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BJMC 2nd Year Syllabus

PAPER –V   **HISTORY OF THE PRESS, TRASLATION AND FILMS**

A : History of the Press: Important developments in the history of the Indian press before and after independence; brief history of Hindi Press; significant developments in the growth of journalism in India (with emphasis on prominent newspapers and personalities).

Translation: Importance of Translation: Fundamental principles of translation; difference between translation, editing and précis writing, Translation of the following kinds of editorial matter: news story, features, articles, letter to the editor.

B: Film Journalism: A short world history of world cinema, Indian Cinema, Film Language & Grammar, film institutions in India, Film & Television Awards, Film Review.

CHAPTER—1

HISTORY OF THE PRESS

1.1 INTRODUCTION

In India, the Government uses print media to secure wide coverage of messages through various newspapers and journals. Print media as a traditional media plays a significant role in the development communication. In India, print media strengths have largely been shaped by its historical experience and, in particular, by its association with the freedom struggle as well as movements for social emancipation, reform, and amelioration. Today various modern and sophisticated technologies are used by the print media in both developed and underdeveloped countries and they also face stiff competition from electronic media.

Media of India consist of several different types of Indian communications media: television, radio, cinema, newspapers, magazines, and Internet-based Websites. Many of the media are controlled by large, for-profit corporations which reap revenue from advertising, subscriptions, and sale of copyrighted material. India also has a strong music and film industry. India has more than 70,000 newspapers and over 690 satellite channels (more than 80 are news

channels) and is the biggest newspaper market in the world - over 100 million copies sold each day.

Press may refer to:

- Media, News media, the section of the mass media industry that focuses on presenting current news to the public

- Publisher, a company that produces or disseminates literature or information

- Press TV, Associated Press, a global news network

- Press (newspaper), a newspaper in Serbia

- The Pittsburgh Press, a historic newspaper in Pittsburgh, Pennsylvania, the USA that ceased publication in 1991.

The news media are those elements of the mass media that focus on delivering news to the general public or a target public. These include print media (newspapers, newsmagazines), broadcast news (radio and television), and more recently the Internet (online newspapers, news blogs, etc.).

The Role of Press Media

In the world of today, media has become as necessary as food and clothing. It has played significant role in strengthening the society. Media is considered as "mirror" of the modern society, in fact, it is the media which shapes our lives.

The purpose of the media is to inform people about current new affairs and to tell about the latest gossip and fashion. It tells about the people who are geographically divided.

The role of media has become one way of trading and marketing of products and prejudices. The media claimed to be governed by righteousness and equity, but greed and self-aggrandizement has poisoned its virtues.

Media is in charge of:

1. information

2. education

3. entertainment

4. advertising

5. correlation of parts of society

Society is influenced by the media in so many ways. It is the media for the masses that helps them to get information about a lot of things and also to form opinions and make judgements regarding various issues. It is the media which

keeps the people updated and informed about what is happening around them and the world. Everyone can draw something from it.

Media has had a bad effect on a generation, mainly because, youth is strongly influenced by it. Teenagers and children wish to follow the people, who get recognized and do what they do to get noticed. Sometimes, they focus on bad part of the media and strive to be a part of it. However, many are not succumbed to a life of crime!

The media affects people's perspective. Too much intervention of media in everything is a matter of concern. Media can be considered as "watch dog" of political democracy. Through the ages, the emphasis of media on news has camouflaged. Media these days, tries to eye the news, which could help them to sell the information that is gathered worldwide, so that they could pave a way of success and fame of their respective channels. FM radios, newspapers, information found on net and television are the mass media that serve to reduce the communication gap between the audience, viewers and the media world. For the sake of publicity and selling, important figures, their lifestyles are usually targeted. Unimportant and irrelevant news, that usually have no importance are given priority and due to a reason or the other, they get onto the minds of the viewers and in this way many a time, important political, economical and sociological news get neglected and gradually, lose their importance!

No doubt, media has played significant role in making world a global village and to reduce the communication gaps among the people living in the far areas but unfortunately, media these days has become a COMMERCIALIZED SECTOR, eying the news which are hot and good at selling. The goal is to gain the television rating points.

Press Releases—also known as news releases—are brief, printed statements that outline the major facts of a news story in journalistic style. As part of its overall public relations effort, a small business may need to prepare press releases in order to disseminate new information about its products, services, operations, or other activities. A steady flow of news helps to make a small business more visible to the public and creates favourable interest in its activities.

A **medium** (plural media) is a carrier of something. Common things carried by media include information, art, or physical objects. A medium may provide transmission or storage of information or both. The industries which produce news and entertainment content for the mass media are often called "the media" (in much the same way the newspaper industry is called "the press"). In the late 20th century it became commonplace for this usage to be construed as singular ("The media is...") rather than as the traditional plural.

Broadcasting

Broadcasting is the distribution of audio and video signals (programmes) to a number of recipients ("listeners" or "viewers") that belong to a large group. This group may be the public in general, or a relatively large audience within the public. Thus, an Internet channel may distribute text or music worldwide, while a public address system in (for example) a workplace may broadcast very limited *ad hoc* sound bites to a small population within its range. The sequencing of content in a broadcast is called a schedule.

Television and radio programmes are distributed through radio broadcasting or cable, often simultaneously. By coding signals and having decoding equipment in homes, the latter also enables subscription-based channels and pay-per-view services.

A broadcasting organization may broadcast several programmes at the same time, through several channels (frequencies), for example BBC One and Two. On the other hand, two or more organizations may share a channel, each using it during a fixed part of the day. Digital radio and digital television may also transmit multiplexed programming, with several channels compressed into one ensemble.

When broadcasting is done via the Internet the term webcasting is often used. Broadcasting forms a very large segment of the mass media. Broadcasting to a very narrow range of audience is called narrowcasting.

Television

In a broadcast system (television), journalists or reporters are also involved with editing the video material that has been shot alongside their research, and in working on the visual narrative of the story. Broadcast journalists often make an appearance in the news story at the beginning or end of the video clip.

In television or broadcast journalism, news analysts (also called news-casters or news anchors) examine, interpret, and broadcast news received from various sources of information. *Anchors* present this as news, either videotaped or live, through transmissions from on-the-scene reporters (news correspondents).

News films ("clips") can vary in length; there are some which may be as long as ten minutes, others that need to fit in all the relevant information and material in two or three minutes. News channels these days have also begun to host special documentary films that stretch for much longer durations and are able to explore a news subject or issue in greater detail.

The desk persons categorize news stories with various formats according to the merit of the story. Such formats include AVO, AVO Byte, Pkg, VO SOT, VOX POP, and Ancho Visual.

The AVO, or Anchor Voice Over, is the short form of news. The story is written in a gist. According to the script visual is edited. The anchor reads the news while the visual is broadcast simultaneously. Generally, the duration of an AVO is 30 to 40 seconds. The script is three to four lines. At first the anchor starts to read the news, and, after reading one or one-and-a-half lines, the visual is aired, overlapping the face of anchor.

The AVO Byte has two parts: An AVO, and one or more bytes. This is the same as an AVO, except that as soon as the AVO ends, the Byte is aired.

The Pkg has three parts: Anchor, Voice Over, and Sign Off. At first a Script is written. A voice over anchor reads the anchor or anchor intro part.

Newspapers

A newspaper is a lightweight and disposable publication (more specifically, a periodical), usually printed on low-cost paper called newsprint. It may be general or special interest, and may be published daily, weekly, biweekly, monthly, bimonthly, or quarterly.

General-interest newspapers are usually journals of current news on a variety of topics. Those can include political events, crime, business, sports, and opinions (either editorials, columns, or political cartoons). Many also include weather news and forecasts. Newspapers increasingly use photographs to illustrate stories; they also often include comic strips and other entertainment, such as crosswords.

Print Journalism

A story is a single article, news item or feature, usually concerning a single event, issue, theme, or profile of a person. Correspondents report news occurring in the main, locally, from their own country, or from foreign cities where they are stationed.

Most reporters file information or write their stories electronically from remote locations. In many cases, breaking stories are written by staff members, through information collected and submitted by other reporters who are out on the field gathering information for an event that has just occurred and needs to be broadcast instantly. Radio and television reporters often compose stories and report "live" from the scene. Some journalists also interpret the news or offer opinions and analysis to readers, viewers, or listeners. In this role, they are called commentators or columnists.

Reporters take notes and also take photographs or shoot videos, either on their own, or through a photographer or camera person. In the second phase, they organize the material, determine the focus or emphasis (identify the peg), and finally write their stories. The story is then edited by news or copy-editors (U.S. style) or sub-editors in Europe, who function from the *news desk*. The headline of the story is decided by the news desk, and practically never by the reporter or the writer of the piece. Often, the news desk also heavily re-writes or changes the style and tone of the first draft prepared by the reporter/writer originally. Finally, a collection of stories that have been picked for the newspaper or magazine *edition*, are laid out on dummy (trial) pages, and after the *chief editor* has approved the content, style and language in the material, it is sent for publishing. The writer is given a *byline* for the piece that is published; his or her name appears alongside the article. This process takes place according to the frequency of the publication. News can be published in a variety of formats (broadsheet, tabloid, magazine and periodical publications) as well as periods (daily, weekly, semi-weekly, fortnightly or monthly).

Newsmagazines

A newsmagazine, sometimes called news magazine, is usually a weekly magazine featuring articles on current events. News magazines generally go more in-depth into stories than newspapers, trying to give the reader an understanding of the context surrounding important events, rather than just the facts.

Newsreels

A newsreel was a documentary film common in the first half of the 20th century, that regularly released in a public presentation place containing filmed news stories.

Created by Pathé Frères of France in 1908, this form of film was a staple of the typical North American, British, and Commonwealth countries (especially Canada, Australia and New Zealand), and throughout European cinema programming schedule from the silent era until the 1960s when television news broadcasting completely supplanted its role.

Online Journalism

Online journalism is reporting and other journalism produced or distributed via the Internet. The Internet has allowed the formal and informal publication

of news stories through mainstream media outlets as well as blogs and other self-published news stories.

Journalists working on the Internet have been referred to as J-Bloggers, a term coined by Australian Media Academic Dr Nicola Goc to describe journalists who [blog] and [blog]gers who produce journalism. "J-Bloggers: Internet bloggers acting in the role of journalists disseminating newsworthy information, who subscribe to the journalistic ideals of an obligation to the truth and the public's right to know."

An early leader was *The News & Observer* in Raleigh, North Carolina, the USA.

Many news organizations based in other media also distribute news online. How much they take advantage of the medium varies. Some news organizations, such as the Gongwer News Service, use the web only or primarily.

The Internet challenges traditional news organizations in several ways. They may be losing classified ads to websites, which are often targeted by interest instead of geography. The advertising on news websites is sometimes insufficient to support the investment.

Even before the Internet, technology and perhaps other factors were dividing people's attention, leading to more but narrower media outlets.

Online journalism also leads to the spread of independent online media such as open, Democracy and the UK, Wiki news as well as allowing smaller news organizations to publish to a broad audience, such as media strike.

News Coverage and New Media

By covering news, politics, weather, sports, entertainment, and vital events, the daily media shape the dominant cultural, social and political picture of society. Beyond the media networks, independent news sources have evolved to report on events which escape attention or underlie the major stories. In recent years, the blogosphere has taken reporting a step further, mining down to the experiences and perceptions of individual citizens.

An exponentially growing phenomenon, the blogosphere can be abuzz with news that is overlooked by the press and TV networks. Apropos of this was Robert F. Kennedy Jr.'s 11,000-word *Rolling Stone* article apropos of the 2004 United States presidential election, published June 1, 2006. By June 8, there had been no mainstream coverage of the documented allegations by President John F. Kennedy's nephew. On June 9, this sub-story was covered by a *Seattle Post-Intelligencer* article.

Media coverage during the 2008 Mumbai attacks highlighted the use of new media and Internet social networking tools, including Twitter and Flickr, in spreading information about the attacks, observing that Internet coverage was often ahead of more traditional media sources. In response, traditional media outlets included such coverage in their reports. However, several outlets were criticized as they did not check for the reliability and verifiability of the information. Some public opinion research companies have found that a majority or plurality of people in various countries distrust the news media.

Preparing a News Release

In order to attract the attention of the media to anything but a vitally important story, a small business will probably have to prepare and send out a news release. Ideally, the news release will generate enough interest that the media will choose to cover the story themselves. A news release may also be useful as a handout to provide basic information to reporters who come to cover a story.

Soderberg explains that a well-written news release should include "five *Ws* and an *H*": who, what, when, where, why, and how. The lead, or first few lines of the news release, should address all of these questions, though not necessarily all in one sentence. The remainder of the news release should provide supporting information—such as facts and figures or quotes from people involved—in most-important to least-important order. Overall, a news release should be crisp and concise, never exceeding two pages in length, and similar to a newspaper article in content and style. It is important that a small business owner finds someone to write the news release who has a good command of language, grammar, and punctuation.

News releases should be typed on company letterhead and include the name and address of the company, its trademark or logo, the name and telephone number of the contact person (usually the small business owner, even if the job of preparing the news release is delegated to another person), the date, and the words "News Release". The importance and scope of the story determines where it should be sent. In most cases, it would be appropriate to send it to the business editors of the local print media. Sometimes sending it to local radio and television contacts might be appropriate as well. A small business can create a mailing list of relevant addresses, which can be found in media and trade journals and some reference books, to simplify the process. Some publications have begun accepting press releases online. But small business owners should avoid the temptation to follow up a news release with a telephone call.

Press Releases in the Age of Electronic Information

The common press release has undergone several significant changes in recent years as the Internet has revolutionized the way news is delivered. The wide availability of online information allows average investors to receive business news at the same time as analysts and news services. While some investors have been able to use this instantaneous information to their advantage, it has also opened the door for some dubious practices. For example, many companies have been victimized by fake press releases issued by disgruntled former employees, unscrupulous investors, or competitors. Such "news" is usually intended to cause harm to the targeted company by convincing investors to sell its stock.

On the other hand, some companies have taken advantage of the technology to issue press releases of debatable merit, apparently with the intention of increasing their stock prices. "Once a relatively mundane communications device, a press release now has the might to dramatically drive the price of a stock," according to *Business Week*. "As a result, more companies are designing press releases with that goal in mind. But it's not just edgy· or pushing-the-truth headlines from lesser-known companies that are designed to spike share prices. Stock analysts say established companies are also playing fast and loose with press-release language, especially those involving earnings reports. They may exclude entire unprofitable subsidiaries, or leave out key information—such as certain losses—in order to appear rosy to investors."

Some companies release information prematurely—for example, they might announce a planned merger or joint venture before the deal is completed—while others bombard the information highway with daily press releases in an attempt to keep their stocks in the minds of analysts and investors. "Apparently, some high-tech companies use press releases not only to inform the trade press but also to impress Wall Street analysts and business reporters and—through them—to impress investors who have no other way to get news because they don't read the trade press," Mark· Ferelli noted in *Computer Technology Review*. In any case, the Securities and Exchange Commission (SEC) has begun taking notice of business news releases on the Internet. Experts recommend that investors look beyond companies' paid public relations efforts and review their filings with the SEC before making investment decisions.

1.2 IMPORTANT DEVELOPMENTS IN THE HISTORY OF THE INDIAN PRESS

The history of mass media can be traced back to the days when dramas were performed in various ancient cultures. This was the first time when a form

of media was "broadcast" to a wider audience. The first dated printed book known is the "Diamond Sutra", printed in China in 868 AD, although it is clear that books were printed earlier. Movable clay type was invented in 1041 in China. However, due to the slow spread of literacy to the masses in China, and the relatively high cost of paper there, the earliest printed mass-medium was probably European popular prints from about 1400. Although these were produced in huge numbers, very few early examples survive, and even most known to be printed before about 1600 have not survived. The term "mass media" was coined with the creation of print media, which is notable for being the first example of mass media, as we use the term today. This form of media started in Europe in the Middle Ages.

Johannes Gutenberg's invention of the printing press allowed the mass production of books to sweep the nation. He printed the first book on a printing press with movable type in 1453. The Gutenberg Bible, one of the books he published, was translated into many different languages and printed throughout the continent. The invention of the printing press in the late 15th century gave rise to some of the first forms of mass communication, by enabling the publication of books and newspapers on a scale much larger than was previously possible. The invention also transformed the way the world received printed materials, although books remained too expensive really to be called a mass-medium for at least a century after that. Newspapers developed from about 1612, with the first example in English in 1620; but they took until the 19th century to reach a mass-audience directly. The first high-circulation newspapers arose in London in the early 1800s, such as The Times, and were made possible by the invention of high-speed rotary steam printing presses, and railroads which allowed large-scale distribution over wide geographical areas. The increase in circulation, however, led to a decline in feedback and interactivity from the readership, making newspapers a more one-way medium.

