the 20th century, the earliest short films being photographed in India included such titles as 'Cocoanut fair' 'the Wrestlers' 'Splendid new views of Bombay' and 'Taboot procession'. Harishchandra Sakharam Bhatvadekar shot a 'wrestling match' and 'training monkeys by wandering madaris' as India's first 'factual films' also called 'topicals'. India's first fully indigenous full length feature film Raja Harischandra by Dhundiraj Govind Phalke cast the character of the legendry king Harischandra only to be a resounding success. The earliest film to have a contemporary theme "England Returned" (Bilet Pherat) made by Dhirendranath Ganguly in 1921 caricatured the British educated Indians. The production of talkies beginning with Ardeshir Irani's Alam Ara in 1931 boosted the growth of Indian film Industry's steady rise.

Attempting to capture the precarious socio-economic conditions of the country on celluloid, the film makers in 1930s and 1940s tried to reflect tough social issues on screen or used the struggle for Indian independence as a backdrop for their plots. For the unparalleled efforts to mirror social issues on cinema of the period the 1930s and 1940s is known as the golden era of Indian social cinema. With India attaining freedom, the issue emerged as a popular topic for Indian cinema makers. Films like Majboor, Shaheed, Samadhi, 26 January, to name a few rode in popularity.

The 1950s saw success of lavish romantic musicals and melodramas which continued to the 60s and early 70s, of course action films as a distinct genre made their appearance. By mid-1970s, gritty, violent films about gangsters and bandits had their sway. The 1990s witnessed the return to family-centric romantic musicals. Thus, patriotic themes made way for social reform, which undergoes change to embraces fashion

of the day while still carrying messages of social reform, and then it turned out to a fighter to protect the institutions of democracy and freedom.

A gamut of issues got representation in Indian cinema-from freedom to unemployment, from poverty to exploitation, from dowry to women's emancipation, from social conflict to national integration, from education to fantasy oriented entertainment. With the transformation of the society, the issues confronting it kept on changing and so also the themes adopted for film making.

### Social Issues and Indian Cinema

Cinema is a mirror of social reality holds good beyond doubt if one looks back at the thematic treatment of India's mainstream cinema. From the very early years, Indian feature film developed the admirable ability of focusing on different facets of Indian life. The cinema's concerns with social problems continue to be overtly expressed from the thirties, right through to the sixties, in a handful of most significant films.

Hindi cinema's golden period in the thirties and the forties did bring forth films not merely presenting but tackling burning issues. How intellectual labour fights almighty capital, how young girls revolt against marriage with an old man, how life supersedes love, how inter-communal bliss is thrown asunder by the outside forces, how widows could be remarried and fallen women resurrected, how dowry could lead to tragedy and how convicts could be reformed, how the veneer of westernizing could ruin marriage and friendship, how the rural economy could be freed from the clutches of landlords and money lenders, how the untouchables and other underdogs could be given a more humane life and several such thorny problems were flashed across the country's screens. In case of fatalism and tragic end, it was a mute protest meant to arouse the collective conscience against the various barriers. Films which talk so directly and movingly about the wrongs of society went on to influence it and shape it along better lines.

During the silent era, Dharendra Nath Ganguly's film 'The England returned'(1922) was used as a means to get the audience to think of a social situation in which Indians had been imitating their foreign rulers and creating for themselves new problems within their own society. In 1925, Baburao Painter made the film 'Savkari Pash' which painted an extremely realistic picture of the Indian poor, in the rural vast land, focusing on rural-indebtedness, feudal oppression, the poverty of the peasantry and a multitude of their problems. V. Santaram and Kamaladevi enacted the role of an oppressed farmer couple having to suffer both famine and the oppression of the Zamindari system.

The film *Achhut Kanya* (1936) protested against the caste barriers and religious bigotry and suggested inter-caste marriage as a way out. Dealing with the social position of Dalit girls, the story revolves around the unhappy love affair between Kasturi (Devika Rani), a harijan girl and Pratap (Kumar), a Brahmin boy. Their relationship being opposed through rumor and violence till the end to maintain a 'traditional', oppressive morality.

