

The Changing Scenario of Hindi Cinema after Independence

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Abstract:*In modern Indian society, Communalism is a complex problem. Like caste discrimination, racism and gender inequality, it also weakens the society. It was the core reason behind partition of India and refugeeism. Our nationalist leaders such as Gandhi, Nehru and Netaji etc. deeply opposed this. To eliminate communalism, their role is widely appreciated. But the role of Hindi films or Bollywood as a cultural institution to combat communalism was less recognised and discussed. In this article, present researchers have tried to put that role forth. From the films to their musics, all give glimpse to coordination. On other hand, the real selves out of the reels have inspired with the ideals. To build up the discrimination-free society and nation, Hindi movies have played an immense role. Representatives, from various fields of society collectively participate in this very institution. Their works by standing shoulder to shoulder convey a message of unity or synthesis.*

Keywords:*Communalism, Hindi Cinema, Nationalism ,Nation building, Netaji, Syncretism etc.*

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Introduction

Along with nationalism, communalism also developed in modern India on the eve of the India's freedom struggle against the existing British rule. Just as nationalism helped us to end the two hundred years of imperialist colonial rule, similarly, communalism weakened the then British India and after creation of newly independent nation. So the seeds of communalism that germinated in

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British India remained intact in post-independent India which created a sense of rivalry between different communities. Various nationalist leaders like Gandhiji, Netaji Subhas Chandra Bose and Jawaharlal Nehru were therefore sword hand against the communalism. Just because it became a barricade in terms of social coexistence and economic development . For this reason to develop the nation economically strong there was need to combat the communalism which fabricated a sense of discontent among the different communities in multi – cultural society like India . On the other hand, a series of economic plans were adopted through the process of nation building in independent India, the objective was to make India a powerful nation in respect of modern industrialist countries of Europe . But it should also be remembered that economic development of a country is never possible without a healthy society. So communalism became a hindrance in building social harmony, peace and prosperity. Therefore, various nationalist leaders made continuous efforts to curb communalism and their role to deal with it also elaborated and still elaborating by the many scholars through their deep research. But present researcher try to analyse the role of Hindi Cinema that fought and still fighting against this evil ideology . We cannot deny that Hindi cinema as a cultural institution had a great role to play and still playing in the process of elimination of communalism from the Indian soil. From its movies to songs, efforts were made to spread a message of Syncretism. Even in their personal lives, Bollywood stars nurtured that syncretistic ideology. This strong and rich culture of Hindi cinema has been quite successful in keeping India united.

II

When the readership scrambles to learn about post-independence India, they come up short. There are many reasons behind this. Firstly, for most Indians, history ends with the 1947 independence and partition talks. It is not that they are not interested in knowing about its subsequent history. In fact, the kind of effort that European Kushilavas have made with the history of post-World War II Europe is not seen among Indian historians. For many historians, history remains a depiction of the political, economic, administrative and social history of British India. So we depend on few books to know about the post-independence Indian history. But it must be remembered that its post-independence history is no less impressive than pre-independence. Because at that time India started experimenting with democracy. On the other hand, India's non-alignment policy helped it to develop its own distinct

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identity in the world court. At the same time, a set of economic plans attracted the attention of contemporary political scientists and sociologists. At the time, these current issues were thought to belong to the discussion of political scientists and sociologists, not the domain of historians. But it should be remembered that after passing seven decades of independence, the above issues are not just present now, but are included in the past event. As a result, recent researchers and historians have focused on the post-independence history.

Culture bounds the people so strongly that creates a sense of collectiveness . In a multi – cultural society, this togetherness builds a unity though there are different communities exist . India’s culture is also very diverse like in other spheres. Here eight major religious and numerous linguistic communities coexistence peacefully. Hindi cinema has made this diversity more beautiful. Hindi cinema started its journey in 1913 when Dadasaheb Phalke released the first silent film “Raja Harishchandra”. It will be clear if we give an example that cinema has left a mark on people’s minds since its birth. In this mythological movie, King Harishchandra sacrifices everything including his kingdom, wife and sons to protect the truth. Mahatma Gandhi saw only one movie in his lifetime which was the above mentioned movie. After watching it, only one question arose in his mind, that is – “Why should not all be truthful like Harishchandra?”¹ The movie influenced Gandhiji so much that he accepted truth as the ultimate vow of his life. This identity we find in his overall life , where he gave importance the truth with non- violence and it coupled with his unique method of resistance known as satyagraha , the term which made up with two words, one is ' Satya ' or truth and another is Agraaha or insistence. From the above discussion, it is clear that, *Hindi* cinema, along with entertainment, also took on the task of educating masses.