The phrase "the media" began to be used in the 1920s. The notion of "mass media" was generally restricted to print media up until the post-Second World War, when radio, television and video were introduced. The audio-visual facilities became very popular, because they provided both information and entertainment, because the colour and sound engaged the viewers/listeners and because it was easier for the general public to passively watch TV or listen to the radio than to actively read. In recent times, the Internet has become the latest and most popular mass medium. Information has become readily available through websites, and easily accessible through search engines. One can do many activities at the same time, such as playing games, listening to music, and social networking, irrespective of location. While other forms of mass media are restricted in the

type of information they can offer, the Internet comprises a large percentage of the sum of human knowledge through such things as Google Books. Modern day mass media consists of the Internet, mobile phones, blogs, podcasts and RSS feeds.

During the 20th century, the growth of mass media was driven by technology, including that which allowed much duplication of material. Physical duplication technologies such as printing, record pressing and film duplication allowed the duplication of books, newspapers and movies at low prices to huge audiences. Radio and television allowed the electronic duplication of information for the first time. Mass media had the economics of linear replication: a single work could make money. An example of Riel and Neil's theory. proportional to the number of copies sold, and as volumes went up, unit costs went down, increasing profit margins further. Vast fortunes were to be made in mass media. In a democratic society, the media can serve the electorate about issues regarding government and corporate entities (see Media influence). Some consider the concentration of media ownership to be a threat to democracy.

Important Developments of the Indian Press

In order to communicate with each other human being is using means of verbal and non-verbal communication for centuries. Communication is used as an empowerment tool for developing society. In other words, communication is used as a tool to facilitate the participation of people in development activities. Millions of people in developing countries are excluded from a wide range of information and knowledge, with the rural poor in particular remaining isolated from both traditional media and new information and communication technologies which would improve their life.

In development communication there are two words "development" and "communication". The meaning of these two words is: communication is a message understood or sharing of experience. Development is about change. It is about changing for better. It could be about social or economic change for improvement or progress. When we refer to development communication, it is about such communication that can be used for development. It is about using communication to change or improve something. The messages which are designed to transform the behaviour of people or for improving their quality of life can be termed development communication and these messages used to change the socio-economic condition of people. Therefore, development communication can be defined as the use of communication to promote development. Media like print media and electronic media play a significant role in development communication of country. Even after the advent of electronic

media like radio and television, the print media has not lost its charm or relevance. Print media has the advantage of making a longer impact on the minds of the reader with more in-depth reporting and analysis.

The contribution of print media in providing information and transfer of knowledge is remarkable. Nowadays, print media is faster than all ever before due to amazing advances in technology in recent years. Technical breakthroughs alter the way we perceive the universe and manner in which we communicate with one another. So it's become important to study recent trends of print media—newspaper, magazines, booklet, etc., in the development communication of country and worldwide.

Development Communication: Using print media especially, print media as a traditional media of development communication is the closest to people who need messages of development like the farmers and workers. Such forms of media are participatory and effective. As far as the print media is concerned, after Independence when the Five Year Plans were initiated by the government for planned development, it was the newspapers which gave great importance to development themes. They wrote on various government development programmes and how the people could make use of them. They cover about farming and related subjects and information about weather, market rates, availability of improved seeds and implements. The scientific and technological advancements have brought about steady fast development in the media world. New media are coming up while the old ones are being improved upon and in this process their availability has increased manifolds. They are now conquering even the remote and distant regions of the world. This multifaceted development has brought about a lot more variety than could be imagined. There has been growing multiplicity between the media and this process is still continuing. As a result the Indian people are facing plenty of choices. Print media was the first to be used as mass media for communicating the information. Till today print media is one of the powerful media among the rural people.

1.3 DEVELOPMENTS BEFORE AND AFTER INDEPENDENCE

Before Freedom

History of print media and written communication follows the progress of civilization which in turn moves in response to changing cultural technologies. The transfer of complex information, ideas and concepts from one individual to another, or to a group, underwent extreme evolution since prehistoric times. It has been 30,000 years later since the first recorded evidence of written

communication and it is still dramatically changing. The Press in India, particularly the Indian language newspapers, was in the forefront of the struggle for freedom. Many leaders from Mahatma Gandhi downwards used their newspapers to activate the people to participate in the freedom struggle. But the newspapers are no longer active in the fight against poverty, disease, illiteracy and superstition. Political leaders used the Press to rouse the people. It was, therefore, natural that the British rulers of India used every weapon in their armoury to silence the nationalist press. Newspapers always had the sword of Damocles hanging over their head. Security was asked at the slightest pretext and editors and publishers were prosecuted for sedition. Some editors were even transported to the Andaman. For the editors and people who worked in newspapers, journalism was a mission. Even captains of commerce who published newspapers treated this activity as their contribution to the struggle for freedom. Wages for journalists were poor and there was no security. Newspaper publication was not profitable and journalism was not paying as compared to other professions but things changed after Independence and each year saw acceleration in change.

In India, while newspapers came much later as opposed to Europe or America, it has a rich pedigree of being a witness and a catalyst to the birth and growth of the nation. The first newspaper published in India was the *Bengal Gazette* started by James Augustus Hickey in 1780. Although the paper was rather frivolous in nature as it mostly only published gossip and advertisements, the thriving media industry owes its existence to James Augustus Hickey and his *Gazette*. Soon after, papers such as Bombay Herald and the Bombay Courier were started in the country. Interestingly, the Bombay Courier later merged with the Times of India newspaper. In 1818, the first regional language newspaper Samachar Darpan was published in Bengali. The Bombay Samachar started in 1822, remains to this day the oldest newspaper in Asia. In the pre-independence era, newspapers had one agenda in their minds—to further their ideology. Bal Ganghadar Tilak was a prominent stalwart of the pre-independence era and a revolutionary leader who used his newspaper as a vehicle of communicating his ideas and ideals of the freedom struggle. Kesari, which was established in 1880, was published in Marathi. Prior to 1947, the newspaper industry had only one goal–to proliferate the cause of Independence. After India became Independent in 1947, British owners of the newspapers like The Times of India also left the country, handing over the businesses to Indian companies. Editors of pro-freedom struggle Indian newspapers had anti-British stance till 1947. These newspapers gradually changed their approach; some became pro-establishment and the others adopted aggressive anti-establishment strategies. The publishers during the subsequent decades expanded their groups and chains with additions of new editions at other centres or new publications. It means after the independence

of India scene of print media has changed. There has been a phenomenal rise in the number of newspapers and their circulation. The number of pages has increased. The quality of production has improved all rounds. Even medium Indian language newspapers have taken the advantage of the advances in printing and communication technology to bring out multiple edition dailies. The best example of this one is Daily Sakaal which is among the first newspapers not only in Maharashtra but also in India, to have adopted modern management systems and processes. It has deployed the latest technology made available through partners who are world leaders in their areas of specialization. Newspapers of the big chains face a stiff competition from these newspapers because they are equally well produced. What is more, being rooted in the soil they are more aware of local problems and so they play active role in the fight against poverty, disease, illiteracy and superstition. Colour printing has made the newspapers more attractive. Areas of national activity like commerce now find a prominent place in almost all-Indian language newspapers. New sectors of commerce and industry have become available to businessmen. They have found newspapers useful in influencing the Government and the people. Some British-owned newspapers passed into Indian hands and started newspapers in Hindi and other Indian languages. The government accepted the demand for security of service for people working in newspapers and news agencies. All this helped in the growth in the number of newspapers and their circulation. The eighties and nineties saw the growth of medium Indian language newspapers. They adapted the latest printing and communication technology to bring out multiple editions

After Freedom

Post 1947, newspapers in India had a choice to make—either align with the government and support all its initiatives or act as a critique to the newly democratized country and its head. Newspapers at first acted as unofficial sponsors of its various initiatives and schemes. The five year plan especially came highly endorsed by the national newspapers. Most of the newspapers in India came into existence post independence. Today thousands of magazines and newspapers are in circulation. While in the early days of democracy, the Indian government enjoyed full support of the media houses. In the pre-Independence era, the editorial in a newspaper was widely read for the lead it gave and used newspaper as an instrument of social change. But in the new era, the editorial became shorter in length and weak in impact. The new generation of industrialist-publishers is now more interested in profits instead of society's obligation. Therefore, they closed down serious literary and political publications so as to retain the profit from the flagship publications. The tendency grew to treat the newspaper more as a marketable product than as an instrument of social change.

Turbulent 1970s: The decade of 1970s was a turbulent phase for media. The state-owned television channel was launched in 1972 and the press was unsure about the possible impact of the electronic media on the newspapers. The press was subjected to censorship during the period of Internal Emergency clamped by the Indira Gandhi government in 1975. After the Emergency was revoked 19 months later, the Press appeared to have reborn with vigour. Even though today, the newspapers are being read by the readers for more analysis of political and social news.

Presently in the 21st century, Indian print media is one of the largest print media in the world. The Times of India is the 8th most circulated newspaper in the world. With a daily circulation of 3.146 millions, The Times of India tops the list of the best newspapers in India, followed closely by local language papers. While Hindi dailies Dainik Bhaskar (2.547 million) and Dainik Jagran (2.168 million) compete for the second and third place respectively, the Malayala Manorama stands fourth with a daily circulation of 1.514 million. Circulation of the newspapers is certified by the Audit Bureau of Circulation (ABC). The list of the top 10 newspapers in India is compiled by the ABC according to the circulation of the dailies.

1. The Times of India – English
2. Dainik Bhaskar – Hindi
3. Dainik Jagran – Hindi
4. Malayala Manorama – Malayalam
5. The Hindu – English
6. Eenadu – Telugu
7. Deccan Chronicle – English
8. Ananda Bazar Patrika – Bengali
9. Amar Ujala – Hindi
10. Hindustan Times – English

Trends of Print Media: A comparative study today, due to the changing and advanced technology used in printing and communication media, print media get huge importance in mind of people. So it's become important to study how the trend and role of print media is changing in development communication. This research shows the circulation trends in print media especially newspaper in India for pre-independence and independence era and also a comparative trend with other countries.

Trends in India: Trends in number: By 1941, India had about 4,000 newspapers and magazines in 17 languages. In its report, the first Press Commission said that at the end of 1952, there were 330 daily newspapers, 1,189 weeklies and 1,733 newspapers of other periodicity in India. Except for some lean years, the number of newspapers has gone up on an average by 5 per cent every year. At the end of 1998, there were 43,828 newspapers as against 41,705 in 1997. Of these, there were 4,890 dailies, 331 tri-and biweeklies, 15,645 weeklies, 12,965 monthlies, 5,913 fortnightlies, 3,127 quarterlies, 383 annuals and 1,474 publications with other periodicities. It will thus be seen that the number of daily newspapers went up more than 15 times since 1952. The number rose to 51,960 that included dailies and publications of all the periodicities, in 2001. As on 31st March 2006, there were 62,483 registered newspapers with all periodicities on record of Registrar of Newspapers for India (RNI), as against 60,413 at the end of March 2005.

Circulation Trends: The first Press Commission noted that in 1953 the circulation of dailies per 1000 copies in the population was 5.4 against the backdrop of an all-India literacy level of 16.4 per cent. From such a low base, India's daily newspaper circulation climbed slowly to 3.15 million in 1957 and 5.11 million in 1962. In India, the total circulation of all the newspapers in 1998 was 1268, 49, 500 copies. An idea of the acceleration in the growth of circulation had from the fact that while circulation increased by 50 per cent between 1987–96, it went up by 42 per cent in just two years between 1996 and 1998 and in the recent decade the trend of circulation is showing positive increase in the Asian countries like China and India. The total circulation of newspapers increased from 15, 67, 19,209 copies in 2004–05 to 18, 07, 38,611 copies in 2005-06. The first Press Commission noted that in 1953 the circulation of dailies per 1000 copies in the population was 5.4 against the backdrop of an all-India literacy level of 16.4 per cent. From such a low base, India's daily newspaper circulation climbed slowly to 3.15 million in 1957 and 5.11 million in 1962–63. In India, the total circulation of all the newspapers in 1998 was 1268, 49, 500 copies. An idea of the acceleration in the growth of circulation had from the fact that while circulation increased by 50 per cent between 1987-96, it went up by 42 per cent in just two years between 1996 and 1998 and in the recent decade the trend of circulation is showing positive increase in Asian countries like China and India. The total circulation of newspapers increased from 15, 67, 19, 209 copies in 2004-05 to 18,07,38,611 copies in 2005-06. As per the annual statements received at the RNI office during 2005-06, the number of dailies being published in the country was 2130. Their claimed circulation figure was 8,88, 63,048 copies, 12.93% higher than that of the previous year. The 2007 annual report presented by Price Waterhouse Coopers (PWC) on the Indian

Entertainment and Media Industry (E&M), titled *A Growth Story Unfolds*, projects that the print media will grow at a 13 per cent compound annual growth rate, from the present size of ₹ 85 billion to ₹ 232 billion in 2011.

The 2010 Indian Readership Survey findings show that the largest read local language newspapers to be Dainik Jagran (with 16.0 million readers) and Dainik Bhaskar (with 13.5 million readers), both published in Hindi. The Times of India is the most widely read English language newspaper (7.3 million), followed by Hindustan Times (3.5 million), The Hindu (2.1 million) all published in English. The New Indian Express is another widely-read English language newspaper (1.8 million). Malayala Manorama newspaper which is published in Malayalam from Kerala currently has a readership of over 9.9 million (with a circulation base of over 1.8 million copies) has the most circulation in regional languages. In the year 2011, according to the information given by the minister of State for Information and Broadcasting, there are more than 74,000 registered newspapers with the Registrar of Newspapers for India (RNI) and Uttar Pradesh is leading with 11,789 registered newspapers and it is followed by Delhi with 10,066 and Maharashtra with 9,127 registered newspapers. The government is also trying to bridge the media gap by encouraging more newspapers to come up in the northeastern states, the information and broadcasting ministry said in a separate statement. The ministry has also relaxed norms for empanelling newspapers published in the northeastern states and the border areas. This apart, ₹ 87.95 corer has been allocated during fiscal year 2009–10 for the North East Special Package, the statement said, adding: An amount of ₹ 37.00 corore is to be provided as grants-in-aid and an amount of ₹ 50.95 crore as loan to Prasar Bharati for improving radio and television facility in the North East.

The ad revenue Trend: The press is still the dominant medium for advertising in the country, even if television has steadily increased its share. The global story of ad revenue growth for paid-for dailies in 2006 and over five years was somewhat more cheerful. WAN's estimate is that advertising revenues for paid-for dailies went up 3.77 per cent in 2006 and 15.77 per cent from 2002. Daily newspapers took 29.60 per cent of a global advertising market in mainstream media valued at $ 425 billion.

Dailies and magazines, with a combined share of 42 per cent, still constituted the largest advertising medium, comfortably ahead of television with its 38 per cent share. As the revenue from newspapers concerned for developing Asia, Chinese dailies won 16 per cent and 58 per cent increases in ad revenues in 2006 and over five years. The corresponding figures for India, in a highly competitive advertising market, were 23.18 per cent and among the major countries only South Africa seems to have done better with 85 per cent ad revenue.

1.4 PRINT MEDIA IN OTHER COUNTRIES

The story of newspaper begins some five centuries ago in Europe. Here, merchants would distribute newsletters written by hand containing information regarding the weather, economic conditions, wars and human-interest stories. Although this was the first known form of distributed written information in the European countries, the country accredited with the creation of the first newspaper is Germany. In the late fifteenth century, a cross between a brochure and a pamphlet was dispersed among the people, the text containing highly sensationalized stories along with description of the current news events.