Indian cinema raised the issue of Hindu widow remarriage in *Bal Yogini* (1936); protested against marriage of young girls with old persons in *Duniya Na Mane* (1937) and urged against economic and social disparity in *Adhikar* (1938). The problem of rural indebtedness was narrated in *Dharitri Ke Lal* (1949); and drew attention on the problems of alcoholism in *Angoori* (1943). The issue of untouchability was highlighted in *Malla Pilla*, while widow remarriage was the backdrop of *Sumangali*. The ills of Zamindari system were highlighted in *Raitu Bidda* (1940), while the problem of the educated unemployed were best described in *Vande Mataram* (1948). The problems of unwed mothers was narrated in film *Devta*; while the malice of dowry was exposed in *Dahej* (1950). 'Aurat', 'Mother India', 'Do Bigha Zamin', 'Sujata', 'Ganga Jamuna', and 'Mujhe Jeeno Do' are eloquent testimony to Bollywood's social concerns.

*Duniya Na Mane* (1937) was a challenge to the feudal system and a courageous attempt against gender discrimination and child marriage. The basic storyline revolves around a young woman, *Nirmala* (Shanta

Apte) rebelling against her marriage to a much older widower, *Kaka saheb* (Keshavrao Date), as was the practice in those days. It was one of the first films to touch upon the issue of widow remarriage

*Do Bigha Zameen* (1953), narrates the evil sides of Zamindari system through the story of a farmer who is not willing to let go of his ancestral land in the hands of the landlord who is hell bent on snatching his last possession. The oppressed farmer (Balraj Sahni) goes to Calcutta to make 65 rupees to pay back the landlord for a loan that he had taken years ago for which he has been paying interest for years too. He returns to release his land only to see a factory being built on his last possession and helplessly returns.

In *Mother India* (1957) the title character, a widowed mother of two sons living in a patriarchal village in India, interpreted as a common icon for the emergent Indian nation in the early 20th century, sees through the social and cultural changes taking place in India shortly after independence. *Hare Rama Hare Krishna* (1971) has the back drop of the Hippies culture prevalent in the seventies in Nepal and connecting areas of India, etc. The film portrays a brother (Dev Anand) searching for his sister (Zeenat Aman) only to find her in Kathmandu (Nepal) along with some hippies being lost in the world of drugs and intoxication.

The film *Prem Rog* (1982) dealt with the social issue of widow remarriage to emerge as a mile stone in social film making. Devdhar (Rishi Kapoor), a poor orphan under the obligation of a Thakur, falls in love with his daughter Manorama (Padmini Kolhapure).

But owing to the difference in their social status Manorama was made to marry a rich Thakur who dies only to leave her a widow. Devdhar tries to bring smile back in Manorama's face even at the cost of facing the wrath of the Thakur who believes that widowhood is a curse. Suggesting rejecting the caste barrier the film narrates a man's love towards a woman who is a widow and of a higher status.

Considered as a landmark the film *Bombay* (1995) dealt with the issue of a Hindu boy marrying a Muslim woman at a time when distrust suspicion between the two religious groups was at its crest. Based during the time the Babri Masjid was broken down and the riots that followed which shook many parts of the nation, especially Bombay (now Mumbai).

The film *Chandni Bar* (2001) narrates lives stories of the Bar girls of Bombay, through the struggle of a girl through her life first during her days as a dance bar girl, thru' marriage and then eventually as a mother.

The film *Taare Zameen Par* (2007) raises the issue of imposition of parental expectation on school going children eventually increasing stress on them by narrating the parental stress on a boy suffering from dyslexia. *Taare Zameen Par* drives home a strong message, making you empathize with the kid, making one realise that some of the renowned geniuses were once scoffed at, but the world had to bow down to their intellect later. In a nutshell, the film is wakeup call for every parent. Based on a similar theme the film *3 Idiots* (2010) raise the issue of student peer pressure and how to deal with it. The list continues to expand as India emerges as world's most prolific film producing country in the world with more than 1250 films a year.

### Social Impacts of Films

Any discussion on films and society confronts a vital question 'does cinema have any impact on the society'. There are two schools of thought on this issue among film makers. One line of thinking believes that films can never affect or reform the social body or the events taking place within it, but the other believes that the medium does have a direct or indirect impact on social streams, even though it may not be immediately perceptible (Ranggonwalla, 1995). The former cites the example that 'just after a couple of excellent anti-war films were exhibited, the second world war engulfed humanity' hence cinema cannot and should not offer any solutions for social problems raised by its writer and directors, by its content and style. The mere exposition of the problem is enough and there ends cinema's artistic obligation as well as compulsion. The later, however, stretches cinema's role further to promote a thought process and line of action whereby the

viewers are provoked into trying a change for the better. Films, which talked directly and movingly about the wrongs of society, go on to influence it and shape it along better lines.