With the changing times, Hindi cinema has also changed itself accordingly. Analyzing the world of cinema for a hundred years, that is the picture that emerges. Pre-independence Hindi films were patriotic and nationalistic in nature just because at those time India gone through oppressive by the British. A passion for the nascent Nation was evoked in the rhythm of the images. Some movies were based on mythological stories. An example is the movie *Raja Harishchandra* (1913), which present researcher related earlier. Films of that time also did not leave out social themes, as can be seen in *Achhut Kanya* (1936), which depicts the love story between a Brahmin and an untouchable girl. On the other hand, there were many films whose subject matter was family-centric. But in post-

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independence films, a novel theme among various social issues, Hindu-Muslim unity became quite important. According to famous Indian film director Shyam Benegal, 'Hindu and Muslim as brothers became a dominant motif in several Hindustani films after independence.'²

III

History is a subject which depicts the past in an appropriate manner. In modern history writing history is just not only to elaborate the past event in an accurate way but also analyze it in a systematic process. According to historian E.H. Carr, the essence of the study of history is to investigate the cause of an event. If the research is done properly, it will be possible to understand not only the visible reasons behind the events, but also the deep reasons behind them, which will give more completeness to the study of history. So, accepting the above revelation of the historian, we have to search for the deep reasons behind the change in the nature of Hindi cinema after independence. It is not uncommon that post-independence Hindi cinema felt the need to portray Hindu-Muslim relations in a positive light. So this unique issue deserves a deep analysis.

To explore the reasons for such a change in post-independence Hindi cinema, we need to delve a little deeper into pre-independence history. The French Revolution gave birth to a number of new words, which have modern meanings. One such word is nationalism. Indian nationalism is a subject which debated among historians. But there is still no disagreement on one point, that Indian nationalism was once a struggle against British imperialism and in 1947 whose victory was declared through the formation of the nation state. After fifty long years of national movement, the country got independence. So this considerable fifty years of national history was like a landmark in the history of epochal evolution. This freedom was a long journey from darkness to light. August 14-15, 1947 was an auspicious moment for millions of Indians. We get a glimpse of this in India's first Prime Minister, Jawaharlal Nehru's speech on 'Tryst with Destiny'. He proudly declared, 'At the stroke of the midnight hour, when the world sleeps, India will awake to life and freedom. A moment comes, which comes but rarely in history, when we step out from the old to the new, when an age ends, and when the soul of a nation, long suppressed, finds utterance'.³ While these words were being uttered, a great commotion broke out in the streets outside. Hindus, Muslims, Sikhs were celebrating the festival together. All over Delhi, all over India, both the state and the citizens celebrated the independence in

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ecstasy. On the other hand, the image of the city of Calcutta was more impressive. One such scene has been presented in the Guardian newspaper. According to the newspaper, 'Hindus and Muslims, freely mixing with each other, are in Calcutta tonight wildly celebrating the approach of independence'.⁴