America, however, was a step behind. Public Occurrences, both foreign and domestic, was the first newspaper published in America. Printed by Richard Pierce, and edited by Benjamin Harris, the first copy issued on September 25, 1690 would also be the last. It filled only 3 sheets of paper measuring six by ten inches, the equivalent of filling half of the front page of a newspaper today (14" × 23"). The paper had intended to be issued once a month. The sudden discontinuation of Public Occurrences would mean the last news offered to Americans for the next few years. Instead, newspapers published in London were read even though the first true newspaper in English was the London Gazette, published four years later in 1666. Fourteen years later, back in America, John Campbell, a bookseller appointed Postmaster of Boston, became the editor of the Boston News-Letter. The first issue was dated Monday, April 17 to Monday April 24, 1704 and contained only one advertisement. This was produced weekly and continued to be so even when William Brooker was appointed Postmaster to replace Campbell, Campbell refused to authorize the use of the title "News-Letter" to anyone else. So Brooker called his newspaper the "Boston Gazette". Seven months later, Philip Musgrave was awarded the position of Postmaster in Boston and replaced Brooker. At this time, James Franklin, the printer of the Gazette, was also replaced. He wanted to start his own newspaper even though friends and family dissuaded him from doing so by telling him that Boston already had a sufficient number of newspapers (2) and a third could not survive. Despite this, Franklin went ahead and published his own newspaper, the New England Courant. The first issue was printed on August 19, 1721 making it the fourth newspaper published in America. When James Franklin published an editorial criticizing the government, he was sent to prison. James' 13 year old brother and apprentice, Ben, took over the work of laying type, printing, and delivery of the issues. Six months later, James Franklin was forbidden to publish

any more newspapers. So, the masthead now carried the name "Ben Franklin" as editor and publisher. Ben, now legally free of being an apprentice, and having a dislike for his brother James, ran away to New York and later to Philadelphia. The New England Courant kept publishing issues claiming Ben Franklin was editor and publisher until 1726 without anyone being the wiser.

The fact that newspapers had been so scarce in Europe, America, and many other continents is due to many factors. To find a literate man was no easy task after Europe was emerging from the black age. Paper was extremely expensive, and hard to come across, and the task of printing was long and laborious. The printing quality and circulation trend in such era was not much advanced and so the big question regarding what the future holds for the old-fashioned newspaper is whether or not it will be overcome by the use of the Internet. Studies show that from 1992 to 1997, the weekly hours of using the Internet has increased from 1.8 hours, to 9.1. Although the evidence is convincing that in the future the use of computers will obliterate that of newspapers, sometimes the tangible aspect is too great to give up for a colour monitor. But today the situation is going to change drastically and new advanced technology is used in all over world. The best result of such technology is Electronic newspapers (on-line versions of city newspapers), which started in the late 1990s, and have expanded to the point that now thousands of the world's newspapers are on the Internet. It has a major benefit that publishing on-line newspaper saves the publishers two of their biggest expenses: newsprint and distribution costs. But on-line articles are not as in-depth as the print versions. And hence the print media plays a significant role even if there is a stiff competition from various electronic media.

The top ten newspapers in world according to circulation (in thousands copies) in 2009 were:

1. Yomiuri Shimbun in Japan with 14,067 copies in Japanese language

2. Asahi Shimbun in Japan with 12,121 copies in Japanese language

3. Mainichi Shimbun in Japan with 5,587 copies in Japanese language

4. Nihon Keizai Shimbun in Japan with 4,635 copies in Japanese language

5. Chunichi Shimbun in Japan with 4,512 copies in Japanese language

6. Bild in Germany with 3,548 copies in German language

7. Reference News in China with 3,183 copies in Chinese language

8. The Times of India in India with 3,146 copies in English language

9. The Sun in United Kingdom with 2,986 copies in English language

10. People's Daily in China with 2,808 copies in Chinese language.

Following is the list of some few newspapers published from various countries:

From the United States: Top 5 newspapers published from the United State are listed as under.

1. **The Wall Street Journal** is an American English-language international daily newspaper. It is published in New York City by Dow Jones & Company, a division of News Corporation, along with the Asian and European editions of the Journal. The Journal is the largest newspaper in the United States, by circulation. According to the Audit Bureau of Circulations, it has a circulation of 2.1 million copies (including 400,000 online paid subscriptions), as of March 2010.

2. **USA Today** is a national American daily newspaper published by the Gannett Company. It was founded by Al Newhart. This newspaper is the second largest newspaper followed by The Wall Street Journal for the circulation of any newspaper in the United States. USA Today is published in the city McLean and state Virginia.

3. **The New York Times** is an American daily newspaper founded and continuously published in New York City since 1851. The New York Times has won 106 Pulitzer Prizes, the most of any news organization. Its website is the most popular American online newspaper website, receiving more than 30 million unique visitors per month. The New York Times is published in city New York and state New York.

4. **Los Angeles Times** published in city Los Angeles and state California and this is a popular one after the New York Times.

5. **San Jose Mercury News** published in city San Jose and state California.

From Japan

1. The Yomiuri Shimbun is a Japanese newspaper published from Tokyo, Osaka, Fukuoka, and other major Japanese cities. The owner of the Yomiuri Shimbun is Yomiuri Group. It is one of the top level national newspapers in Japan.

2. The Asahi Shimbun literally Morning Sun Newspaper is the second most circulated out of the five national newspapers in Japan. The company has its headquarters in Tsukiji, Chuo, and Tokyo. The Owner of the Asahi Shimbun is Michiko Murayama, Shoichi Ueno. The publisher of this newspaper is Kotaro Akiyama.

3. The Mainichi Shimbun is one of the major newspapers in Japan, published by The Mainichi Newspapers Co., Ltd. It's headquartered in Tokyo, Osaka, Nagoya, and Kitakyushu.

4. The Nihon Keizai Shimbun is Nikkei's flagship publication and the world's largest financial newspaper, with a daily circulation exceeding three million. Nikkei 225, a stock market index for the Tokyo Stock Exchange, has been calculated by the newspaper since 1950.

5. The Chunichi Shimbun is a Japanese daily "broadsheet" newspaper published in mostly Aichi Prefecture and neighbouring regions by Chunichi Shimbun Co., Ltd. It is the owner of the Chunichi Dragons baseball team, and is also known as the main organizer of a famous international gymnastics event, the Chunichi Cup.

From Canada

1. The Toronto Star is Canada's highest-circulation newspaper, based in Toronto, Ontario, Canada. Its print edition is distributed almost entirely within the province of Ontario. It is owned by Toronto Star Newspapers Ltd., a division of Star Media Group, a subsidiary of Torstar Corporation. It was founded in 1892.

2. The Globe and Mail is a nationally distributed Canadian newspaper, based in Toronto and printed in six cities across the country. With a weekly readership of approximately 1 million, it is Canada's largest-circulation national newspaper and second-largest daily newspaper after the Toronto Star. The Globe and Mail is widely described as Canada's English language.

3. Le Journal de Montréal is a daily tabloid newspaper published in Montreal, Quebec, Canada, and is the largest-circulation French-language newspaper in North America. Established by Pierre Peladeau in 1964, it is owned by the Sun Media division of Quebecor Media. It is also Canada's largest tabloid newspaper. It is famous for its sensationalism and populist Quebec-nationalist perspective.

4. La Presse founded in 1884, is a large-circulation French-language daily newspaper published in Montreal, Quebec, Canada. It is owned today by Grope Gesca, a subsidiary of Power Corporation of Canada. La Presse is a broadsheet newspaper, aimed at a middle-class readership. Its main competitor is the tabloid Le Journal de Montréal, which aims at more popular audience. La Presse comprises several sections, dealing individually with arts, sports, and other thematic sections.

5. The Gazette often called the Montreal Gazette to avoid ambiguity, is the only English-language daily newspaper published in Montreal, Quebec, Canada, with three other daily English newspapers all having shut down at different times during the second half of the 20th century.

1.5 SUMMARY

- From the above discussion it can be concluded that media has ability to act as a whistle blower of the society in order to keep the government in check.

- Print media as a traditional media plays a significant role in the development communication. In India, print media strengths have largely been shaped by its historical experience and, in particular, by its association with the freedom struggle as well as movements for social emancipation, reform, and amelioration. Today various modern and sophisticated technologies are used by the print media in both developed and under-developed countries and they also face stiff competition from electronic media.

- The role of media has become one way of trading and marketing of products and prejudices. The media is claimed to be governed by righteousness and equity, but greed and self-aggrandizement has poisoned its virtues.

- Broadcasting is the distribution of audio and video signals (programmes) to a number of recipients ("listeners" or "viewers") that belong to a large group. This group may be the public in general, or a relatively large audience within the public. Thus, an Internet channel may distribute text or music worldwide, while a public address system in (for example) a workplace may broadcast very limited *ad hoc* sound bites to a small population within its range. The sequencing of content in a broadcast is called a schedule.

- A newspaper is a lightweight and disposable publication (more specifically, a periodical), usually printed on low-cost paper called newsprint. It may be general or special interest, and may be published daily, weekly, biweekly, monthly, bimonthly, or quarterly.

- Online journalism is reporting and other journalism produced or distributed via the Internet. The Internet has allowed the formal and informal publication of news stories through mainstream media outlets as well as blogs and other self-published news stories.

- The history of mass media can be traced back to the days when dramas were performed in various ancient cultures. This was the first time when a form of media was "broadcast" to a wider audience. The first dated printed book known is the "Diamond Sutra", printed in China in 868 AD, although it is clear that books were printed earlier.

- History of print media and written communication follows the progress of civilization which in turn moves in response to changing cultural technologies.

The transfer of complex information, ideas and concepts from one individual to another, or to a group, underwent extreme evolution since prehistoric times. It has been 30,000 years later since the first recorded evidence of written communication and it is still dramatically changing. The Press in India, particularly the Indian language newspapers, was in the forefront of the struggle for freedom. Many leaders from Mahatma Gandhi downwards used their newspapers to activate the people to participate in the freedom struggle. But the newspapers are no longer active in the fight against poverty, disease, illiteracy and superstition.

- Post 1947, newspapers in India had a choice to make – either align with the government and support all its initiatives or act as a critique to the newly emocratized country and its head. Newspapers at first acted as unofficial sponsors of its various initiatives and schemes. The five year plan especially came highly endorsed by the national newspapers. Most of the newspapers in India came into existence post independence. Today thousands of magazines and newspapers are in circulation. While in the early days of democracy, the Indian government enjoyed full support of the media houses.

- Today, in India the circulation trend of newspaper is showing an increasing trend as compared to the pre-independence era. Increasing circulation trend of newspaper in India shows that it wins to stay in the stiff competition faced from the electronic media. Today, both developed and under developed countries use improved technology which enables the production and distribution of larger numbers of more attractive newspapers. The basic reason for the golden days to the print media is due to the steadily expanding literacy, better purchasing power, aggressive publishing, and political excitement which is not in case of electronic media. As the circulation trend is increasing in India it means the readers of the newspaper are increasing because it is assumed that a typical copy of the newspaper is read by more than one person hence it can be conclude that the readership figure of the print media is also increasing. However, newspapers in western countries like the United Kingdom and the United States are losing young readers. Newspaper circulation is falling due to social and technological changes in print media but the people from developed countries use advanced form of print media such as online newspaper on the internet. This condition may face in the future by the developing countries like India. Shortly, it can be conclude that each media has its own existence, role, and impact on the society. Hence the print media has its lion's share in the development communication of both developed and underdeveloped countries.

1.6 GLOSSARY

- **Press:** All the media and agencies that print, broadcast, or gather and transmit news, a group from the news media, as reporters and photographers.

- **Broadcasting:** Broadcasting is the distribution of audio and video content to a dispersed audience via any audio or visual mass communications medium, but usually one using electromagnetic radiation (radio waves).

1.7 REVIEW QUESTIONS

1. Discuss the important developments in the history of Indian press.

2. Discuss the press of India before independence.

3. Discuss the press of India after independence.

4. Write a brief note on the role of press media.

1.8 FURTHER READINGS

1. Print media utilization pattern among the homemakers article by Dr. Shamsul Hasan.

2. K. G. Joglekar, Former Registrar of Newspapers for India. Article: Print media since the republic.

3. Newspaper futures: India and world by N. Ram-Editor-in-chief of the Hindu and Group Publications.

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5. Collins, Ross F. and E. M. Palmegiano, eds. The Rise of Western Journalism 1815–1914: Essays on the Press in Australia, Canada, France, Germany, Great Britain and the United States (2007).

6. Conboy, Martin. Journalism: A Critical History (2004).

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CHAPTER—2

GROWTH OF JOURNALISM IN INDIA

STRUCTURE

2.1 INTRODUCTION

Journalism is an activity that we primarily associate with newspapers, magazines and television. Indeed, among the many who turn to sound broadcasting as a source of background music, few may be aware that radio journalism exists. Hearing an occasional 'capsule' of news within the sequence of records, they perhaps assume that compiling it is about as challenging and glamorous as Cinderella's day job.

Journalism is a method of inquiry and literary style that aims to provide a service to the public by the dissemination and analysis of news and other information. Journalistic integrity is based on the principles of truth, disclosure, and editorial independence. Journalistic mediums can vary diversely, from print publishing to electronic broadcasting, and from newspaper to television channels, as well as to the web, and to digital technology.

In modern society, the news media is the chief purveyor of information and opinion about public affairs. Journalism, however, is not always confined to the news media or to news itself, as journalistic communication may find its way into broader forms of expression, including literature and cinema. In some nations, the news media is still controlled by government intervention, and is not fully an independent body.

In a democratic society, however, access to free information plays a central role in creating a system of checks and balance, and in distributing power equally between governments, businesses, individuals, and other social entities. Access to verifiable information gathered by independent media sources, which adhere to journalistic standards, can also be of service to ordinary citizens, by empowering them with the tools they need in order to participate in the political process.

The role and status of journalism, along with that of the mass media, has undergone profound changes over the last two decades with the advent of digital technology and publication of news on the Internet. This has created a shift in the consumption of print media channels, as people increasingly consume news through e-readers, smart phones, and other electronic devices, challenging news organizations to fully monetize their digital wing, as well as improvise on the context in which they publish news in print. Notably, in the American media landscape, newsrooms have reduced their staff and coverage as traditional media channels, such as television, grapple with declining audiences. For instance, between 2007 and 2012, CNN edited its story packages into nearly half of their original time length.

This compactness in coverage has been linked to broad audience attrition, as a large majority of respondents in recent studies show changing preferences in news consumption. The digital era has also ushered in a new kind of journalism in which ordinary citizens play a greater role in the process of news making, with the rise of citizen journalism being possible through the Internet. Using video camera equipped with smart phones, active citizens are now enabled to record footage of news events and upload them onto channels like YouTube, which is often discovered and used by mainstream news media outlets. Meanwhile, easy access to news from a variety of online sources, like blogs and other social media, has resulted in readers being able to pick from a wider choice of official and unofficial sources, instead of only from the agenda-driven traditional media organizations.

2.2 HISTORY OF JOURNALISM

The history of journalism, or the development of the gathering and transmitting of news, spans the growth of technology and trade, marked by the advent of specialized techniques for gathering and disseminating information on a regular basis that has caused, as one history of journalism surmises, the steady increase of "the scope of news available to us and the speed with which it is transmitted. Newspapers have always been the primary medium of journalists since 1700, with magazines added in the 18th century, radio and television in the 20th century, and the Internet in the 21st century.

By 1400s, businessmen in Italian and German cities were compiling hand written chronicles of important news events, and circulating them to their business connections. The idea of using a printing press for this material first appeared in Germany around 1600. The first gazettes appeared in German cities, notably the weekly Relation aller Fuernemmen und gedenckwürdigen Historien ("Collection of all distinguished and memorable news") in Strasbourg starting in 1605. The Avisa Relation oder Zeitung was published in Wolfenbüttel from 1609, and gazettes soon were established in Frankfurt (1615), Berlin (1617) and Hamburg (1618). By 1650, 30 German cities had active gazettes. A semi-yearly news chronicle, in Latin, the Mercurius Gallobelgicus, was published at Cologne between 1594 and 1635, but it was not the model for other publications. In the following decades, the national governments in Paris and London began printing official papers about news. In 1622 the first English-language weekly magazine, "A Current of General News" was published and distributed in England in an 8- to 24-page quarto format.

The first newspaper in France, the Gazette de France, was established in 1632 by the king's physician Theophrastus Renaudot (1586–1653), with the patronage of Louis XIII. All newspapers were subject to prepublication censorship, and served as instruments of propaganda for the monarchy. Jean Loret is considered to be one of France's first journalists. He disseminated the weekly news of Parisian society from 1650 until 1665 in verse, in what he called a gazette burlesque, assembled in three volumes of La Muse historique (1650, 1660, 1665).