The most important contribution of cinema to society is that by sheer usage it has grown to be a standard reference for most kinds of questions and situations, where elementary knowledge and practice are needed (Rangoonwalla, 1995:7). The mass mind picks up such points largely and stores them in some mental corner, to be reactivated while seeking or giving answers and guidance. Some of the life patterns and conclusions propagated by them could be having social repercussions below the outer of everyday life. Violence, crime and sex are made to look easy and frivolous, without much of retribution to follow.

The magic of cinema is virtually unfathomable. The very mention of cinema conjures up a rainbow of captivating images. A vital aspect of Indian cinema is its unifying character. The Indian films have been subtly albeit consistently promoting the ideas of national integration and communal harmony. A part of the socio-economic cultural transformation can be attributed to the cinema as films usually generate social mobility, fluidity and an overall sense of oneness among people of different backgrounds (Rangoonwalla, 1995:7). The society is ripe with cases of crimes and criminals being emulated from the screen and so also the attitude to suicide as a way of dejection, mostly in love. Fashion including smoking and drinking, in many cases, are inspired from cinema characters. The vast fan followings of stars like Rajesh Khanna, Amitabh Bachhan, Mithun Chatkrabothy are eloquent testimony to the social impacts of films.

A study by Dr. Sativa Bhakry shows that Cinema can play both positive as well as negative roles in society. It can have positive impacts in terms of providing entertainment, enhancing information and knowledge, sensitizing people about urgent issues of society, in creating sociability and offering catharsis. It offers release from tensions of daily life. Cinema can also play an equally negative role in teaching wrong values, generating social and sexual violence and crime, providing escape from reality into a dream world of fantasy instead of facing up to the problems of life, encouraging adoption of destructive role models and in encouraging cynicism about social institutions (Bhakry, 1995:71-76).

While emphasizing the role of cinema as a vehicle of modernism, India's first Prime Minister Pt. Jawaharlal Nehru has also advocated some amount of social control to ward off its bad effects (Vasudev, 1978:107). Actor turned Member of Parliament Satrugna Sinha claims that "in a country like India films reach the widest possible and most diversified audience. As a medium of mass communication it can exercise the most tremendous and potent influence on the public (TOI, 2006). John Dayal has accepted the social impacts of films when he claimed that uncontrolled exposure to sex and violence on the screen, will infest the society with unruly elements with hardly any care for our social values and traditional tenets, which will eventually lead to chaos and anarchy in the society (Dayal, 1987:61).

### Research Design and Methods

Analyzing a complex issue like social impacts of films demands a multidisciplinary approach. A historical review of the Hindi films reveals the presentation of social issues in contrast to other issues in Indian cinema. A review of cinema as a means of artistic expression provides pertinent clues about the social impacts of cinema. The existing theories on film-society linkages, the research studies on social impacts of films, in addition to the study of the legal back ground mentioned above reveals the ideal limits of artistic expression and moral decency in India.

Of late, growing recognition of freedom of expression as a fundamental human right and the arguments against any kind of restriction on that right, coupled with the digital communication technology enabled scope for duplication and delivery of contents questions afresh the role of social films, of course, the socio-cultural conditions of a nation is an equally important factor. So it is the public opinion, defined and redefined by the changing socio-cultural environment that can be a real indicator of the social impacts of films and the need for films on social themes in the country. As such, the study primarily builds on the social survey method of research, a pre-structured questionnaire being the principal tool of data collection. The

opinion survey constitutes the primary data, where as the secondary data culled from newspapers, journals, books and of course the Web provides significant input to the study.