Communalism, like nationalism, is a modern concept. Although communalists used ancient and medieval symbols to convey their message to the public. The United struggle of Hindus-Muslims in 1857 revolt against the colonial rule created a sense scare among them. For this, British thought that it would be difficult to remain as ruler of India if the above communities united against them. On the other than, British did not eager to withdraw their rule from India which recognized as a most prosperous colony. As a result, they introduced the divide and rule policy in which they tried to create a Chaos climatic condition among the different communities. So, their divide and rule policy slowly but definitely worked properly in those period and germinated the seeds of communalism in multi – culture nation like India. According to Jawaharlal Nehru, 'one must never forget that communalism in India is a latter-day phenomenon which has grown up before our eyes.'⁵ In a pluralistic society like India, nationalism was weak from the beginning because the voices of this nationalism were diverse and different communities interpreted it differently. On the other hand, ideologies like communalism always weakened it. Indian National Congress from the very beginning always presented itself as a secular organization. Hence Congress was an object of immediate attack for the early communalists. On the other hand the divide and rule policy of the British Empire also contributed to the spread of communalism. Lord Dufferin criticized the Congress as a minority organization, though the Congress always claimed as a sole representative institution of all Indians. On the other hand, the Muslim League whose public support was less than National Congress was recognized by the British government as the unparalleled representative organization of the Indian Muslims. This two-pronged policy of the British government had a detrimental effect on India. On the other hand, the Hindu revivalist movement tried to visualized other communities as aliens in India through their propaganda politics which beautifully elaborated by Sekhar Bandopadhyay in his book entitled *From Plassey to partition*.⁶

But communalism during the colonial period cannot be explained only by British policies of division and rule. Hindus were able to adapt to British rule with ease; Indian Muslims could not. In groups, Hindus began to adopt English education and learnt English from the modern

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institutions .As a result; they found employment in the British administration just because at those time knowing that language also helped the people to seek a job in British administration. As a result, a prosperous Hindu middle class emerged. On the other hand, most Muslims failed to embrace English education, science and technology. Thus, falling behind in education, they were unable to enter the public service, industry and. They could not improve themselves through representation. In this way, the idea of social and economic backwardness gave birth to the separatist spirit which planted the seeds of communalism in the soil of India. Amalendu Dey in his book *Roots of separatism in Nineteenth century Bengal* showed that, ‘The growth of Muslim separatism, it is argued, primarily related to the ‘rapid economic impoverishment’ during British rule of several Muslim groups.’⁷

There is a difference between communal violence and communal politics. The former is spontaneous and occurs frequently; usually involving lower class people. This violence manifests itself in the form of riots. Rumors such as killing cows and playing music in front of mosques were behind this kind of violence. Contrariwise Communal politics on the other hand is a long lasting and ongoing process. This kind of politics usually involves the middle class educated people, landlords etc into it. They usually put communal ideology into politics instead of violence against other communities. India being a multi-communal country, for this reason communal rivalry is normal here. Communal dissatisfaction would arise based on a local issue. Again, this dispute would be settled at the local level. But since modern politics is dependent on people’s participation, communalists used religious feelings to spread the poison of communalism in the society, for the success of their own political interests. In this way, various communal slogans are used to get the support of the people. In this way, the communal ideology is transformed from the liberal stage to the radical stage. According to Bipan Chandra, “a direct relationship between communal riots and politics was established for the first time as late as 1946 when the Muslim league gave the direct action call on 16 August.”⁸ As a result, the riots that started in the city of Calcutta, spread to the villages of Bengal. From there it spread to Bihar, later also spread into the United Provinces. Finally reached Punjab. Initially, Punjab was peaceful but after the declaration of partition, the scale of riots and murders there surpassed all previous horrors. On the other hand, Jaya Chatterjee in his book “*Bengal Divide*” highlighted the issue of Hindu communalism and also linked it with Bengal’s partition. From the above discussion, it is clear that

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communalism is present in all communities. So everyone should oppose communalism instead of cheering it.