Journalism in the 17th Century

The 17th century saw the rise of political pamphleteering fuelled by the politically contentious times-the English Civil War followed by the Interregnum and Glorious Revolution polarized society along political lines and each party sought to garner maximum public support by the distribution of pamphlets in

the coffee houses where people would gather. The Oxford Gazette was printed in 1665 by Muddiman in the middle of the turmoil of the Great Plague of London and was, strictly speaking, the first periodical to meet all the qualifications of a true newspaper. It was printed twice a week by royal authority and was soon renamed the London Gazette. Magazines were also moral tracts inveighing against moral decadence, notably the Mercurius Britannicus.

A milestone was reached in 1694; the final lapse of the Licensing Order of 1643 that had been put in place by the Stuart kings put an end to heavy-handed censorship that had previously tried to suppress the flow of free speech and ideas across society, and allowed writers to criticize the government freely. From 1694 to the Stamp Act of 1712 the only censure laws forbade treason, seditious libel and the reporting of Parliamentary proceedings.

Prior to the Glorious Revolution journalism had been a risky line of work. One such victim was the reckless Benjamin Harris, who was convicted for defaming the King's authority. Unable to pay the large fine that was imposed on him he was put in prison. He eventually made his way to America where he founded one of the first newspapers there. After the Revolution, the new monarch William III, who had been installed by Parliament, was wary of public opinion and did not try to interfere with the burgeoning press. The growth in journalism and the increasing freedom the press enjoyed was a symptom of a more general phenomenon—the development of the party system of government. As the concept of a parliamentary opposition became an acceptable (rather than treasonable) norm, newspapers and editors began to adopt critical and partisan stances and they soon became an important force in the political and social affairs of the country.

Journalism in the 18th Century

By the beginning of the eighteenth century, Britain was an increasingly stable and prosperous country with an expanding empire, technological progress in industry and agriculture and burgeoning trade and commerce. A new middle class consisting of merchants, traders, entrepreneurs and bankers was rapidly emerging—educated, literate and increasingly willing to enter the political discussion and participate in the governance of the country. The result was a boom in journalism, in periodicals, newspapers and magazines. Writers who had been dependent on a rich patron in the past were now able to become self-employed by hiring out their services to the newspapers. The values expressed in this new press were overwhelmingly consistent with the bourgeois middle class—an emphasis on the importance of property rights, religious toleration and liberty from Continental absolutism.

Journalism in the first half of the 18th century produced many great writers such as Daniel Defoe, Jonathan Swift, Joseph Addison, Richard Steele, Henry Fielding, and Samuel Johnson. Men such as edited these newspapers, or wrote essays for the popular press on topical issues. Their material was entertaining and informative and was met with an insatiable demand from ordinary citizens of the middle class, who were beginning to participate in the flow of ideas and news.

The newspaper was becoming so popular that publishers began to print daily issues. The first daily newspaper in the world was the Daily Courant, established by Samuel Buckley in 1702 on the streets of London. The newspaper strictly restricted itself to the publication of news and facts without opinion pieces, and was able to avoid political interference through raising revenue by selling advertising space in its columns.

Defoe in particular is regarded as a pioneer of modern journalism with his publication The Storm in 1704, which has been called the first substantial work of modern journalism, as well as the first account of a hurricane in Britain. It details the events of a terrible week-long storm that hit London starting Nov 24, 1703, known as the Great Storm of 1703, described by Defoe as "The Greatest, the Longest in Duration, the widest in Extent, of all the Tempests and Storms that History gives any Account of since the Beginning of Time".

Defoe used eyewitness accounts by placing newspaper ads asking readers to submit personal accounts, of which about 60 were selected and edited by Defoe for the book. This was an innovative method for the time before journalism that relied on first-hand reports was commonplace.

Richard Steele, influenced by Defoe, set up The Tatler in 1709 as a publication of the news and gossip heard in London coffee houses, hence the title. It presented Whiggish views and created guidelines for middle-class manners, while instructing "these Gentlemen, for the most part being Persons of strong Zeal, and weak Intellects...what to think".

Jonathan Swift wrote his greatest satires for The Examiner, often in allegorical form, lampooning the controversies between Tories and Whigs. The so-called "Cato Letters" written by John Trenchard and Thomas Gordon under the pseudonym, "Cato", were published in the London Journal in the 1720s and discussed the theories of the Commonwealth men such as ideas about liberty, representative government, and freedom of expression. These letters had a great impact in colonial America and the nascent republican movement all the way up to the signing of the Declaration of Independence.

The increasing popularity and influence of newspapers was unappealing to the government of the day. The first bill in parliament advocating a tax on newspapers was proposed in 1711. The duty eventually imposed in 1712 was a halfpenny on papers of half a sheet or less and a penny on newspapers that ranged from half a sheet to a single sheet in size. Jonathan Swift expressed in his Journal to Stella in August 7, 1712, doubt in the ability of The Spectator to hold out against the tax. This doubt was proved justified in December 1712 by its discontinuance. However, some of the existing journals continued production and their numbers soon increased. Part of this increase was attributed to corruption and political connections of its owners. Later, towards the middle of the same century, the provisions and the penalties of the Stamp Act were made more stringent, yet the number of newspapers continued to rise. In 1753, the total number of copies of newspapers sold yearly in Britain amounted to 7,411,757. In 1760, it had risen to 9,464,790 and in 1767 to 11,300,980. In 1776, the number of newspapers published in London alone had increased to 53.

An important figure in the fight for increased freedom of the press was John Wilkes. When the Scottish John Stuart, 3rd Earl of Bute, came to head the government in 1762, Wilkes started a radical weekly publication, The North Briton, to attack him, using an anti-Scots tone. He was charged with seditious libel over attacks on George III's speech endorsing the Paris Peace Treaty of 1763 at the opening of Parliament on 23 April 1763. Forty-nine people, including Wilkes, were arrested under the warrants. Wilkes, however, gained considerable popular support as he asserted the unconstitutionality of general warrants. At his court hearing the Lord Chief Justice ruled that as an MP, Wilkes was protected by privilege from arrest on a charge of libel. He was soon restored to his seat and he sued his arresters for trespass. As a result of this episode, his popular support surged, with people chanting, "Wilkes, Liberty and Number 45", referring to the newspaper. However, he was soon found guilty of libel again and he was *sentenced to 22 months imprisonment and a fine of £1,000. Although he was* subsequently elected 3 times in a row for Middlesex, the decision was overturned by Parliament. When he was finally released from prison in 1770 he campaigned for increased freedom of the press; specifically he defended the right of publishers to print reports of Parliamentary debates. Due to large and growing support, the government was forced to back down and abandoned its attempts at censorship.

Journalism in the 19th Century

By the early 19th century, there were 52 London papers and over 100 other titles. In 1802 and 1815, the tax on newspapers was increased to three pence and then four pence. Unable or unwilling to pay this fee, between 1831 and

1835 hundreds of untaxed newspapers made their appearance. The political tone of most of them was fiercely revolutionary. Their publishers were prosecuted but this failed to get rid of them. It was chiefly Milner Gibson and Richard Cobden who advocated the case in parliament to first reduce in 1836 and in 1855 totally repeal of the tax on newspapers. After the reduction of the stamp tax in 1836 from four pence to one penny, the circulation of English newspapers rose from 39,000,000 to 122,000,000 by 1854; a trend further exacerbated by technological improvements in transportation and communication combined with growing literacy.

The Times—The Daily Universal Register began life in 1785 and was later to become known as The Times from 1788. In 1817, Thomas Barnes was appointed general editor; he was a political radical, a sharp critic of parliamentary hypocrisy and a champion of freedom of the press. Under Barnes and his successor in 1841, John Thadeus Delane, the influence of The Times rose to great heights, especially in politics and among the City of London. It spoke for reform.

Owing to his influential support for Catholic Emancipation in Ireland, Barnes was described by his colleague Lord Lyndhurst as "the most powerful man in the country". Peter Fraser and Edward Sterling were two noted journalists, and gained for The Times the pompous/satirical nickname 'The Thunderer' (from "We thundered out the other day an article on social and political reform".) The paper was the first in the world to reach mass circulation due to its early adoption of the steam-driven rotary printing press. It was also the first properly national newspaper, as it was distributed via the new steam trains to rapidly growing concentrations of urban populations across the country. This helped ensure the profitability of the paper and its growing influence.

The Times was the first newspaper to send war correspondents to cover particular conflicts. W. H. Russell, the paper's correspondent with the army in the Crimean War, wrote immensely influential dispatches; for the first time the public could read about the reality of warfare. In particular, on September 20, 1854, Russell wrote a missive about one battle that highlighted the surgeons' "humane barbarity" and the lack of ambulance care for wounded troops. Shocked and outraged, the public's backlash led to major reforms.

A wounded British officer reading The Times's report of the end of the Crimean war, in John Everett Millais' painting Peace concluded.

The Times became famous for its influential leaders (editorials). For example, Robert Lowe wrote them between 1851 and 1868 on a wide range of economic topics such as free trade (which he favoured).

Manchester Guardian—The Manchester Guardian was founded in Manchester in 1821 by a group of non-conformist businessmen. Its most famous editor, Charles Prestwich Scott, made the Guardian into a world-famous newspaper in the 1890s. The Daily Telegraph was first published on June 29, 1855 and was owned by Arthur Sleigh, who transferred it to Joseph Levy the following year. Levy produced it as the first penny newspaper in London. His son, Edward Lawson soon became editor, a post he held until 1885. The Daily Telegraph became the organ of the middle class and could claim the largest circulation in the world in 1890. It held a consistent Liberal Party allegiance until opposing Gladstone's foreign policy in 1878 when it turned Unionist.

New Journalism

The New Journalism reached out not only to the elite but also to a popular audience. Especially influential was William Thomas Stead, a controversial journalist and editor who pioneered the art of investigative journalism. Stead's 'new journalism' paved the way for the modern tabloid. He was influential in demonstrating how the press could be used to influence public opinion and government policy, and advocated "government by journalism". He was also well known for his reportage on child welfare, social legislation and reformation of England's criminal codes.

Stead became an assistant editor of the Liberal Pall Mall Gazette in 1880 where he set about revolutionizing a traditionally conservative newspaper "written by gentlemen for gentlemen". Over the next seven years Stead would develop what Matthew Arnold dubbed 'The New Journalism'. His innovations as editor of the Gazette included incorporating maps and diagrams into a newspaper for the first time, breaking up longer articles with eye-catching subheadings and blending his own opinions with those of the people he interviewed. He made a feature of the Pall Mall extras, and his enterprise and originality exercised a potent influence on contemporary journalism and politics. Stead's first sensational campaign was based on a Nonconformist pamphlet, "The Bitter Cry of Outcast London". His lurid stories of squalid life spurred the government into clearing the slums and building low-cost housing in their place. He also introduced the interview, creating a new dimension in British journalism when he interviewed General Gordon in 1884. His use of sensationalist headlines is exemplified with the death of Gordon in Khartoum in 1885, when he ran the first 24-point headline in newspaper history, "TOO LATE!", bemoaning the relief force's failure to rescue a national hero. He is also credited as originating the modern journalistic technique of creating a news event rather than just reporting it, with his most famous 'investigation', the Eliza Armstrong case.

Matthew Arnold, the leading critic of the day, declared in 1887 that the New Journalism, "is full of ability, novelty, variety, sensation, sympathy, generous instincts". However, he added, its "one great fault is that it is feather-brained".

Journalism in the 20th Century

The turn of the century saw the rise of tabloid journalism aimed at the working class and tending to emphasize sensational topics. Alfred Harmsworth or Lord Northcliffe, was an early pioneer of this style. In 1896 he began publishing the Daily Mail in London, which was a hit, holding the world record for daily circulation until Harmsworth's death; taglines of The Daily Mail included "the busy man's daily journal" and "the penny newspaper for one halfpenny". Prime Minister Robert Cecil, Lord Salisbury, said it was "written by office boys for office boys". He used his newspapers newly found influence, in 1899, to successfully make a charitable appeal for the dependents of soldiers fighting in the South African War by inviting Rudyard Kipling and Arthur Sullivan to write The Absent-Minded Beggar.

Socialist and labour newspapers also proliferated and in 1912 the Daily Herald was launched as the first daily newspaper of the trade union and labour movement.

Journalism in India

On May 30, 1826 Udant Martand (The Rising Sun), the first Hindi-language newspaper published in India, started from Calcutta (now Kolkata), published every Tuesday by Pt. Jugal Kishore Shukla. Maulawi Muhammad Baqir in 1836 founded the first Urdu-language newspaper the Delhi Urdu Akhbar. India's press in the 1840s was a motley collection of small-circulation daily or weekly sheets printed on rickety presses. Few extended beyond their small communities and seldom tried to unite the various castes, tribes, and regional subcultures of India. The Anglo-Indian papers promoted purely British interests. Englishman Robert Knight (1825–1890) founded two important English-language newspapers that reached a broad Indian audience, The Times of India and the Statesman. They promoted nationalism in India, as Knight introduced the people to the power of the press and made them familiar with political issues and the political process.

Journalism in Latin America

British influence extended globally through its colonies and its informal business relationships with merchants in major cities. They needed up-to-date

market and political information. El Mercurio was founded in Valparaiso, Chile, in 1827. The most influential newspaper in Peru, El Comercio, first appeared in 1839. The Jornal do Commercio was established in Rio de Janeiro, Brazil, in 1827. Much later Argentina founded its newspapers in Buenos Aires: La Prensa in 1869 and La Nacion in 1870.

2.3 RADIO AND TELEVISION JOURNALISM

The history of radio broadcasting begins in the 1920s, and reached its apogee in the 1930s and 1940s. Experimental television was being studied before the Second World War, became operational in the late 1940s, and became widespread in the 1950s and 1960s, largely but not entirely displacing radio.

Importance of Radio

Radio is a universal and versatile medium of communication that can be used for the benefit of society. Throughout the world, radio has been used to encourage positive individual behaviour change and constructive social change through formal lessons or didactic lectures delivered by renowned scholars and authorities. More effectively, however, radio can bring exciting, entertaining dramas into the homes and lives of millions of listeners, dramas that engage listeners' emotions while informing them of new ideas and behaviours that can improve their lives and communities.

Radio is based on oral tradition. Every culture has traditions of story telling, and the fascination of listening to a good tale well told has never been lost. Even today, when television is so widespread, people in many cultures experience much of their entertainment through listening. A successful radio serial writer knows how to use this tradition to create an intriguing story that attracts and holds a listening audience.

Radio appeals to and relies upon the imagination of the listeners. The radio writer is not limited by what the audience can see, so there is ample opportunity to invite listeners to imagine a wide range of people, places and events. A good radio writer knows how to tap into the imaginations of the listeners by creating strong word pictures, engaging characters, and action-filled events.

Radio can cross time and space without limit. The radio writer can move through time freely and create environments without restriction, as long as they seem appropriate to the audience. For example, listeners in a remote rural village can "visit" and understand the inside of a large city airport if word pictures and sound effects are used effectively.

Radio can go places and evoke images that are impossible in real life, or even on stage and television. For example, a radio writer can transport listeners to the inside of a whale, to the surface of the moon, or to the world of a microbe.

Radio is a personal medium. Although it can reach millions of listeners at the same time, radio nevertheless has the power to speak to each listener individually. The good radio writer recognizes that radio's message can be heard by people en masse and, at the same time, can be interpreted personally by each individual listener.

Importance of Television

How do you feel while watching a cricket match on television? Isn't it almost like being there in the stadium? It is quite different from reading about the match in the next day's newspaper or hearing a radio commentary. What makes the cricket match on television more interesting? While radio has sound, television content includes both sound and visuals. This audio visual character of television makes it a magic medium which allows us to watch the world from our drawing rooms.

You might remember how exactly Sachin hit a sixer in a crucial match. For most of us, "seeing is believing". This powerful visual nature helps television to create vivid impressions in our minds which in turn leads to emotional involvement. The audio visual quality also makes television images more memorable. How is watching television different from going for a movie? To watch television, you need not leave your drawing room. No need of going to the movie theatre or buying tickets. You can watch television in the comfort of your home with your family. This is why television is generally regarded as a domestic medium. It provides entertainment and information right inside our homes and has become an integral part of our everyday lives. It can actually pattern our daily activities.