The universe for the study primarily comprises the academic community, including students, teachers and other academic staff of the universities. To represent the academic community Berhampur University (Odisha), Aligarh Muslim University (Uttar Pradesh), and Gauhati and Nagaland universities in the North-Eastern Parts of India were selected. The sample respondents were selected applying the stratified random sampling method. The academic community of the selected universities were identified as three distinct groups- students, teachers, and academic staff of which 100, 40, and 20 respectively were selected randomly to constitute the sample for the study. While selecting the respondents gender and age have been kept in mind to make the sample a true representative of the universe, despite majority of respondents being post graduate students. All the 160 sample respondents so selected were administered a pre-structured questionnaire comprising 15 questions on various aspects of filming practices and impacts of films on the society in India. The researcher could collect a total of 128 completed questionnaires of which 80 representing the students, 32 representing the teachers and 16 of the other academic staff. The responses so collected are codified and presented in tables 1-7.

The codified and tabulated opinions are analysed using simple statistical techniques including the weighted average method. The alternative responses (say N) to a question are assigned priorities from 1 to N by the respondents. The responses from 1<sup>st</sup> to N<sup>th</sup> priorities are assigned weightages N to 1 respectively and are multiplied by their respective frequencies  $n_1, n_2, n_3, \dots, n_{N-1}, n_N$  (number of respondents giving the same priority to a response). The weightage of each priority of a response are added to calculate the total weight age of a response. As such, the total weightage of a response is calculated to be:

$$TW = NXn_1 + (N-1)Xn_2 + (N-2)Xn_3 + \dots + N-(N-2)Xn_{N-1} + N-(N-1)Xn_N$$

$$= NX(1^{st} \text{ priority frequency}) + (N-1)X(\text{second priority frequency}) + (N-2)X(3^{rd} \text{ priority frequency}) + \dots + 2(N-1) \text{ th priority frequency} + 1(N^{th} \text{ priority frequency})$$

The extracts of the personal interviews of a number of Bollywood<sup>i</sup> personalities including actors, directors, producers on the issue of cinema censorship, published in sections of the media, have been incorporated to represent the views of the Indian film industry.

### Public Perception on Impacts of Social Cinema

The respondents were asked to mention the kinds of impact films have on society by selecting the appropriate alternative. The responses so obtained are presented in table-1, which evinces that 14.84 % of the respondents feel that films have positive impact on the society where as 20.31 % of them feel that films have negative impact. But a whopping majority (53.90%) of them agree that films do have impact, positive, negative or both, on the society. 07.03 % does not see any impact of films, where as 3.91 % have no idea about social impacts of films.

**Table-1: Does cinema have any impact on society?**

Strong impact	Moderate impact	Marginal impact	No impact
24 (25%)	56(55%)	16(15%)	04(5%)

**Table-1-A: What kinds of Impact does films have on the Indian Society?**

Response	No of Respondents	% age
Positive Impact	19	14.84



Negative Impact	26	20.31
Both positive and negative impact	69	53.90
No impacts	09	07.03
Don't Know	05	3.91

The respondents were asked to mention in order of preference the mentioned positive impacts of films on the society. The responses presented in table -2 reveals that the respondents strongly believe that films do have positive impacts in sensitizing the people about urgent social issues. The respondents are also impressed with the role of films as an entertainer. What closely follows these are films release tension and they keep the audience informed and educated on important issues confronting the society.

**Table-2: Positive Impacts of Films**

Impact	1 <sup>st</sup> priority	2 <sup>nd</sup> priority	3 <sup>rd</sup> priority	4 <sup>th</sup> priority	5 <sup>th</sup> priority	Total weightage	Rank order
Inform and educate	11(12.5)	13	22	28	14	243	2 <sup>nd</sup>
Entertain	25(28.41)	27	22	12	02	325	1 <sup>st</sup>
Sensitize about urgent social issues	25(28.41)	26	24	11	02	325	1 <sup>st</sup>
Instil positive values	09(10.23)	07	13	27	32	198	4 <sup>th</sup>
Release tension	18(20.45)	15	07	10	38	229	3 <sup>rd</sup>

TW (Total Weightage) = 1<sup>st</sup> priorityX5+2<sup>nd</sup> priorityX4+3<sup>rd</sup> priorityX3+4<sup>th</sup> priorityX2+5<sup>th</sup> priorityX1

