New Frontiers of Indian Cinema in the 21st Century: A Techno-Socio-Cultural Discourse

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India has been the worshipper of truth and non - violence since the time immemorial. History is witness of this fact that we have not shed blood in the name of religion. We have not invaded any country in the name of expansion of our territory. We have ever been promoting harmony and peace in every nook and corner of the globe. We knew the limitations and limitlessness of our body, mind and soul. The ideologues and exemplars of ancient and modern India have cemented the pillars of our epistemology that is universally acknowledged. The waves and ripples in the rivers have progressed the flow and glow of our fresh thought. The peaks and tops of the mountains have elevated our ideologies and sense of perception. The sages and saints have melted their bones and flesh in making India that we are proud of.

The Vedas, the ancient source of our knowledge and wisdom, unified the scattered forces of nature and revealed the manifestation of universal humanism. The 21st century India is different from that of the previous centuries. We have convinced the world to accept our spiritual as well as material authenticity. No one can befool her people in the name of caste, creed, and race. She has prepared herself for development, sovereignty and self-esteem. She needs better roads, medical facilities and education for her children, inclusive and sustainable development of her people at internal level, healthy means of entertainment, safe environment and ecological balance, harmony and tolerance. They could be achieved through cinema and literature in a better way.

The descendants of the so-called snake charmers are controlling the giant machines and are specialists of the hardware and software techniques of the modern science. Ultimately the knowledge we acquired, experiences we gained, system we evolved, and philosophies of life we propounded in forests have collectively framed the sense and perspective of Indianness on which we have erected the vast mansion of spiritual and material prosperity. Unfortunately, we are accustomed to admit and identify the borrowed concepts and perspectives irrespective of their authenticity and appropriateness in our socio-religio-cultural environment. We accepted capitalism and socialism and other '-isms' and '-cracies' because they were imported from the West.

Now time has come we must decolonize our mindset and have to foreground our own perspective bearing the odour of Indian roses, taste of Indian water, and sense of welfare of the entire humanity. It is our moral duty to evolve our own system of innovation, development, research, teaching and learning. From Kalidas to Kamala Markanday, from Dadasahab to Praksh Jha we have travelled a long distance for the betterment and enhancement of our understanding and visualization of emotions and thoughts. Cinema and literature provide a fresh platform for these channels. It is demand of time that they should shed the old garbs and adopt, incorporate and assimilate the new frontiers and dimensions for delineating the society. They should be free   from obscenity and vulgarity. They should be analyzed and criticized with the parameters framed by us not by the West. We have a rich tradition of literary criticism and dramaturgy and dramatics. We must tell the world that what they are providing today that have been propounded by our thinkers and scholars much earlier.

Some hundred years back Indian cinema sets in its journey as an entertainment agency through religious biopic (Raja Harishchandra). Its utter strategy was to provide with the healthy recreation to the audience with ethical values and socio- cultural concerns. Along with mythical narratives Eros based narratives in cinema occupied the lion' share in celluloid. After independence in 1947, religious, patriotic and nationalistic themes have been categorically screened. The purpose of this industry was to incorporate and infuse values and make the people aware of their pristine glory. B. R. Chopra, Ramanand Sagar and many others have done a remarkable service to the nation through their Ramayana and Mahabharata serials. Anyone in the world could anticipate our cultural and moral ethos. Don't you think that literature (literary works by renowned writers) should be given apple scope in the production of cinema? Leaving certain exceptions, it was practiced till 1980s.

By and large all sorts of audience were inclusively taken into account. But after the LPG (liberalization, privatization and globalization) movement in 1990 commercial and consumer culture tremendously transformed the entire social and economic set up of this country. Consequently, a new consumer class (upper and upper middle-class people) emerged who was able to consume a variety of products and was hungry for modern and ultra-modern commodities. The flash of imbalance was sensitized between the need and the greed of this class. Market grabbed this opportunity and showed them the dream and desire for Eldorado. Bollywood received this new class as its staunch promoter and confirmed its participatory role in the mainstream of entertainment industry.