Do your family members make it a point to watch their favourite serial at a particular time and adjust dinner timings accordingly? This domestic nature of television influences the content also. Have you noticed that a newspaper report has an impersonal tone, whereas the television anchor addresses you, the viewer? The domestic nature of television makes it an intimate medium. This makes the viewers experience a sense of closeness to the anchors of a show or with the characters in a serial. What will you do if you hear that there is a bomb blast in a neighbouring city? You may switch on your television set for more information. This is because the live nature of television allows it to transmit

visuals and information almost instantly. So, another important characteristic of television is that it is capable of being a live medium. The visuals of an earthquake in Indonesia can reach your television set in almost no time. This capacity of the medium makes it ideal for transmitting live visuals of news and sports events. If you are watching a football match in a television channel, you can almost instantly see the goal hit by your favourite team. On the other hand, you can read about the football match only in the next day's newspaper.

Television allows you to witness events which happen thousands of miles away. All of us know that there are a large number of people who cannot read or write. Such people may not be able to read a newspaper, but they can watch television. Any one with a television receiver can access the information shown on television. This makes it an ideal medium to transmit messages to a large audience.

Internet Journalism

The rapidly growing impact of the Internet, especially after 2000, brought "free" news and classified advertising to audiences that no longer cared for paid subscriptions. The Internet undercut the business model of many daily newspapers. Bankruptcy loomed across the U.S. and did hit such major papers as the Rocky Mountain news (Denver), the Chicago Tribune and the Los Angeles Times, among many others. Chapman and Nuttall find that proposed solutions, such as multiplatforms, paywalls, PR-dominated news gathering, and shrinking staffs have not resolved the challenge. The result, they argue, is that journalism today is characterized by four themes: personalization, globalization, localization, and pauperization.

2.4 BRIEF HISTORY OF HINDI PRESS

Hindi media refers to media in Hindi language and its dialects, across the Hindi belt in India, and elsewhere with Hindi-speaking Indian diaspora. First Hindi-language newspaper published in India, Udant Martand (The Rising Sun), started on May 30, 1826. Today this day is celebrated as the "Hindi Journalism Day", or Hindi Patrakarita Diwas as it marked the beginning to journalism in Hindi language.

India has a long history of printing. India's first printing press was set up as early as in 1674 in Mumbai (Bombay). Calcutta General Advertiser, the first newspaper of India (also known as the Hicky's Bengal Gazette) started in January 1780, and the first Hindi daily, Samachar Sudha Varshan, started in 1854 - three years before the first freedom struggle of India in 1857.

On May 30, 1826 Udant Martand (The Rising Sun), the first Hindi-language newspaper published in India, started from Calcutta (now Kolkata), published every Tuesday by Pt. Jugal Kishore Shukla. Hindi news media has its dominant presence in a large part of the country. India being a multi-lingual country, the Hindi-belt is considered to be a group of states which are predominantly Hindi-speaking. A common understanding of the Hindi belt includes the states of Delhi, Punjab, Haryana, Himachal Pradesh, Rajasthan, Uttar Pradesh, Uttarakhand, Bihar, Jharkhand, Madhya Pradesh, Chhattisgarh and the union territory of Chandigarh.

Hindi Media

Currently India publishes about 1,000 Hindi Dailies that have a total circulation of about 80 million copies. English, the second language in terms of number of daily newspapers, has about 250 dailies with a circulation of about 40 million copies. The prominent Hindi newspapers are Dainik Jagran, Dainik Bhaskar, Amar Ujala, Navbharat Times, Hindustan Dainik, Rajasthan Patrika, Nai Dunia, [Madadgar.in] etc.

In terms of readership, Dainik Jagran is the most popular Hindi daily with a total readership (TR) of 54,583,000, according to IRS Round One 2009. Dainik Bhaskar is the second most popular with a total readership of 33,500,000. Amar Ujala with a TR of 28,674,000, Hindustan Dainik with a TR of 26,769,000 and Rajasthan Patrika with a TR of 14,051,000 are placed at the next three positions. The total readership of Top 10 Hindi dailies is estimated at 188.68 million, nearly five times of Top 10 English dailies that have 38.76 million total readership.

Hindi News Channels

Prominent Hindi television news channels include Aaj Tak, ABP News, Zee News, and NDTV India. The most popular Hindi news websites are primarily the online versions of the Hindi newspapers and news channels. Webdunia.com, one of the largest web portals, is also a venture of the newspaper Nai Dunia. However, Madadgar has created a distinct identity of its own. Incidentally, Nai Dunia claims to be the first Hindi newspaper on the Internet.

Newspapers in India

The first Hindi newspaper Oodhund Martand, a weekly was published in Kolkata on May 30, 1826 'in the interest of Hindustanis'. However, its editor Yugal Kishore Shukla (Jooghol Kishore Sookool- in some documents) faced

many difficulties in running it. He was not allowed postal concession and had to close down the paper within a year. He made another attempt to start another paper in 1850 called Samyadani Martand but this also failed.

The second Hindi newspaper Banga Doot was published in 1829 by Raja Ram Mohan Ray and Dwarika Prasad Thakore with Nilratan Haldar as its editor. Besides Hindi, it was also published in English, Bengali and Persian. The first Hindi daily Samachar Sudha Varshan came out in June 1854 from Kolkata with Shyam Sundar Sen as its editor and publisher. It was a bilingual paper in which market and shipping reports were published in Hindi, the rest in Bengali.

Between 1850 and 1857 a number of Hindi Newspapers were published. Among them were Benaras Akbar, Sudhakar, Tatwa Bodhini Patrika and Sathya. A literary magazine which set the standard for Hindi Journals in the early year of century was Saraswathi, a monthly edited by Mahavir Prasad Dwibedy. It standardized the style and pattern of Hindi journalism and developed literary criticism and book reviews. It became the torchbearer for later day Hindi journalists who cultivated its prose style. Newspapers like Bharat Mitra (1878), Sarsudhanidhi (1879), Uchit Wakta (1880) and Hindi Bangavasi (1890) were published from Calcutta during the last three decades of 19th century. Bharat Mitra, published from Calcutta became the leading Hindi newspaper of the time under the dynamic stewardship of its early editors, Balmukund Gupta and Ambika Prasad Bajpai.

The beginning of the new century saw the birth of many Hindi dailies in Bombay, Calcutta and Patna. The more prominent among them were Sri Venkateswar Samachar and Calcutta Samachar. Viswamitra, which was started after the Calcutta Samachar became defunct, offered serious competition to Bharat Mitra from 1918.

Hindi journalism made rapid progress during the First World War period and many outstanding journalists came to the fore including Ganga Prasad Gupta, Nanda Kumar Deo Dharma, M. P. Dwivedi, Hari Krishna Jouhar, Chhote Ram Shukla, Indra Vidyavachaspati, Shri Ram Pandey, Lakshminarayan Garde and Narmada Prasad Misra. One of the foremost Hindi journalists who earned a name for his patriotism was Ganesh Shanker Vidyarthi. In 1913, he brought out weekly Pratap from Kanpur. He made the supreme sacrifice in 1931 in the cause of Hindu-Muslim unity. Krishna Dutt Paliwal brought out Sainik from Agra which became a staunch propagator of nationalism in Western U. P. The noted Congress leader, Swami Shradhanand, started the publication of Hindi journal Vir Arjun and Urdu journal Tej. After the assassination of Swami

Shradhanand, Vidyavachaspathi and Lala Deshbandhu Gupta, both prominent Congress leaders continued the publication of these journals.

At the turn of the century almost all Calcutta based Hindi newspapers went vocal against the suppressive and divisive policies of the Raj. This marked the beginning - in 1907- of two outstanding magazines: Nrisinha and-Devnagar. Nrisinha edited by Ambika Prasad Vajpayee, a staunch supporter of Lokmanya Tilak was a political magazine and it joined the protest against British rule. Devnagar on the other hand tried to work on a uniform script.

In 1920, the Aj was started in Banaras. It played a notable part in the freedom struggle. Its first editor was Sri Prakasa, a great freedom fighter who occupied positions of power and prestige in free India. He was assisted by Babu Rao Vishnu Parakar whose contribution to the development of Hindi journalism was considerable. Espousing the national cause and waging a never-ending battle with the alien rulers, the Aj was a bulwark of the Indian National Congress and its main forum was to spread the message of freedom to the Hindi-speaking masses of Uttar Pradesh, Bihar, Madhya Pradesh and Nepal. It set the tone and style for Hindi journalism and was acclaimed for its impartial objective reporting and illuminating and fearless editorials. A balanced blending of national and international news was one of its strong features.

In Patna the Desh,.a weekly, was an influential journal and the mouthpiece of the Congress. It was founded by Babu Rajendra Prasad and his friends in 1920. But it was not a profitable venture and had to close down.

In 1924 there were 102 Hindi newspapers; four of them were dailies (AJ, Banaras, Swatantra, Calcutta, Arjun, Delhi and Calcutta Samachar, Calcutta) According to one historian, until 1926, Hindi dailies were not financially successful. "Their get up and printing was poor, the reading material not quite up to the mark and the editorials unwieldy and lengthy. The weeklies were better edited and got up". Among the well-known better produced weeklies were Bhavishya (Kanpur), Karmaveer (Khandwa) and Sainik (Agra). Among the important Hindi dailies which flourished in 1930 were: Visvamitra and Bharat Mitra (Calcutta), Savadho Bharat (Bombay). Lokkat (Jabalpur), Variman (Kanpur), Milap (Lahore) besides AJ (Banaras), Arjun(Delhi) and Lokmanya (Calcutta).

As freedom struggle gained momentum, there was a steady rise of Hindi journalism both in terms of quality and quantity. More number of Hindi publications took birth in almost all North Indian states and also in Maharashtra, West Bengal, and Andhra Pradesh, especially Hyderabad. Hindi publications like

other language publications by and large supported Nationalist movement and faced the suppression of the British rulers. One of the important Hindi dailies to be published from the capital was Hindustan, sister newspaper of the Hindustan Times, started in 1936. Wide news coverage and a variety of special features marked the Hindustan. Started in 1940, Aryavari of Patna was a sister publication of the Indian Nation and enjoyed considerable influence.

Hindi journalism grew more rapidly after independence. After independence Hindi was adopted as the official language of India. This also helped to spread Hindi language nationwide. The Nav Bharat Times of the Times of India group started in Delhi in 1950. The Amrita Patrika of Allahabad was another notable Hindi daily which was well known for its trenchant editorials. By 1964 Hindi had the largest number of newspapers among language papers. The trend of publishing multiple editions from different states helped Hindi newspapers to increase their reach and circulation.

According to RNI (Registrar of Newspapers) the total number of publications in Hindi was 27,527 in 2007–8 including 3,418 daily newspapers.

By 2011 Hindi daily Dainik Jagran claimed to be the largest read newspaper of the world. Six out of the top ten newspapers with highest number of readership in India are Hindi. According to IRS (Indian Readership Survey) the top ten largest read Hindi newspapers are: Dainik Jagran (readership: 159.1 lakh), Dainik Bhaskar (140.1 lakh), Hindustan (118.1 lakh), Amar Ujala (87.47 lakh), Rajasthan Patrika (70.33 lakh), Punjab Kesari (34.79 lakh), Navbharat Times (25,89,000) Prabhat Khabar (18,12,000), Nai Dunia (17.62 lakh) and Hari Bhoomi (14.37 lakh). All of the newspapers have multiple editions from different cities and states.

Hindi newspapers are published from several states. Besides the North Indian Hindi belt, sizable numbers of Hindi publications are there in West Bengal, Maharashtra, Gujarat and other states. There are two good Hindi dailies from Hyderabad—Swatantra Vaartha and Milap. Sanmarg has an edition from Bhubaneswar, Odisha.

There are over 100 Hindi news channels including Aaj Tak, IBN-7, Azad NEWS, Maurya TV, Aryan News, News 7 Network, Khoj India, India TV, Raftaar News Channel, Live India, NDTV India, India News, News 24, Press TV, Sudarshan News, Sahara Samay, STAR News, Zee News, Zee Business, DD News, Total TV, A2Z News, Crime Nazar News, Channel No. 1, S-7 News, Mahua News, ETV Bihar, Time Today, Daynight News, Jansandesh TV, GNN News, P7, TV 24 News, Newsxpress, tv9 Mumbai, Sea News, Taaza TV, etc.

History of Bengali Journalism

The first non-English newspaper was named Samachar Darpan, in Bengali language and was published by Serampore mission press in 1818. In 1821, another remarkable Bengali journal was Sambad Kaumadi which was published under the patronage of Raja Rammohan Roy. The other Bengali journals during this time were Samachar Chandrika, Bangadoot, Sambad Pravakar, Tattobodhini, etc. Sambad Pravakar was the first Bengali daily newspaper published in 1839. Bengali journalism carried the message of Bengal renaissance. Nationalist newspapers like Sandhya and Jugantar had a mass appeal. In subsequent decades the Bengali press played a significant role to create and sustain public opinion.

Post Independence Era

After independence Bengali press gave up its adversarial role and adopted a supportive approach to the government formed by Jawaharlal Nehru. Soon a press commission was constituted to review the media scenario in India. Thus the twelve-member first press commission was constituted in 1952 (Chairman G.S Rajadhakshya). In 1952, while press commission was situated the numbers of dailies were 330. Gradually, it increased 495 (1965), 755 (1970), 1173 (1979) and 7 crore 23 lakh 1998.

West Bengal is a state with population rate of 8,02, 21,171. According to the census report of 2001 the literacy rate of West Bengal was 68.64%. According to national family health survey or NFH`s report (2007) the literacy rate of West Bengal is 71.6%. West Bengal has nearly five hundred and sixty published newspapers, four hundred and thirty of which are in Bengali.

The list of Bengali and English newspapers from Bengal is as follows:

Anandabazar Patrika: Anandabazar Patrika is the largest circulated Bengali daily. This paper will try to understand the trend of this Bengali daily and the business orientation of a largest circulated vernacular press as the representative of Indian language newspaper. Though this is not based on empirical studies, it will only focus on the content analysis of the newspaper from 1st April 2011 to 10th April 2011. This content analysis will try to understand how the published items had created impact on the readers. In 1922, Anandabazar Patrika first came out as a four-page evening daily and had a circulation of about 1,000 copies.

Now the total readership of Anandabazar Patrika is 72,95,000 (National Readership Survey, 2006), readership in Kolkata is 30,61,000 (National Readership Survey 2006), total circulation (Kolkata and Mumbai editions):12,77,801 (Audit Bureau of circulations July–December'08)

The paper is accepted for its attractive page makeup, news presentation, variety of contents, different supplementary pages, etc. It also publishes exclusive news stories. It is famous for publishing investigative reporting. The reader can get feature, post editorial column, letter to the editor, book and film reviews and many other topics which help them understand any issue or event more elaborately. Recently, the news presentations have become more interpretative and for this reason the news items have lost their objectivity. The newspaper gives emphasis on regional news. Basically, the newspaper tries to increase and sustain its popularity in order to capture the market.

Aajkal: A leading, newspaper published in Kolkata. The newspaper was first published in 1981.

Bartaman: One of the top selling Bengali language newspapers published in Kolkata. The newspaper was published in 1984.

Ganashakti Patrika: Daily broadsheet newspaper owned by Communist Party of India (Marxist), West Bengal State Committee.

Sangbad Pratidin: Bengali newspaper published in Kolkata. The newspaper was founded in 1992. Indian readership surveys according to the top five Bengali newspapers are (readership figures):

(*i*) Anandabazar patrika (155.14 lakh)

(*ii*) Bartaman (81.33 lakh)

(*iii*) Sangbad Pratidin (41.67 lakh)

(*iv*) Ganashakti (33.52 lakh)

(*v*) Aajkal (29.53 lakh)

2.5 SIGNIFICANT DEVELOPMENTS IN THE GROWTH OF JOURNALISM IN INDIA

Brief History of the Print Media in India

For about 600 years printing has been the basic tool of mass communication, storing and dissemination of information and knowledge. From about the second half of the last century electronic media has somewhat taken over the mass media world by a storm but the print media has not lost its sheen and its social relevance.

The modern printing in India originated in Goa in 1550 by Spanish Coadjutor, Brother John de Bustamante, also known as Indian Gutenburg. The first language printing press with vernacular types was established in 1557 at Vaipicotta.

In India, the concept of the freedom of the press can be referred back to the Mughal Era. An emperor like Aurangjeb allowed great freedom in news reporting, but the reports sent by the news-writers were often unreliable. The East India Company's news-writers were under greater control than under the Mughal Emperors.