R (Rank) = rank of total weightage

**Table-3: Negative Impacts of Films**

Impact	1 <sup>st</sup> priority	2 <sup>nd</sup> priority	3 <sup>rd</sup> priority	4 <sup>th</sup> priority	Total weightage	Rank order
Teach wrong values	21(22.10)	27	26	21	238	2 <sup>nd</sup>
Promotes sex and violence	28(29.47)	25	26	16	254	1 <sup>st</sup>
Provide escape route from real problems to a dream world	22(23.16)	18	23	32	220	4 <sup>th</sup>
Encourage destructive role models	24(25.26)	25	20	26	235	3 <sup>rd</sup>

TW (Total Weightage) = 1<sup>st</sup> priorityX5+2<sup>nd</sup> priorityX4+3<sup>rd</sup> priorityX3+4<sup>th</sup> priorityX2+5<sup>th</sup> priorityX1

R (Rank) = rank of total weightage

Among the negative impacts of films presented in table-3, promoting sex and violence tops the list. The audience closely believes that films provide an escape route from real problems to a dream world. The third major impacts mentioned are teaching wrong values, and encourage destructive role models.

A question was asked regarding what should be the primary goal of film making. The respondents were asked to mention the mentioned alternatives in order of priority and the responses so obtained are presented in table-4.

**Table-4: How does the fantasy part of a film affect its social theme carrier role?**

Diminishes impact of social message	Enhances the impact of message	Does not alter real impact of message	Any other
30(60%)	15(10%)	15(30%)	-

**Table-5: What should be primary goal of film making?**

	1 <sup>st</sup> Priority	2 <sup>nd</sup> priority	3 <sup>rd</sup> priority	4 <sup>th</sup> priority	5 <sup>th</sup> priority	Total weightage	Rank
Profit generation	19(14.84)	17	21	28	43	325	5 <sup>th</sup>
Presentation of social issues to public notice	23(17.96)	27	18	22	38	359	4 <sup>th</sup>
Generate Social Change and development	39(30.47)	36	28	17	08	466	1 <sup>st</sup>
Eradication of social evils	21(16.40)	23	29	34	21	373	3 <sup>rd</sup>
Promote pro-social values	26(20.31)	25	32	27	18	398	2 <sup>nd</sup>

TW (Total Weightage) = 1<sup>st</sup> priorityX5+2<sup>nd</sup> priorityX4+3<sup>rd</sup> priorityX3+4<sup>th</sup> priorityX2+5<sup>th</sup> priorityX1  
R (Rank) = rank of total weightage

Data in table-5 transpire that film maker's first and foremost artistic obligation should be to try for positive social change through films, closely followed by the goal of promoting pro-social values. Notably, the artistic obligation of creatively presenting a social issue before the public without expecting or suggesting any social change from it, which is the line of thinking of the Avant Garde film makers finds third priority among the respondents. Equally significant is that the audience suggests profit generation to be the least preferred goal of film makers. Of course, fulfilling the other goals will automatically lead to profit maximization.

**Table-6: What can be attributed to increasing Sex and violence in Indian Cinema?**

Reason	1 <sup>st</sup> priority	2 <sup>nd</sup> priority	3 <sup>rd</sup> priority	4 <sup>th</sup> priority	5 <sup>th</sup> priority	T W	Ran k
Viewers are obsessed with sex	08(6.25)	16	45	43	16	298	3 <sup>rd</sup>
Film makers are obsessed with sex	05(3.91)	23	20	55	25	312	4 <sup>th</sup>
Viewers & film makers are obsessed with sex	48(37.5)	42	26	10	02	508	2 <sup>nd</sup>
Commercial success of sex/violence cinema	64(50.0)	43	16	04	01	549	1 <sup>st</sup>
Any other	03(2.35)	04	21	16	84	210	5 <sup>th</sup>

TW (Total Weightage) = 1<sup>st</sup> priorityX5+2<sup>nd</sup> priorityX4+3<sup>rd</sup> priorityX3+4<sup>th</sup> priorityX2+5<sup>th</sup> priorityX1  
R (Rank) = rank of total weightage

The respondents were asked to mention, in order of priority, five causes for sex and violence becoming an indispensable parts of India cinema. The priorities of a preference are assigned weightage points from 5 to 1 and are multiplied by the respective frequencies and the products are summed up to calculate the total

weightage. Ranks are assigned according to total weightage as presented in table-6. Data in table evinces that commercial success of films is found to be the primary reason for excessive sex and violence in Indian cinema, closely followed by the reason that both viewers and film makers are obsessed with sex. Viewers and film makers are obsessed with sex finds 3<sup>rd</sup> and 4<sup>th</sup> rank respectively.