Therefore, there is no doubt that communalism acted as a catalyst for the partition of the country. There is a fierce debate among historians about the reasons for the partition of India. But little attention has been paid to its results. But it must be remembered that the consequences were very serious. As a result of the partition of the country, a complex problem is created, that is the refugee problem. Millions of people were forced to leave their homes due to lack of security. Those who understood the partition of the country very early, such as big businessmen sold their land and left the prior habitation. But the lower caste people from farmers to laborers and small landlords held on to their land even after partition. But communal strife forced them to leave their land and March into a bleak future. According to Dominique Lapierre and Larry Collins, "... the sight of two refugee columns streaming down the Great Trunk Highway between Amritsar and Jullundur a line of Muslims flowed towards Pakistan, a line of Hindus into India."⁹ So Partition deeply affected people of all classes in one way or another. Even the stars associated with Hindi cinema were not released from it. Because even though they played the role of stars, they were actually people of the same society. Therefore, the venom of communalism created fear among them as well as the refugees who were once homeless people. Many prefer secular India instead of theocratic Pakistan. According to famous film director Mahesh Bhatt, 'Sahir Ludhianvi, the greatest lyricist of Bollywood, being a Muslim chooses to stay in a 'secular' India after partition'.¹⁰ Because they were aware of the poisonous effects of partition and by using their artistry they indirectly opposed partition along with communalism and propagated the ideal of unity. And compared to Pakistan, India was considered by them to be a suitable country to spread the ideal of harmony, representing not a single but many cultures.

The main goal of the post-independence Indian government was to engage in nation-building. But here a question is arising why was nation building necessary on that time? This is because India's socio-economic condition had deteriorated due to the exploitative policies of the British rule. India had gone through extreme poverty where many several starvations noticed as a result of two hundred years of Imperialist rule. At that time, India was far behind the industrialized countries. For this reason, Nehru took a series of economic plans for the betterment of the country. We get a glimpse of this

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through the five-year plan which mostly influenced by the Russian development model. In these plans, efforts were made to improve agriculture as well as improve India's heavy industry. But it must be remembered that the economic development of any country depends on the social stability and social harmony of that country. But the communal forces stood in the way of this social harmony. So Nehru and other nationalist leaders took several steps to make the country communal-free. Apart from individuals there were some institutions which played a big role in this regard. In this case, we can recall the story of Hindi film industry. Bollywood played and continues to play an important role in promoting syncretism in Indian soil.

IV

The 1950s and 60s were a golden age in the history of Hindi cinema. Because at those time most popular films are made in Hindi language. On the other hand, movies had to compete with films made in Europe and North America. The Hindi filmmakers were tried to make such movies which bound India which is a multi – religion as well as multi- linguistic nation. At the same time there was a great change in the variety of cinemas. A change can also be seen in the portrayal of characters. There were enough reasons for this. Communal politics made one community hostile to another, taught to see each other as enemies. But Hindi cinema picturized different communities as allies of each other, in cordial form. Post-independence Hindi films had Muslim characters, but they were rarely shown in a negative light. They were sincere friends, loyal soldiers, honest policemen, earnest pathans and kind-hearted chachajis (uncles) . In this context, Yash Chopra's *Dhool ka phool* (1959) can be highlighted in this respect. The film shows an old Muslim (Manmohan Krishna) taking up the responsibility of raising a child, although the child's religious identity is unknown. The film reminds us of the devotional saint Kabir, who grew up in a Muslim weaver family. This Kabir was formed India as an epitome of Hindu – Muslim unity . Manmohan Krishna was awarded with the Filmfare Award for his extraordinary performance. So it appears that the awards committee also promoted such movies. On the other hand, the movie 'Chaudvin ka Chand' (1960) starring Guru Dutt highlighted the Muslim society especially the Muslim Tehzeeb of Awadh. It helps us to remember the Ganga – Jamuni Tehzeeb which flourished around the Northern India , which culture is a mixed and composite in nature through this a sense of coexistence developed among the Hindus and the Muslims of India. Whereaway in the above

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mentioned movie, Guru Dutt played the role of a Muslim character named 'Aslam'. The point that emerges from the above two movies is that even though the stars of the film belong to a particular community, they portray themselves as representatives of all communities through movies. On the other hand, most Sikhs are shown in films as a soldier and police officer. A Christian is shown as a nurse (Agneepath, those committed to serve the humanity; 1990). Also, Parsis are portrayed as speaking broken but beautifully sounded Hindi (Ishq; 1997). So, Hindi cinema is a unique arena in which all communities engage and do their works collectively. There is no doubt that this type of collectiveness united us and helps to imagine as members of the same nation.