The 21st century Indian cinema revolves around the upper class and upper middle-class concerns and their issues. My question is where is aam aadami who works hard in the fields, who pulls rickshaw on the roads, who sweeps offices and homes? Where is aam aurat who resides along the road sides with her coughing husband and hungry children? Their jhopari, filial love, fellow feeling, harmonious family life and broken mitti ka chulha have no place in the mesmerizing world of cinema narratives. They are not part of the glitter and glitz of glossy narratives of the Bollywood cinema. Contrary to this, it depicts the concrete panorama of love and lust, divorce and court matters, extra-marital relationships, gay and lesbian culture, iconic fashion, family conspiracy of the affluent class society. The heavy investment in the exhibition industry brought the 'multiplex culture' and thus marginalized the single-screen business. Films were specifically made to cater to the tastes and sensitivities of the upper class and upper middle-class audiences, who have the capacity to spend three times more than the average filmgoers.

As we approached towards the 21st century cinema narrowed down its concerns to the emotional ghettos of the upper and upper-middle class people. The decorative and gorgeous life style of metropolitan cities, western attire, foreign locations, material prosperity, unreal conventions and cosmopolitanism gripped the narratives of the Indian cinema. In this race the real Indian socio- cultural ethos was replaced by the virtual reality and technological camera identity. Hindi films, which earlier used to respond to the 'desires and concerns' of the average Indians, now categorically mean to propose a specific kind of surreal taste of the escapist nature. It has become the common phenomenon because market has mortgaged our social and cultural sensitivity.

Generally, society has changed and so have the movies and their stories. Issues like corruption in government circles, especially police department, sexual abuse, gender bias, dirty politics, gang war, public protest on various health, modus operandi of bureaucrats and government employees, communal tension, agricultural policies, social, religious and political issues, and many such issues have become a part of today's society. Today's cinema should incorporate these socio- cultural issues in its agenda so that a wide range of awareness might be developed among people. Indian cinema has therefore transformed to a great extent taking into consideration the fact that people's likings and preferences have also drastically changed. In today's times we find that the viewers prefer watching films to which they can relate to, films which are closer to reality and films which make them think for a while or motivates them to change their point of view regarding certain issues of society. In fact, literature and cinema should travel together to provide sound means of recreation.

Modern Indian cinema has drastically transformed not just in technical terms but a major amount of difference can also be noticed in their themes, issues as well as storylines too. It's true that certain film makers did make realistic films in the 60s and 70s, but they were all given the name of Art Cinema or Parallel Cinema. We are living in a world that is equipped with technique and machine. The interference of these tools in our life has made it easy and comfortable. Therefore, my objective in this paper is to show how technology has influenced literature and cinema. How the social media has evolved a public platform for the expression because the public interaction is providing a new definition of democratic state and society.

Literature and cinema are closely associated with each other. The impact of former on the later had prepared a strong public platform for interaction and communication has close connection. Cinema through verbal and visual representation connects the audience of divergent social and cultural groups. The primary objective of these two means of expression is to recreate the people and thereafter society receives the ethical message and socio-cultural values that make the society civilized and well cultured. History is witness of this fact that divergent means of expressions like painting, literature and cinema have been remodeling and reshaping the perception and conception of the entire humanity. They have the potential of regeneration and revival of new expectations and everlasting knowledge. We should provide a wide spectrum to these issues and concerns:

- Literary adaptation in Indian cinema
- Audience and cinema
- Socio-cultural issues in cinema
- Body politics on silver screen and Indian Cinema
- Projection of diseases through cinema
- Obscenity and Vulgarity in Indian cinema
- National integration and cinema
- Issues related to women and children

- Censor board and Indian cinema
- The relationship between cinema and literature
- Did literature direct the Indian cinema?
- The study of universal appeal and national appeal in cinema

Through these sub topics I will strive for democratizing Indian cinema in general and the Bollywood cinema in particular. The main elements of cinema are time and space. The elements of time and space are manifested through sets and staging (mise-en scene) and editing, montage, through camera movements, use of dialogues, sound effects and other elements of the soundtrack. The technologies used in the production, exhibition and reception of movies provide a suffocated healthy platform for the delineation of narrative discourse in cinema. In fact, narration is a set of representational, organizational, and discursive cues that deliver the narrative discourse to the audience. Narrative is generally accepted as possessing two components: the story presented and the process of its presentation or narration, often referred to as narrative discourse.