The first attempt to start a newspaper in India was made in Kolkata in 1766 by William Bolts, the well-known author of consideration on Indian Affairs.

On January 29, 1780 the first Indian newspaper, the Bengal Gazette, two pages, twelve inches by eight, popularly known as the Hicky's Gazette was published. During the later half of the 19th century Anglo-Indian press established firm foundation in India. In 1861, there were 11 Urdu newspapers and 8 Hindi newspapers. By 1870 the press in Indian languages was growing rapidly. There were about sixty-two Indian language newspapers in Bombay, about sixty in North-West Provinces, Oudh and the Central Provinces, some twenty-eight in Bengal, about nineteen in Madras (Tamil, Telugu, Malayalam and Hindustani). There were about 100,000 readers and the highest circulation of any one newspaper was about 3000.

Freedom of Press is a basic pre-requisite of a democratic setup. History of Journalism is divided into two phases—Pre-Independence Period and Post-Independence Scenario.

Pre-Independence Period 1780–1818 can be called a pre-history or preparatory phase. Newspapers we know today are of European origin and even there it did not take a proper shape till the early part of the 18th century. Wall Porter were the fore-runners of the newspaper in Europe. The Wall Porter first appeared in Venice, an Italian city in 1566. They were called Notize Secrette which meant 'Written Notices' and were displayed in public places and a token fee of a small coin called 'gazette' was levied on those who wanted to read them. This supplied the name of the newspaper (gazette). The word has come down to us today.

The Chinese discovered the art of printing in 868 AD. In 1476, the first printing press was established in England. In 16th century, newsletters came in London and Italy both. It was of 8 pages. News books were published in 1513. In 1621, a newpaper was published in London. It was a primitive news sheet called Coranto and it carried only foreign news. First domestic news came in 1628.

Primitive Age Ends: A new era of journalism was ushered in with the publication of 'Oxford Gazette' in 1655. It was the first periodical to come very close to a true newspaper but it was being printed twice a week. On March 11, 1702 the first daily newspaper appeared in London 'Daily Courant'. James

Augustus Hicky had the distinction of launching the first newspaper in India called 'Bengal Gazette' or 'Calcutta General Advertiser' came out on Jan 29 1780.

Newspapers are more than 222 years old. In 1780, James Augustus Hicky started 'Hicky's Gazzette' The newspaper has seen four distinct phases: I 1780–1857, II 1857–1947, III 1947–1975 Gap due to emergency, IV 1977 to Till Now.

Post Independence Press 1947: Role of Press changed slowly. In 1947, after partition, six radio stations came up in Bombay, Calcutta, Delhi, Trichy, Lucknow and Madras. In 1951, The Press (Objectionable Matters) Act reminiscent of earlier laws was passed by the Nehru government in 1951–52, the first national election was covered by the regional and national press. In 1956, the Press Act was allowed to relapse and the first Press Commission was formed.

1952–54: The Press Commission made inquiry into the structure and functioning of Press. One of the many recommendations was for the appointment of a Press Registrar and setting up of Press Council 1964: A committee on broadcasting and information media was set up under the chairmanship of A.K Chanda.

1966: The separation of radio and television with two independent corporations. 1967—Commercial service started called Vividh Bharati, 1976—The separation of radio and television, TV was called Doordarshan.

1977–Janata government appointed a working group. 1982—Second Press Commission recommended delinking of the Press from its connections with other industries. One of the major recommendations was to set-up a National Development Commission.

Modern Times: Daily newspaper circulation is approaching the 60 million mark. According to the latest National Readership Survey, there were 15,67,19,209 copies of newspapers in India in 2004–05.

Five hundred million Indian adults do not read any newspaper, among them 248 million literates or neo-literates. Robin Jeffrey's On the Growth of Successful Newspapers in a dozen Indian languages over the past quarter century has identified the following five factors:

1. Improved technology which enables the production and distribution of larger number of more attractive newspapers

2. Steadily expanding literacy

3. Expanding purchasing power

4. Aggressive publishing that is driven by profit, power and survival and seeks expansion

5. Political excitement

2.6 PROMINENT NEWSPAPERS AND PERSONALITIES IN INDIA

Prominent Newspapers in India

These figures are compiled by Media Research Users Council in the Indian Readership Survey (IRS) 2013. This data is based on sample survey and is modelled on internationally accepted annual sample spread. The IRS is the largest continuous readership research study in the world with an annual sample size exceeding 2.56 lakh respondents.

This list may not give the correct hierarchy of newspapers by daily readership as the credibility of the IRS has come under the scanner after 18 top media houses of India rubbished its report for 2013 and called it flawed (Read report here). The 18 media houses are Jagran, Bhaskar, India Today, Ananda Bazar Patrika, Lokmat, Outlook, Daily News and Analysis (DNA), Sakshi, The Hindu, The Times of India, Amar Ujala, The Tribune, Bartaman Patrika, Aaj Samaj, The Statesman, Mid Day, Nai Duniya and Dinakaran.

Newspapers

Newspapers in India can broadly be classified into two groups — English newspapers and language newspapers. As the name indicates, English newspapers are published in English language, whereas language newspapers are published in different Indian languages. Unlike the English papers, these are available even in the interior villages of the country. Thus they have a major role in formulating public opinion across our country.

In India, language papers are published in more than 100 languages. But the main papers are published in 16 principal languages. Language papers vary from English papers in their style, presentation and approach. The reasons for the growth of newspapers in India that we have studied so far are equally applicable for the growth of language newspapers. But there are some other factors that helped the rise of the latter. During the early days, the language press was looked down upon as 'vernacular dailies' by the English press but with the rise and emergence of language media as a major force this impression has changed. India has the world's largest newspaper market after China. While newspapers are struggling in Europe and the USA, in India and China there is a boom. It is interesting to note that the world's three top countries in newspaper circulation are China with 98.70 million copies, India with 88.90 million copies and Japan with 69.10 million copies. At the time when India became independent, the country had only 3533 publications. Among them 330 were daily newspapers

and 3203 were periodicals. After 50 years, there has been a 12 fold increase in the number of publications. In 1997, according to the data published by the Registrar of Newspapers of India, there were 41,705 publications among which the number of newspapers was 4,719. In 2006, this has gone up to 45,600 publications, in which 5,600 are newspapers. At present, India has 398 major newspapers with an overall circulation of 30,772,000 copies.

Some of the important newspapers are:

1. **Dainik Jagran:** Hindi, in various cities and states, 15.526. Owned by Jagran Prakashan Ltd.

2. **Hindustan:** Hindi, in various cities and states, 14.245. Owned by Hindustan Media Ventures Ltd., which is owned by HT Media Ltd.

3. **Dainik Bhaskar:** Hindi, in various cities and states, 12.855. Owned by D B Corp Ltd.

4. **Malayala Manorama:** Malayalam, in 10 cities like Kerala, Bengaluru, Mangalore, Chennai, Mumbai, Delhi, Dubai, and Bahrain, 8.565. Owned by Malayala Manorama Company Ltd.

5. **Daily Thanthi:** Tamil, in various cities like Tamil Nadu, Bengaluru, Pondicherry and Mumbai, 8.156. Founded by S. P. Adithanar.

6. **Rajasthan Patrika:** Hindi, in various cities and states, 7.665. Owned by Rajasthan Patrika Pvt. Ltd.

7. **Times of India:** English, in various cities and states, 7.253. Owned by Bennett, Coleman and Co. Ltd.

8. **Amar Ujala:** Hindi, in various cities and states, 7.071. Owned by Amar Ujala Publications Ltd.

9. **Mathrubhumi:** Malayalam, in 10 cities like Kerala, Chennai, Bengaluru, Mumbai, and New Delhi, 6.136. Owned by the Mathrubhumi Group.

10. **Lokmat Marathi:** In various cities of Maharashtra and Goa, 5.601. Owned by Lokmat Media Limited.

11. **Ananda Bazar Patrika:** Bengali, all over West Bengal, Odisha, Jharkhand, Bihar, Delhi, Mumbai and many other cities in India, 5.515. Owned by Ananda Publishers.

12. **Eenadu:** Telugu, in 19 Cities in AP, Chennai, Bengaluru, Mumbai, and New Delhi, 5.380. Founded in 1974, owned by Ramoji Group.

13. **Patrika Hindi:** In various cities, 4.628. Owned by Rajasthan Patrika Pvt. Ltd.

14. **Gujarat Samachar:** Gujarati Ahmedabad, Gujarat 4.339 Owned by Lok Prakashan Ltd.

15. **Hindustan Times English:** In various cities and states, 4.335. Owned by HT Media Ltd.

16. **Divya Bhaskar:** Gujarati, in Gujarat, and Mumbai, 3.770. Owned by D B Corp Ltd.

17. **Sandesh Gujarati:** In Gujarat, 3.724. Owned by the Sandesh Ltd.

18. **Daily Sakal:** Marathi, in various cities in Maharashtra, 3.707. Owned by Sakal Media Group.

19. **Hari Bhoomi:** Hindi, in Haryana, Delhi, Chhattisgarh, Odisha, Madhya Pradesh, 2.757. Owned by Hari Bhoomi group.

20. **Prabhat Khabar:** Hindi in the States of Jharkhand, Bihar, West Bengal and Odisha, 2.718. Owned by NPHL (Neutral Publishing House Ltd.)

21. **Navbharat Times:** Hindi, in various cities and states, 2.480. Owned by Bennett, Coleman and Co. Ltd.

22. **Punjab Kesari:** Hindi, in the states of Punjab, Haryana, 2.291. Owned by Punjab Kesari Group.

23. **The Hindu:** English, in various cities and states, 1.473. Owned by Kasturi & Sons Ltd.

24. **Mumbai Mirror English:** In various cities and states. 1.084, Owned by Bennett, Coleman and Co. Ltd.

25. **The Telegraph English:** In various cities and states, 0.937. Owned by Ananda Publishers.

26. **Economic Times English:** In various cities and states, 0.722. Owned by Bennett, Coleman and Co. Ltd.

27. **Mid Day English:** In Mumbai, Pune 0.500. Owned by Mid Day Infomedia Limited, a subsidiary of Jagran Prakashan Limited.

28. **Deccan Herald English:** In Karnataka and Delhi, 0.458. Owned by The Printers(Mysore) Private Limited.

29. **The Tribune English:** In various cities and states, 0.453. Owned by Tribune Trust.

30. **Deccan Chronicle English:** In various cities, 0.337. Owned by Deccan Chronicle Holdings Ltd.

31. Muslim Herald English: In Karnataka, 0.10. Owned by A.M:SAMEER.

Now let us discuss these newspapers in detail:

Dainik Jagran

Dainik Jagran continues to be India's most read newspaper across all languages. Meanwhile, of the top 10 English dailies, five dailies, including The Times of India, The Hindu, Deccan Chronicle, The Economic Times and DNA have seen a drop in total readership.

Interestingly, the readership of Hindustan Times, The New Indian Express, Mid-Day and Mumbai Mirror has gone up.

Dainik Jagran leads the overall dailies and Hindi dailies lists, according to quarterly Indian Readership Survey by the Media Research Users Council (MRUC).

According to the IRS Q1 2010, Dainik Jagran ranks No. 1 among the dailies with a Total Readership (TR) of 54,254,000. In the last round (R2, 2009), it had gained around 200,000 readers, but in this round it has lost around 500,000 readers.

Dainik Jagran was founded in 1942 by the late Puran Chand Gupta, to 'create a newspaper that would reflect the free voice of the people'. The first edition of Dainik Jagran was launched from Jhansi.

Today, Dainik Jagran has 37 editions across eleven states. Run by the Jagran Prakashan Ltd, the company's business spans across newspapers, Internet, magazines and mobile value added services. Meanwhile, on Wednesday, Jagran Prakashan finally bought out Mumbai's Mid-Day newspaper.

Dainik Bhaskar

Dainik Bhaskar comes second with a readership of 33,432,000. Established by the D B Corp Ltd, the newspaper is present in 9 states with 27 editions.

D B Corp publishes 7 newspapers, 48 newspaper editions and 128 sub-editions in three languages (Hindi, Gujarati and English) across 11 states in India.

The company's newspapers include Dainik Bhaskar, (Hindi), Divya Bhaskar and Saurashtra Samachar, (Gujarati). Other newspapers are Business Bhaskar, DB Gold and DB Star and DNA (in Gujarat and Rajasthan). Dainik Bhaskar added around 400,000 total readers in the current round. It had lost 590,000 readers in the previous round of the survey.

Hindustan

Hindustan comes third with a readership of 29,411,000. Run by Hindustan Media Ventures Ltd., it is a subsidary of HT Media Ltd. HT Media started in 1924 when its flagship newspaper, Hindustan Times, was inaugurated by Mahatma Gandhi. HT Media is today one of India's largest media companies.

The Hindi daily has added around 1.4 million readers in the current round. It has 11 editions. Shobhana Bhartia is the chairperson and editorial director of HT Media.

Amar Ujala

Amar Ujala stands at the fourth position with a readership of 28,720,000. Amar Ujala was launched on April 18, 1948 from Agra.

It is a leading newspaper in Chandigarh, Punjab, Haryana, Himachal Pradesh, Jammu and Kashmir, Uttar Pradesh, Uttarakhand and Delhi. Amar Ujala also offers four magazines. In the current survey, the paper has lost around 300,000 readers.

Lokmat

The Marathi daily Lokmat comes at the fifth position with a readership of 23,276,000. Lokmat is also the highest read regional daily.

Lokmat was conceptualized and started by Loknayak Bapuji Aney to fight against the British imperialism during the freedom movement of India. It first started as a handwritten newspaper from Yavatmal, a town in Maharashtra.

The late Jawaharlal Darda took over this fortnightly published newspaper in 1953. Jawaharlal Nehru formally inaugurated Lokmat as a daily publication at Yavatmal in 1958. On December 15, 1971, the first full-fledged edition was started from Nagpur.

The newspaper which added about 1 million readers in the previous two rounds has added 100,000 readers in the current round. Today, the paper has editions in Hindi and English.

Daily Thanthi

The Tamil newspaper Daily Thanthi is ranked 6th with a total readership of 20,305,000. Owned by Sivanthi Athithan, it was the first daily newspaper in southern India at the time of the Indian freedom struggle. It was established by Adithanar, a pioneer in the media industry of Tamil Nadu.

Dinakaran

Dinakaran is ranked 7th among the most read newspapers in India. It received a TR of 16,741,000. Owned by Kalanidhi Maran, Dinakaran is a leading Tamil daily newspaper in India with 12 editions.

Ananda Bazar Patrika

The Ananda Bazar Patrika stands at the 8th position with a total readership of 15,318,000. Started as an evening paper in March 1922, Ananda Bazar Patrika soon grew to become the 'voice of Bengal'. It is the only Bengali daily to cross 1.5 million in circulation. Ananda Bazar Patrika has two editions from Kolkata and Mumbai. In addition, it has seven district splits within West Bengal. In 1922, Ananda Bazar Patrika first came out as a four-page evening daily that sold at two paise and had a circulation of about 1,000 copies a day.

The ABP Group, which owns the paper has eleven premier publications, three 24-hour national TV news channels and two leading book publishing businesses as well as mobile and internet properties.

Eenadu

Eenadu, a Telugu newspaper, is in fifth position among regional language players with a TR of 14,726,000. It is the 9th most read paper in India. Founded by the Indian media baron Ramoji Rao in 1974, it is the largest circulated news daily in Andhra Pradesh.

Rajasthan Patrika

Rajasthan Patrika with a total readership of 14,205,000 is the 10th most read newspaper in India. The 52-year-old Rajasthan Patrika started as an evening newspaper with a borrowed capital of ₹ 500. Today, it has grown as the fastest growing media conglomerate in India. Rajsthan Patrika, established in 1956, is the fifth most-read Hindi daily in India.

The Times of India

The Times of India which tops the English dailies chart is the 11th most read across all languages. Owned by Bennett, Coleman & Co, it is the flagship company of The Times Group, which has been in existence for 150 years.

The Times Group's business spans across newspapers and magazines, television broadcasting, running internet portals, creating and distributing multimedia products and music publishing and retailing. The media conglomerate is headed by brothers Samir and Vineet Jain.

The group has five dailies, two magazines and 29 niche magazines. Founded in 1838 as The Bombay Times and Journal of Commerce, it changed its name to The Times of India in 1861.