The name of some movies became a symbol of communal harmony which also emphasizes a message of Syncretism. An example can be said of Manmohan Desai's '*Amar Akbar Anthony*' (1977). The scenario of the movie shows that three brothers are separated from each other by fate. They were later brought up by families who believed in different kinds of religious faith. For example, the three stars of the movie Amitabh Bachchan grew up in a Christian family, the other two namely Vinod Khanna in a Hindu family and Rishi Kapoor in a Muslim family. According to Rachel Dwyer, "Religious tolerance became a landmark theme in Bollywood Masala films."¹¹ Thus, Hindi cinema is a platform that entrenches the idea that India is home to diverse communities. Being together is an ideal path. This type of togetherness came from a movie named Naseeb which released in the year of 1981. In this movie there is a song whose lines are, 'John Jani Janardan..... Allah , Jesus , lord Rama are all mine , whichever name they can call me with that name'. So, it is proof from the above discussion that Songs also spreading unity among the masses. There are other examples which the present researcher will be briefly depicts in the passage of time.

After independence, regional inequality and regionalism emerged as major divisive issues, as did communalism. Loyalty to the language and culture of a particular region or place is not regionalism. It is natural for people to feel pride in a locality where they habitate. The efforts of Socio-economic development in an area are actually examples of constructive activities. But it takes the form of regionalism when the demands of a region or a state are presented in an antagonistic manner against the interests of the whole country or any other state or region and conflict is said based on those demands. But in the fifties and sixties, there was a dispute over the sharing of river water, boundary disputes arose during the re-organization of the state on the basis of language. In addition,

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during the five-year plan, the construction of dams for irrigation or power, along with the allocation of funds and industrial policies of the center, has also led to disputes between the states. On the other hand, especially in the urban areas, politics of the middle class based on the Son of the soil -theory reached its peak. That politics consistently excludes outsiders from the economic life of the state or city by exploiting linguistic loyalties and regionalism. Behind this regional economic disparity within the region works just as it works to promote regional interests over national interests. The central government has always tried to bridge regional disparities through economic development. In this regard, the Industrial Policy Proposal of 1956 and the National Integration Council of 1961 can be mentioned in which the rapid development of the backward regions has been emphasized by ensuring the balanced and coordinated development of the industrial and agro-economy of each region.¹² Thus the central government has always and is still trying to end regionalism. But as an Indian we also have some sense of responsibility that is to present ourselves as an Indian while obeying the regional language and culture. Mahatma Gandhi said in this context that, “As the basis of my pride as an Indian, I must have pride in myself as a Gujarati. Otherwise we shall be left without any moorings.”¹³ Therefore regionally or linguistically we represent different regions under the umbrella of a single entity, that entity being the Indian entity. But the point is that the thorough knowledge about Gandhiji is limited only to the experts or highly educated circles who have studied about Gandhiji. But to spread the advice and liberal ideas of the makers of modern India to the masses, another medium was needed and that medium is Hindi cinema.

Hindi cinema’s stars have come from different regions. Their religion, language and culture are all different. But the Indian film industry, especially Hindi cinema, is one area where they have forgotten all differences and worked side by side, even today they still doing the same. The most effective example of this is the movie “*Sholay*” (1975), whose dialogues are still in people’s mouths. The film’s director Ramesh Sippy was a Sindhi, while the lyricist and one of the male leads was a Punjabi. The other male lead actors were from Uttar Pradesh, Gujarat and the North-West Frontier Province respectively. One of the two female lead actresses was a Tamil, the other a Bengali resident of Madhya Pradesh. On the other hand, the music director R .D Burman was a Bengali – whose abode is in Tripura. The proof of the success of this movie can be found in a BBC report in 1999. There ‘*Sholay*’ has been called ‘the film of the millennium’.¹⁴ In terms of film business, the movie has

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surpassed all previous movies. Besides, according to Haresh Pandya, ‘*Sholay*’ made Mr. Sippy and many of its cast members including Amitabh Bachchan, Dharmendra, Sanjeev Kumar, Hema Malini, Jaya Bhaduri and Amjad Khan into some of Bollywood’s biggest stars.¹⁵ So the success of the movie highlights two things. One, cinema is one of the most popular forms of entertainment; fulfill the different taste of the masses. Two, behind the scenes of the movie, the message is presented that rising above regionalism; the stars as an Indian have worked shoulder to shoulder for the success of the movie, just as the example should be set for the development of our country.