The emergence of the democratic Indian nation-state based on the idea of pluralism, equality and egalitarianism was seen as major historical development in Indian cinema. Films are visual narratives and communicate through certain codes and stylistic devices, which are unique to the medium. Global public awareness to jasmine revolution mars exploration to unmanned drones, instant messaging to live Tweets and WhatsApp, Tumbler to Instagram and Facebook, and robotics to cybernetics the rare nexus of technology and the tools of communication are making far reaching influence and impacts in our daily routines. This system was started with a cool notion of connecting and networking in a community or a society, social media now paves the wide paths of withering away of the states and nations. Proved to be a power center of unifying and disseminating information social media became the inevitable presence on our daily rhythms.

In fact, the Content and apps are competing in a world were data always proved to be the undisputed king. Data representation and info-graphic revolution is weaving an amazing spectrum of VIBGYOR in the news products. 3D printing will take the receivers to a world of virtual reality. Change is not predicted but is experienced every now and then. The communication circles of social media, technology, content and application software's are in a dynamic flux and is evolving. The traditional concept of reach, access, noise, feedback, reception is improvised every now and then on the emerging communication circle. The new players in the evolving communication circles are already proven complimentary and contributory to each other but still there exist hegemony for the power structure in determining each variables importance. Therefore, the blending of materialism and spiritualism on the one hand and cinema and literature on the other will have power to frame a powerful India because the forces of binary opposition are capable to control and manage the entire system of the physical and visual world.

Indian cinema and literature should be brought in the purview of main stream of intercourse. The decade wise development of narratives and socio-cultural discourse of these two forms of expression and communication will be analyzed. The empirical outputs will too be included in the findings of this research hypothesis. Literature and cinema during the 20th century brought the people together and what was left by them was done by the social media during the 21st century. My intension is to search the Indian literary and cinematic theory that may be applied for the study of Indian cinema (the parallel and main stream cinema) and literature in the 21st century. In addition to these films released after 2000 will be categorized on the basis of genre and social milieu. The banned books and cinema will get another stress emphasis for the fulfillment of this project. The textuality, intertextuality and contextuality of cinema and literary narratives

will be focused and analyzed to meet the hypothesis. This project will have two lenses i.e., spirituality and materiality through which I will show how multilingual, multicultural, multifarious, India was and will be shaped and reshaped in future.

Conclusion

We have the legacy of 5000 years of tireless efforts. We have seen gruesome invasions, carnage, sacrilege and heartless invaders who left no stone unturned to damage the effulgent image of real India. Gradually, the grip of foreign shackles tightened. Resultantly, all the perspectives of Indianness were hibernated in expectation to be emerged at opportune time. This hibernated heritage of Hindustan was waiting for its matchless revival in absolutely naval form. Trade and commerce in the past orchestrated the socio -cultural confluence of divergent communities living together in India. The framed image of India as 'golden bird,' flowed through the sea waves in variegated parts of the globe with flourishing trade and commerce in the past.

Although we had rich tradition of spirituality and philosophy, literature and culture yet we were christened the country of snake charmers, witchcraft, cannibals, filthy and uncivilized race. This image with utter negativity was framed by the so called White civilized race. During our freedom struggle the first rank freedom fighters, social and religious reformers outlined the democratic shape of India that was carried forward by the political leadership of independent India. Keeping these facts in mind when we look at India or strive for construing her political, religious, social, economic, spiritual, material ethos we find that this new India has superseded others (other nations of the world) and is building a platform from where she will proclaim that we have won the world.

Moreover, the modern world rather ultra-modern world that has everything available for the comfortable life is, to some extent, is in distress and discomfiture. (Shelley... neither peace within nor calm around) It needs healthy system of entertainment and fine pieces of literature. We must evolve new dimensions and spectrum in this field for every age group. Cinema and literature have potential to lead society and country. They could bring awareness, patriotism, communal harmony, religious tolerance, pacify religious fundamentalism, and propagate ecological and environmental issues, health issues, disadvantages of fast food among children and old people, food adulteration, social protection to the women and children in terms of human trafficking and sexual abuses. These are the global issues our beautiful world is suffering from. My observation focuses on this fact that love and marriage (only for sexual gratification) are the recurring themes and narratives for the modern cinema and literature they should be replaced by the present-day problems and crises.

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