Among English dailies, The Times of India has received a TR of 13,447,000, which puts it at No. 1 spot. However, it has lost about 85,000 readers in the current round. However, The Times of India continues to be the leader in Mumbai, followed by Mumbai Mirror.

Hindustan Times

Hindustan Times is the second most read English daily and the 12th among all newspapers with a total readership of 6,254,000.

In Delhi, Hindustan Times tops among English dailies and is well ahead of The Times of India. According to the Average Issue Readership of Hindustan Times in Delhi stands at 2,012,000, while The Times of India comes second with an AIR of 1,948,000.

HT Media also publishes a national business newspaper, Mint with an exclusive agreement with the Wall Street Journal to publish WSJ-branded news and information in India.

The Hindu

The Hindu is ranked third among the English dailies with a total readership of 5,140,000. In the last two years, the daily has lost about 411,000 readers after it started facing competition from The Times of India and Deccan Chronicle in Chennai.

The Hindu which started off as a weekly in 1878, became a daily newspaper from 1889. The Hindu is based in Chennai with thirteen editions.

The first issue of The Hindu was published on 20 September, 1878, by a group of six young men, led by G. Subramania Aiyer, a social reformer and school teacher.

The Telegraph

The Telegraph is ranked fourth with a total readership 2,877,000. The Telegraph has moved up from its fifth position with an addition of 77,000 readers.

The Telegraph was launched on the 7 July, 1982, by the ABP group of publications. Over 26 years, The Telegraph has become the largest circulated English daily in the eastern region published from Kolkata. The Telegraph is also published from Guwahati, Siliguri, Jamshedpur, and Ranchi.

Deccan Chronicle

Deccan Chronicle follows at No. 5 among English dailies with a total readership of 2,816,000. Deccan Chronicle has editions in Andhra Pradesh, Tamil Nadu and Karnataka.

The paper, established in Hyderabad in 1938 is owned by Deccan Chronicle Holdings Ltd. The group is managed by brothers, Venkatram Reddy and T Vinayak Ravi Reddy. The group also owns IPL franchisee, Deccan Chargers. The company has a business daily called Financial Chronicle and a majority stake in Asian Age newsaper.

The Economic Times is at the 6th position while The New Indian Express is at No. 7 among English dailies. The last three in the top 10 list of English dailies are: Mid-Day, Mumbai Mirror and DNA.

Leading Media Personalities of India

The TV was introduced in India in the 1980s. But for a decade, the TV was controlled by the Government and India had only the official channels of Doordarshan to depend on news and information, debates and entertainment. During the last decade, private entrants like Star, Zee, NDTV, IBN and other big media players, even local channels of regional languages were given entrance. This revolutionized the media panorama in India, creating competition and freeing the media from total Government regualation. This allowed the Indian viewers to get competitive news faster, quicker and free from pressure. Although it is felt that media is misutilizing the liberty accorded to it, it has enriched the viewing experience of Indian TV viewers.

Here is a list of the most prominent Media Figures of India.

1. Rajat Sharma: Rajat Sharma is a well-known face in the Indian News Industry. He is the founder of the Indian Hindi news channel India TV. He is best known for hosting the show Aap Ki Adaalat and Breaking News. Being in this Industry for a number of years, Rajat Sharma was one of the youngest Editors in the print media at the national level. Rajat Sharma's journalistic stamina has made him immensely successful and his show Aap Ki Adaalat is undoubtedly one of the most respected interview shows ever on Indian television. Rajat Sharma is married to Ritu Dhawan.

2. Barkha Dutt: Barkha Dutt is an eminent Media personality of India. She is a popular Indian TV journalist and columnist. Barkha Dutt gained popularity for her reportage of Kargil War. She has bagged many national and international awards. She is honoured with Padma Shri Award, which is India's fourth highest civilian honour. She writes a column for the Hindustan Times. Barkha was born

in New Delhi on 18 December 1971 and received her education from New Delhi. In 2008, Barkha Dutt received the Indian News Broadcasting Award for the Most Intelligent News Show Host. Her talent and capability makes her one of the most intellgent and prominent Media persons in India.

3. **Vinod Dua:** Vinod Dua is one of the most widely popular names in Indian Media today. He has been associated with this Industry since 1974. He was awarded Padma Shri for Journtalism in 2008. He has witnessed the transition of Indian television from Government owned to the multi-channel broadcasting industry. Vinod Dua is a famous anchor, political commentator, election analyst, producer and director. He is most prominently known for his very famous show Zaika India Ka on NDTV, in which he travels places and imparts information about the delicacies of different cities, states and countries. Other notable programmes which he has anchored are Chunav Chunauti and Kaun Banega Mukhyamantri.

4. **Prabhu Chawla:** Prabhu Chawla is the former editor of language publications in India Today, India's leading weekly newsmagazine. He is currently the editor-in-cheif of The New Indian Express newspaper in India, a Chennai-based english newspaper. Prabhu Chawla was born in 1946 and is better known for his analytical approach and sharp political judgement. He hosts the very popular show "Seedhi Baat", which is a talk-show with celebrity guests. Prabhu Chawla was awarded Padma Bhushan by the Government in 2003. He is married and has two sons Ankur and Anubhav. Now Prabhu Chawla hosts a new talk-show on ETV called Sachchi Baat.

5. **Richa Anirudh:** Richa Anirudh is an IBN 7 Television news anchor. She is one of the most prominent faces of Indian Media Industry. She is from New Delhi and she hosts famous show "Zindagi Live" on IBN7. In the year 2004, Richa Anirudh was selected among the 12 best anchors of next generation across Indian news channels by Pitch magazine. She was honoured with "Best Anchor's Award" in 2005 by Ekta Mission. She has earlier worked with Indian News Channel Headlines Today and Channel 7.

6. **Pankaj Pachauri:** Pankaj Pachauri is from Lucknow and is a senior TV anchor, associated with NDTV. Currently, he hosts many programme in NDTV including the well-known HUM LOG and Money Mantra in NDTV India and NDTV Profit. He is a very eminent journalist and has won many prestigious awards. He was honoured with 'The Statesman Award for Rural Reporting' in 1989. He also received the Srikant Verma Award for journalism in 1990. He has formerly been associated with international media houses including BBC, Department of Journalism at Berkeley, University of California. He is currently the Managing Editor of NDTV.

7. Vir Sanghvi: Vir Sanghvi is an eminent journalist from Mumbai. He is an Indian print and television journalist, columnist, and talk show host. Vir Sanghvi has a way too long association with the Indian Media Industry. He was the founder-editor of the Bombay magazine at the age of 23. He later edited Imprint and Sunday magazine. He is also the former editor of Hindustan Times. Currently, he is an Advisor, at HT Media. Vir Sanghvi has hosted a number of shows which include A Question of Answers, Cover Story and Star Talk, Face the Music and One on One. He has also authored a biography of the late Madhavrao Scindia, which was released by Sonia Gandhi in 2009, in Delhi.

8. Prannoy Roy: Prannoy Roy is the founder of NDTV India. He is a popular media journalist and serves as the Executive Chairperson of NDTV. Prannoy is from Kolkata and is married to Radhika Roy, who is popular communist politician Brinda Karat's sister. Also, popular social activitist and author Arundhati roy is Prannoy's first cousin. NDTV is India's leading news and current affairs network today. Prannoy hold a Ph.D. in Economics from the Delhi School of Economics. He is a qualified Chartered Accountant.

9. Rajdeep Sardesai: Rajdeep Sardesai is a popular Indian journalist associated with the Industry for over 15 years. He is an eminent political commentator and news presenter. He is the Editor-in-Chief of IBN18 Network, that includes CNN-IBN, IBN-7 and IBN-Lokmat. He is the former head of the Department of Sociology at St. Xavier's College, Mumbai. He is married to Sagarika Ghose, a journalist and fellow senior editor and anchor at CNN-IBN, since 1994. They have two children, son Ishan and daughter Tarini. Rajdeep entered the Television Media Industry in 1994.

10. Arnab Goswami: Arnab Goswami is the News anchor of the Indian news channel Times Now. He is an eminent Indian journalist and is the Editor-in-chief of Times Now. He has a prominent contribution to the rise of Times Now Channel. It was launched in January 2006. Popular shows which he hosts are The Newshour, Frankly Speaking with Arnab. Arnab has recieved a number of awards and has written a book named Combating Terrorism: The Legal Challenge. He is widely considered to be one of the top four English News TV journalists in India—other three being—Karan Thapar, Barkha Dutt and Rajdeep Sardesai.

Other popular media personalities of India are Naghma Saher, Sagarika Ghose, Shweta Singh, Nilesh Khare, Pritish Nandy, Sukesh Ranjan, Ritul Joshi, Rajiv Pathak, Sanjoy Majumder, Prabhanjan Verma, Shobhaa De, Mrinal Pandey, Sucheta Dalal, Vikram Chandra, Karan Thapar.

2.7 SUMMARY

- Journalism is a method of inquiry and literary style that aims to provide a service to the public by the dissemination and analysis of news and other information. Journalistic integrity is based on the principles of truth, disclosure, and editorial independence. Journalistic mediums can vary diversely, from print publishing to electronic broadcasting, and from newspaper to television channels, as well as to the web, and to digital technology.

- In modern society, the news media is the chief purveyor of information and opinion about public affairs. Journalism, however, is not always confined to the news media or to news itself, as journalistic communication may find its way into broader forms of expression, including literature and cinema. In some nations, the news media is still controlled by government intervention, and is not fully an independent body.

- The history of journalism, or the development of the gathering and transmitting of news, spans the growth of technology and trade, marked by the advent of specialized techniques for gathering and disseminating information on a regular basis that has caused, as one history of journalism surmises, the steady increase of "the scope of news available to us and the speed with which it is transmitted".

- By the beginning of the 18th century, Britain was an increasingly stable and prosperous country with an expanding empire, technological progress in industry and agriculture and burgeoning trade and commerce. A new middle class consisting of merchants, traders, entrepreneurs and bankers was rapidly emerging—educated, literate and increasingly willing to enter the political discussion and participate in the governance of the country.

- By the early 19th century, there were 52 London papers and over 100 other titles. In 1802 and 1815, the tax on newspapers was increased to three pence and then four pence. Unable or unwilling to pay this fee, between 1831 and 1835 hundreds of untaxed newspapers made their appearance.

- The turn of the century saw the rise of tabloid journalism aimed at the working class and tending to emphasize sensational topics. Alfred Harmsworth or Lord Northcliffe, was an early pioneer of this style. In 1896 he began publishing the Daily Mail in London, which was a hit, holding the world record for daily circulation until Harmsworth's death; taglines of The Daily Mail included "the busy man's daily journal" and "the penny newspaper for one halfpenny".

- The history of radio broadcasting began in the 1920s, and reached its apogee in the 1930s and 1940s. Experimental television was being studied before the 2nd world war, became operational in the late 1940s, and became widespread in the 1950s and 1960s, largely but not entirely displacing radio. •

- Currently India publishes about 1,000 Hindi Dailies that have a total circulation of about 80 million copies. English, the second language in terms of number of daily newspapers, has about 250 dailies with a circulation of about 40 million copies. The prominent Hindi newspapers are Dainik Jagran, Dainik Bhaskar, Amar Ujala, Navbharat Times, Hindustan Dainik, Rajasthan Patrika, Nai Dunia, [Madadgar.in] etc.

- History of Journalism Freedom of the Press is a basic pre-requisite of a democratic setup. History of Journalism is divided into two phases—Pre-Independence Period Post-Independence Scenario.

- Pre-Independence Period 1780–1818 can be called a pre-history or preparatory phase. Newspapers we know today are of European origin and even there it did not take a proper shape till the early part of the 18th century.

2.8 GLOSSARY

- **Broadcasting:** The practice of creating audio and video programme content and distributing it to the mass audiences of 'radio, television and Web media.

- **Interpersonal communication:** One-on-one or face-to-face communication among people.

- **Mass communication:** One-way communication to a public via a mass medium such as newspaper, magazine, book, radio, television, the Web, etc.

- **Mass media:** Systems and devices such as newspaper, magazine, book, radio, television or the Web, for sending one-way communication to a public.

- **Medium/media:** An intermediate device such as newspaper, magazine, book, radio, television or the Web, for carrying one-way communication to a public.

- **News:** Information about recent and important events.

2.9 REVIEW QUESTIONS

1. Write a note on the brief history of Hindi Press.

2. What is meant by Journalism? Briefly describe the history of Journalism.

3. Which are the most prominent newspapers in India? Explain.

4. Discuss the significant developments in the growth of Journalism in India.

2.10 FURTHER READINGS

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CHAPTER—3

HISTORY OF TRANSLATION

STRUCTURE
3.1 Introduction
3.2 Definition of Translation
3.3 History of Translation
3.4 Importance of Translation
3.5 Fundamental Principles of Translation
3.6 Translation, Editing and Precis Writing
3.7 Types of Translation
3.8 Summary
3.9 Glossary
3.10 Review Questions
3.11 Further Readings

3.1 INTRODUCTION

Translation has existed since human beings needed to communicate with people who did not speak the same language. In spite of this, the discipline which studies translation is relatively recent. The growth of translation studies as a separate discipline is a success story of the 1980s. Translation studies bring together a variety of fields, including linguistics, literary studies, history, anthropology, psychology and economics. Translation was given several definitions which were often at odds with each other: translation as an exact science; translation as a paradox.

According to Venuti (1998), translation has been marginalized in literary studies because it is supposed not to exist as a legitimate mode of textual transformation; this marginalizing is institutionalized in copyright law, which does little but obscure the activity of translators and encourage the current imbalance in translation flows. Starting from the reflections this stirred up, I

chose some points and focused on them. Then I read other books in order to widen my view of the matter.

Translation and interpretation are the ultimate jobs for people who love language. However, there are a lot of misunderstandings about these two fields, including the difference between them and what kind of skills and education they require. This article is an introduction to the fields of translation and interpretation.

Both translation and interpretation (sometimes abbreviated as T + I) require superior language ability in at least two languages. That may seem like a given, but in fact there are many working translators whose language skills are not up to the task. You can usually recognize these unqualified translators by extremely low rates, and also by wild claims about being able to translate any language and subject.

Translation and interpretation also require the ability to accurately express information in the target language. Word for word translation is neither accurate nor desirable, and a good translator/interpreter knows how to express the source text or speech so that it sounds natural in the target language. The best translation is one that you don't realize is a translation, because it sounds just like it would if it had been written in that language to begin with. Translators and interpreters nearly always work into their native language, because it's too easy for a non-native speaker to write or speak in a way that just doesn't sound quite right to native speakers. Using unqualified translators will leave you with poor-quality translations with mistakes ranging from poor grammar and awkward phrasing to nonsensical or inaccurate information. And finally, translators and interpreters need to understand the cultures of both source and target languages, in order to be able to adapt the language to the appropriate culture.

What is Translation

Often, though not by any means always, it is rendering the meaning of a text into another language in the way that the author intended the text. Common sense tells us that this ought to be simple, as one ought to be able to say something as well in one language as in another. On the other hand, you may see it as complicated, artificial and fraudulent, since by using another language you are pretending to be someone you are not. Hence in many types of text (legal, administrative, dialect, local, cultural) the temptation is to transfer as many SL (Source Language) words to the TL (Target Language) as possible. The

pity is, as Mounin wrote, that the translation cannot simply reproduce, or be, the original. And since this is so, the first business of the translator is to translate.

The text may therefore be pulled in ten different directions, as follows:

1. The individual style or idiolect of the SL author. When should it be (a) preserved, (b) normalized?

2. The conventional grammatical and lexical usage for this type of text, depending on the topic and the situation.

3. Content items referring specifically to the SL, or third language (i.e., not SL or TL) cultures.

4. The typical format of text in a book, periodical, newspaper, etc., as influenced by tradition at the time.

5. The expectations of the putative readership, bearing in mind their estimated knowledge of the topic and the style of language they use, expressed in terms of the largest common factor, since one should not translate down (or up) to the readership, 6, 7, 8 as for 2, 3 and 4 respectively, but related to the TL.

6. What is being described or reported, ascertained or verified (the referential truth), where possible independently of the SL text and the expectations of the readership.

7. The views and prejudices of the translator, which may be personal and subjective, or may be social and cultural, involving the translator's 'group loyalty factor', which may reflect the national, political, ethnic, religious, social class, sex, etc., assumptions of the translator.