**Table-7: Growing violence against screening of films can be attributed to:**

Cause	1 <sup>st</sup> priority	2 <sup>nd</sup> priority	3 <sup>rd</sup> priority	4 <sup>th</sup> priority	TW	Rank
Growing public concern for perceived cultural dilution	32(25.0)	33	34	29	324	3 <sup>rd</sup>
Immature cultural understanding of the agitators	44(34.38)	48	30	06	386	1 <sup>st</sup>
Politicisation of cinema and culture	39(30.47)	36	26	27	343	2 <sup>nd</sup>
Others	13(10.16)	11	38	66	227	4 <sup>th</sup>

TW (Total Weightage)=1<sup>st</sup> priorityX5+2<sup>nd</sup> priorityX4+3<sup>rd</sup> priorityX3+4<sup>th</sup> priorityX2+5<sup>th</sup> priorityX1  
 R(Rank)= rank of total weightage

The responses to a question on factors primarily responsible for growing incidents of violence against shooting and screening of films presented in table-7 shows that immature cultural understanding of the agitators is believed to be the primary reason, closely followed by politicisation of cinema and culture, and growing public concern for perceived cultural dilution as the major reasons for the growing violence.

**Table-8: Ethical values which should be followed in film making**

Ethical Value	No of Respondents	As % of total
Respect for the social, moral and ethical values of the Indian society	39	30.47
Films addressing social issues	35	27.34
Cultural loyalty in film making	19	14.84
Restraint on sex and violence	11	8.59
National integration and character building	14	10.94
Others	10	7.81

Asked to suggest three ethical values for the film makers to follow, the respondents suggested several values to be incorporated into film making (table-8), which summarises as follows: majority of respondents favoured the protection and promotion of social, moral and ethical values of the Indian society, and to promote Indianness above all (24.22%). This was closely followed by suggestion for Indian films addressing social issues (21.09%), unquestioning cultural loyalty in film making (11.71%), promotion of social reform and development (7.81%). Some respondents suggested for emphasis on art and culture and restraint on showing undesirable sex and violence scenes (6.25%). Films should promote national -integration and a sense of character building (8.59%), promote democracy by addressing the problems and issues of the voiceless, down trodden and discourage exploitation of poor (5.47%).

**Table-9: The most preferred movie type:**

Social	Comedy	Fantasy	Others
20(20%)	34(35%)	16(15%)	30(30%)



The data in table-9 reveals that 20 percent of the respondents prefer social films against 35 percent having preference for comedy films. 15% prefer fantasy.

**Table-10: The most remarkable movie**

Tare zameen par	3 idiots	A Wednesday	Fashion	others
24(25%)	20(20%)	20(20%)	30(10%)	26(25%)

Data in table 10 evinces that 25 % of the respondents consider Tare Zameen Par as the most remarkable film they have seen, followed by Fashion as the second most remarkable film. *3 Idiots* and *A Wednesday* were the third most remarkable film according to the sample respondents.

## Conclusion

The foremost role of cinema in society ought to be is to provide entertainment, impart education and teach positive values. It can project nationally desirable ideas and aspirations and help in the healthy growth of a nation. It can creatively portray social issues to strengthen pro-social behaviour which can eventually lead to social harmony. It can also promote debate on emerging social issues to accelerate social transformation. In addition, it is equally important to check undesirable, unhealthy and dangerous ideas getting promoted. As its mirror Indian films have endeavoured to represent the issues confronting the Indian society. They have creatively presented social issues of the time before the public to enlighten them, to ponder over them, to logically think, and to contribute to a scientific society devoid of social evils practices. The Indian films were at the crest in terms of discussing social issues during the 1930s and 1940s. While seeking to protect its unique socio cultural values, films have been instrumental in instilling pro-social values and generate social change. Despite the film makers being divided on the issue of impact of films on society, popular perception overwhelmingly support that films have both positive as well as negative impacts. Commercialism is not necessarily in conflict with socially desirable themes; rather they may complement each other if properly balanced. It is, therefore, reasonably expected that the Indian film makers would continue to represent social issues in their films despite the economic constraints of earning profit for their growth.

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