V

While explaining communalism, political, economic, social, religious perspectives are given importance. In these, the political issue is highlighted more. But the linguistic perspective of communalism is highly ignored. According to Christopher King, “Many studies have focused on the political aspects of communalism, fewer have focused on its other aspect, particularly the linguistic.”

¹⁶ Communal campaigns were carried out using a number of symbols . One such symbol was language. That is, Hindi is the language of Hindus and Urdu is the language of Muslims , the idea mostly propagated by the communalists . In this way, divisions were created between communities through the use of symbols. During the colonial period, the Urdu-Hindu debate in the North-Western Provinces and centered around Awadh gave rise to an extreme communal situation. On the other hand, the language used in Hindi cinema is Hindustani. Apart from Hindi poets, several Urdu poets took refuge in the Hindi film industry before and after Partition. Their pseudonyms – Sultanpuri, Jaipuri, Ludhianvi, Ajmi, Badauni, Bhopali – evoked the flavor of the cities in North India where Urdu flourished as a syncretic language, the language spoken by both Hindus and Muslims in a very sweet and sophisticated manner. This is the beauty of the rich heritage of India .

The success of Hindi movies depended a lot on its music. If there was no originality in the songs, people would reject the movie. The success of a movie totally figure on its music. Along with the actors of the movie, the singers of Hindi cinema are equally popular. Through the songs of cinema , a cohesive ideal emerges. A few songs can be cited as examples. The famous classical Hindustani song ‘*Madhuban mein radhika nache re*’ from the movie ‘*Kohinoor*’ (1960) which based on the

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mythical story of Hindu Gods Radha and Krishna . The first two lines of this song are – *'In the honey gardens , Radha danced ; As the flute of Krishna played '*. This movie is still remembered today for the brilliant soundtrack and delightful script. In this movie many types of musical methods were used , *Tarana* is one of them which is thought to be invented by the great poet , *the parrot of India* Amir Khusro. But the most surprising thing is that the composer of this song Shakeel Badauni, music director Naushad Ali and singer *Sura Samrata* Mohammed Rafi and screen actor Tragedy King and hero of heroes Dilip Kumar (Yusuf Khan) were all Muslim. A similar syncretic pattern can be observed in *'Maan Tadpat Hari darshan ko'*, a song from the movie *Baiju Bawra* (1952). On the other hand, through the song *'Allah Tero Naam Ishwar Tero Naam'* written by famous Urdu poet Sahir Ludhianvi and sung in the voice of the *Nightingale of India* Lata Mangeshkar, the feeling of unity is created. So it is clear that its songs, like Hindi cinema, convey a sense of a cohesive ideal. So, from the Hindu devotional songs or Bhajans to Ghazals a composite element is noticed in the cinemas. Apart from these , Qawwali songs are also being popular due to its lyrics and soundtrack . As a reference we can relate the famous Qawwali *Parda hai Parda* where Veteran actor Rishi Kapoor played the role of a Muslim Qawwal named as Akbar.

In order to maintain the unity of the country in the moment of crisis that arose after independence, it was necessary to present oneself as an Indian instead of showing as a representative of any community. Hindi cinema also tried hard to transcend the Indian entity rather than other entities. A song can be recalled here in this case from the movie *Dhool ka Phool* (1959) . *The lines of the song is ' Tu Hindu banega, na Musalman banega, Insaan Ki, aulad hai, Insaan banega (You will not become a Hindu or a Muslim, instead of becoming a child of a human being) .* This song propagated for the development of humanism in multi – cultural India , which strongly nurtured the secular structure of the country like India whose preamble propagated secularism in the soil.

VI

Hindi cinema is a field where people from all communities have significant representation. In Bollywood, Parsi and Jewish actors have worked side by side with Hindu, Muslim and Christian actors. The same cannot be said about other areas of life in independent India. In this context, we can relate the view of novelist Mukul Keshavan, which is worthy to mention here. He wrote – in his

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childhood in Delhi, he never heard any Muslim name in school and at home. What he said next is very surprising. According to him, “The only place you are sure of meeting Muslims was the movies”.¹⁷ Here, cinema means Hindi cinema. Just as a garden becomes beautiful with the gathering of flowers of different colours and fragrances, similarly the presence of different communities is enriching the Hindi film industry. The world of cinema has been playing a great role in building a cosmopolitan society even after independence and this trend continues even today.

In the era of globalization, there is not only exchange of consumer goods between different countries, but cultural exchange also takes place. With the help of this cultural exchange motto , people of other culture are intruding on the shadow of another culture. As a result, Hindi cinema as a cultural institution has been able to carve out a strong identity for itself in India. People’s love for the world of cinema is no longer limited only to India, this industry is also being populated in other continents of the world beyond the largest continent like Asia. This is evident when we see that Hindi cinema is earning a lot of money in overseas business apart from domestic arena. The popularity of Hindi cinema has spread to other countries of Europe including Russia , America and China , as a result of which the Hindi film industry has become a successful business as well as cultural organization. But the cinema is not only focusing on economic businesses alone but also on dynamic social and cultural issues. At present, many foreigners are seen working as an artist in Hindi cinema. On the other hand, the success of Bollywood stars has given them international limelight, so it is seen that many Indian stars are appropriately highlighting their artistry in international level films. So globalization is now taking a huge role in spreading people and above all culture from one country to another. As a result, it is seen that the world has now become a global village not only from the technological side, but also from the cultural aspect. That’s why Hindi cinema generally followed the plan to keep India united, while following it properly, it is trying to create an atmosphere of coordination in the whole world, which will teach us to see all of us as members of one big family, where there is no discrimination and regionalism and above all any name and trace of communalism. Because of this, such a society will be formed whose character will be global.

In this case, a question may arise among the audience that whether the stars of Hindi cinema portray the ideal of harmony only on the golden screen, or do they cherish that ideal in their real life as well. To understand the syncretistic thinking of Hindi cinema, the real life behind the screen of the

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stars has to be highlighted. Since their numbers of followers are huge, the audience is likely to be influenced by their personality. Bollywood stars have always been associated with the idea of India's multiculturalism. Indian constitution recognized twenty two languages as official languages instead of choosing one particular language. Apart from language India is a hub of eight religious communities. That's why the constitution has given everyone the right to live as they want and cherish India's diversity. As a result, a great meeting took place in the midst of diversity. So they respect all religions equally. They celebrate Holi festival, Diwali, Eid, Ganapati Utsav and Christmas with joy. Bollywood has many families whose family members belong to different religions. An example can be said about Salman Khan's father Salim Khan's family. Salim Khan has two wives – one Hindu (Susheela Charak), the other Christian (Helen). At the same time, Mumtaz, a famous actress of the 1960s and 1970s, married a Hindu named Mayur Madhvani. There are numerous such examples, even off the screen that they believe in the ideals of such coordination.

VII

Finally, it can be said that dark clouds have come down in post-independence India many times. People have seen the days of extreme chaos. An atmosphere of doubt has been created between caste to caste, community-to-community. Seeing all these situations, many foreign intellectuals and sociologists feared that democracy in a multi-lingual and multi-cultural country like India might not survive in the end, it might collapse like a house of cards. They said, India's diversity and pluralism are against its unity. But India has till survived though it had seen many Chaoses. India's neighbouring country Pakistan was partitioned in 1971 on the basis of language and a new country like Bangladesh was formed. But India has proved wrong the predictions of foreign intellectuals and sociologists and stands with honor. This strange country has risen to the pinnacle of development and surprise whole world. To reach this pinnacle of development, a healthy social environment without discrimination was essential. Because the overall development of a country is not possible without a healthy social life. So importantly enough the Syncretism ideology of Hindi cinema played an important role in building this healthy society and continues to try to nip the seeds of discord in the bud and create an atmosphere of love.

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