Needless to say, there are many other tensions in translations, for example between sound and sense, emphasis (word order) and naturalness (grammar), the figurative and the literal, neatness and comprehensiveness, concision and accuracy.

At that time, the most influential theories posited were the "Skopos Theory", the "Relevance Theory", and the Target-Oriented Approach. The proponent of the Skopos Theory was Hans Vermer, who views the translation process and the teaching of it as a substantial revision of the linguistic attitude. This considers translation as a communicative process in which purpose has been given the major emphasis. On the other hand, the "Relevance Theory" and a foreignizing method, or foreignization. According to Lefevere (1977: 76), domestication foresees an ethnocentric reduction of the foreign text to the target language cultural values, bringing the reader back home. On the contrary, foreignization foresees

an ethnodeviant pressure on those values to register the linguistic and cultural difference of the foreign text, sending thereafter to travel abroad: Schleiermacher prefers the second method, making the target-language reader travel abroad. He describes, moreover, the authentic translator's aim in social terms, by affirming that "the translator must therefore take as his aim to give his reader the same image and the same delight which the reading of the work in the original language would afford any reader". Venuti (1998: 20) has also called upon translators to apply foreignizing translation strategies instead of domesticating ones, because, as he says, they seek "to restrain the ethnocentric violence of translation". According to Venuti, foreignizing translation signifies the difference of the foreign text, yet only by disrupting the cultural codes that prevail in the target language. Harking back to the question of idelity vs. transparency, it has also been formulated in terms of formal equivalence and dynamic equivalence.

The latter two expressions are associated with the translator Eugene Nida and were originally coined to describe ways of translating the Bible, but the two approaches are applicable to any translation. Formal equivalence equates to "metaphrase", and dynamic equivalence to "paraphrase". Dynamic equivalence (or "functional equivalence") conveys the essentialthought expressed in a source text, if necessary, at the expense of literality, word order, the source text's active vs. passive voice, etc. By contrast, formal equivalence attempts to render the text "literally", or "word for word", if necessary, at the expense of features natural to the target language. There is, however, no sharp boundary between dynamic and formal equivalence. On the contrary, they represent a spectrum of translation approaches. Each is used at various times and in various contexts by the same translator, and at various points within the same text, sometimes simultaneously (Nergaard, 1995: 175–176). One of the most common distinctions in translating is between Source Oriented Translation and Target Oriented Translation. The first kind of translation is oriented towards the text from which the information or ideas are derived; the second is oriented towards the linguistic use and tastes of the culture the text has to be translated into. This distinction still involves the concept of faithfulness (see above), which deals with the belief that interpretation, inherent in the translation process, aims to find out the true intention of the text. But a translation has to deal with several aspects that are not only linguistic. Extralinguistic aspects, such as the culture, the society, the historical moment or simply the experience of the translator, play a crucial role, and translation is never a mere transposition of concepts from one language into another.

3.2 DEFINITION OF TRANSLATION

The RHDEL defines 'translation' as "the rendering of something into another language".

This definition is very brief when compared with the definitions of other scholars who worked/have been working in the area of Translation.

Scholars have defined translation variously as 'reproducing' (Nida 1949: 76), 'Substituting/replacement' (Catford 1965: 1 & 20), 'transfer' (Brislin 1976:1), 'conversion' (Tweney & Hoemann 1976: 138), 'replacement/transfer' (Pinchuk 1977: 30 & 35), or 'rendering' (Newmark 1988: 5) of the 'message' (Nida), 'text' (Catford), 'thoughts/ideas' (Brislin), 'meaningful utterances' (Tweney & Hoemann), 'words/meanings' (Pinchuk), 'meaning' (Newmark) of one language into/by another language.

The language from which translation is done is called 'Source Language' (SL) and the language into which translation is done is called 'Target Language' (TL). Some scholars (e.g., Nida) prefer the term 'Receptor Language' (RL) to 'target language' since the word 'target' does not always have a pleasant connotation.

Whatever are the definitions and terminologies of the scholars working in the field of Translation, most, if not all, of them devote their attention to the 'principles and procedures of translation'. The study of principles and procedures of translation by various scholars in different periods of history gave rise to a new field of scholarship or research called 'Translation Studies'. Translation Studies includes three interrelated and mutually interacting aspects of translation: theory, practice and evaluation. In the sections that follow, we will try to know in brief the history of Translation Studies. But before we go into the brief history of Translation Studies, we need to broaden the scope of the term 'Translation'.

The meaning and scope of the term 'translation' becomes very narrow, restricted, incomplete and even misleading if we perceive and define 'translation' as an autonomous scholarly activity of rendering a text from one language into another. No doubt translation does involve "rendering of something into another language" but it is essentially a social activity whose 'meaning' is perceived either consciously or unconsciously by the participants of that activity (i.e., actual translators, patrons/sponsors of translation, etc.). Here it is necessary to clarify the specific meanings of the two words we used, viz., 'social' and 'meaning'.

By 'social', we mean everything and anything related to society which, metaphorically speaking, consists of a 'Base/Real Foundation' (economic structure) and a corresponding and interacting 'Superstructure' (politics, culture, religion, ideology, etc.).

Now let us turn to the other word, viz., 'meaning' in relation to translation. By 'meaning', we understand the purpose or the goal aimed at or pursued consciously or unconsciously by those performing an action.

We may conclude this section by giving our definition of translation based on the above observations: Translation is a socially meaningful activity—of rendering a text from SL to TL/RL—carried out by its practitioners to achieve the goals set by the respective social classes/groups in a given historical period.

We will exemplify this definition in the following section.

3.3 HISTORY OF TRANSLATION

Before we start narrating the history of Translation Studies even briefly, we have to caution ourselves that the history of translation is so vast that it is practically impossible to cover it adequately or compress it in a single book, let alone in a single lesson. It is "by no means a record of easily distinguishable, orderly progression. It shows an odd lack of continuity". It will, therefore, be possible in this lesson merely to refer to some known landmarks in the long history of translation (Amos 1920: x, Finlay 1971:18, Steiner 1975:236, Bassnett-McGuire 1980:39). Further, we face problems in making clear-cut divisions of the historical periods by following a loose chronological structure as well as the commonly known/identified approximate historical epochs, namely, Antiquity, Middle Ages and Modern Times. However, our narration will be guided by the above-discussed concepts of 'history' and 'translation' on the one hand, and the dialectical and historical method of analysis on the other.

Translation in Antiquity

Antiquity or Ancient times for our purposes, approximately begins from about fourth millennium B.C., and ends by the fifth century A.D. However, there may be differences between Asiatic Antiquity and classical/European Antiquity in their social organizations.

Third Millennium B.C.: As per available evidence, the first traces of translation appeared in the inscriptions written in two languages in the Egyptian Old Kingdom in about Third Millenium B.C.

During the days of King Hammurabi in about 2100 B.C., the City of Babylon (roughly the present day Baghdad City of Iraq) was inhabited by people speaking different languages. The official communication of the Kingdom was conducted by translating official proclamations into various languages spoken by the subjects.

Fifth Century B.C.: In the Ancient times, the Jewish community was mainly engaged in international trade, more particularly money-lending (or usury). Jewish traders used to speak a variety of the Arabic language in the fifth century B.C. Arabic was a wide spread trade language of the Eastern Mediterranean region. Arabic-speaking Jewish people who returned to their native region were unable to understand the classical Hebrew of the scriptures. Therefore, Nehemiah, a Jewish leader, got classical/scriptural Hebrew translated into the Arabic language for the sake of Jews who were no longer able to understand Classical Hebrew.

Third Century B.C.: In the third century B.C., Dargon, the King of Assyria (a region now largely co-extensive with Iraq) used to proclaim his conquests and accomplishments in the many languages of his empire.

Alexandria (of Egypt) was the intellectual and commercial centre of the ancient Mediterranean region. As there was a large Greek-speaking Jewish community in Alexandria, the Old Testament (the first part of the Bible) was translated from Hebrew into Greek. This translation had been called Septuagint (=seventy) because seventy scholars did it. Scholars were sent to Alexandria by Eleazar, the High Jewish priest at Jerusalem, at the request of the then ruler of Egypt, Ptolemy II (309–247 B.C.)

About 240 B.C., a number of Greek classics were translated into Latin. Livius Andronicus had translated Homer's Odyssey into Latin verse. Other scholars like Naevius and Ennius translated a number of Greek plays into Latin (Finlay 1971:18). Since then, Romans began to take over many elements of Greek culture via translation (Newmark 1981:3).

Secondary Century B.C.: One of the most famous translations in the ancient world around second century B.C., is Rosetta Stone which contained translations from Egyptian languages into Greek. This stone was found by French soldiers through a shepherd in 1799 near Rosetta, on the western mouth of the river Nile in Africa.

First Century B.C.: Cicero (106–43 B.C.), Roman statesman, orator and writer translated Plato's (427–347 B.C.) Protagoras and other Greek works into Latin.

Cicero's approach to translation was 'sense for sense' and not 'word for word'. That means a translator should bear in mind the intended meaning of the SL author and render it by means of RL words or word-order which does not sound strange to the RL readers. Let us see what Cicero himself said about his approach to translation: "if I render word for word, the result will sound uncouth (strange), and if compelled by necessity I alter anything in the order or wording, I shall seem to have departed from the function of a translator" (As cited in Basnett-McGuire 1980:43).

Another contemporary of Cicero was Catullus (84–54 B.C.), a Roman poet, who translated several Greek works into Latin. Translations from Greek into Latin were made under the influence of Greek, the then centre of western civilization. However, there occurred a reversal in this situation because Rome rose in importance as the centre of a great empire around 27 B.C. (Finlay 1971:18).

First Century A.D.: Pliny the Younger (A.D. 62–113), a Roman writer, statesman and orator, practised and propagated translating as a literary technique. Let us see what he said on the importance and usefulness of translations:

"You ask me what course of study I think you should follow during your present prolonged holiday. The most useful thing, which is always being suggested, is to translate Greek into Latin and Latin into Greek. This kind of exercise develops in one a precision and richness of vocabulary, a wide range of metaphor and power of exposition, and moreover, imitation of the best models leads to a like aptitude for original composition. At the same time, any point which might have been overlooked by a reader cannot escape the eye of a translator. All this cultivates perception and critical sense" (As cited in Copeland 1991:31).

Though Pliny the Younger emphasized the importance of translation, he tended towards "word for word" translation rather than "sense for sense" translation unlike Cicero.

Fourth Century A.D.: Pope Damasus (366–384 A.D.) commissioned Saint Jerome (340–420 A.D.), a Christian ascetic and Biblical scholar, to translate the New Testament (=the second part of the Bible) from Hebrew into the popular, non-literary Latin (=Vulgate). Jerome's line of approach was "sense for sense" and not "word for word" (Nida 1964:12 & 13; Basnett-McGuire 1980:46).

Translation in the Anitiquity, on the whole, was utilized as a means to realize the political and religious goals of the ruling classes as represented by Kings and religious leaders respectively. Two different orientations towards translation, namely 'sense for sense' and 'word for word', existed in the antiquity.

Translation in the Middle Ages

Middle Ages roughly represent the time between late fifth century and fifteenth century A.D. in Europe. Middle Ages, however, continue till the advent of European Colonialism (about eighteenth century) in the 'Oriental' and African countries.

Eighth and Ninth Century A.D.: A rise in the development of Arabian learning led to a number of translations from Greek into Arabic. Scholars from Syria, a part of the Roman Empire (during 64 B.C.–636 A.D.) came to Baghdad and translated Greek works of Physician Hippocrates (460–360 B.C.), philosophers Plato (427–327 B.C.) and Aristotle (384–322 B.C.) into Arabic during the eighth and ninth century A.D. (Finlay 1971:19). Baghdad continued to be a centre of translations of Greek classics into Arabic even in the twentieth century A.D.

King Alfred, who ruled West Saxons (=Britain) during 871–99 A.D. made/ sponsored translations of those books which everyone should know, into the language that every one could understand. However, his orientation towards the translation process was "sometimes word-for-word, sometimes sense-by-sense" (Bassnett McGuire 1980: 50–51).

Eighth to Twelfth Century A.D.: Moorish in the eighth century A.D. enables many Arabic texts to find their way to Toledo, a city in Spain which was formally the capital of Spain under the Romans. This Moorish invasion of Spain resulted in the invasion of translations from Arabic and Syriac into Latin. This trend continued through the eleventh and twelfth century A.D. as Latin still occupied the place of lingua franca in the world of learning. At the end of the twelfth century A.D. when the Moorish supremacy collapsed in Spain, the Toledo school of translators translated Arabic versions of Greek scientific and philosophical classics into Latin.

Eleventh to Thirteenth Century A.D.: From the eleventh century there began translations into Telugu from Sanskrit. It was around the same time that works of translation and 'transcreation' were begun in a number of other Indian languages, too. The first work of translation in the Telugu speech community was the Telugu version of the Sanskrit epic the Mahabharata by Nannaya, the first Telugu poet in the written tradition. Tikkana and Errana followed Nannaya in completing the translation of the Mahabharata into Telugu. Nannaya's translation is characterized by an excessive use of Sanskrit vocabulary and Tikkana's translation is oriented more towards native vocabulary.

Fourteenth Century A.D.: John Wycliffe (1330–84 A.D.), the noted Oxford theologian, translated the complete Bible into English during 1380–84. He argued

that each man should be granted access to the Bible in a language that he could understand because man is immediately responsible to God and because God's law is nothing but guidance of the Bible (Bassnett-McGuire 1980:47). By implication Wycliffe was 'protesting' the authoritative mediation of the Pope, Archbishop, Bishops, etc., between the masses and God.

Fifteenth Century A.D.: John Purvey, a disciple of Wycliffe revised the first edition of the New Testament and prepared an "intelligible, idiomatic version" so that even lay persons could understand it without difficulty (Bassnett-McGuire 1980:47).

Fourteenth and Fifteenth Century A.D.: At the time of the Renaissance there was a flood of translations largely from Greek. The spirit of Renaissance inspired and gave rise to numerous translations of scientific and religious texts in England and elsewhere (Amos 1920:81; Nida 1963:14; Finlay 1971:18). A major force behind these translations was aristocratic interest and patronage. These translations into vernaculars legitimized vernacular writings because they promised access to Latin culture. However, the translations from Latin to vernaculars reproduced the systems of containment and control that sustain the Latin academic tradition.

In the Indian context, during the early middle Bengali period, i.e., 1300–1500 A.D., the Mohemmedan emperors who ruled Bengal realized the "wonderful influence" which the Ramayana and the Mahabharata exerted in "moulding" the religious and family life of the Hindu subject-population and therefore employed Sanskrit knowing Bengali scholars to translate them into Bengali. Such translations enabled the rulers to understand and control their subjects.

Sixteenth Century A.D.: Sixteenth century witnessed an ideological movement known as "Protestantism". Protestantism was a movement of protest against the domination of the church authorities over all other social classes. It is also referred to as "Reformation" because it demanded reforms in the hegemonic functioning of the church in matters of state administration, economy, religion, etc. It was mainly a movement of/by the kings and princes against the pope, bishops and such other authorities. Though the reformation movement spread itself throughout Europe, its overwhelming presence was felt in Germany. In the field of religion, church authorities (Pope and Diet, the legislative body of the church) forbade the lay people to read the Bible in their native languages. Martin Luther (1483–1546), the German theologian, author and the leader of the reformation translated the Bible into High German and used it as an ideological weapon of the Protestant movement against the Roman clergy.

Luther translated the New Testament in 1522 and finished translation of the entire Bible by 1534. Erasmus (1466–1536), a Dutch theologian, scholar and writer, published the first Greek New Testament in 1516 and this version served subsequently as the basis for Luther's 1522 German version. Luther argued that people could understand the "holy scriptures", only through their native language. In the sixteenth century, the translation activity especially the history of the Bible translation tied up with Protestantism in Europe. We may cite a few more examples.

Thomas Munzer, the revolutionary leader of the German Peasantry during the Reformation movement, had sponsored a translation, free from Latin vocabulary that must be read in its entirety to the peasants. Munzer used the New Testament as one of the ideological weapons not simply against the catholic clergy but also against the Saxony kings who were oppressing the peasantry. The Saxony kings who were ideologically supported by Luther hanged Munzer along with peasants after brutally suppressing them (Engels 1850:60 & 62). The Bible translations of Luther and Munzer reveal to us how translation is used by conflicting social classes as an ideological weapon.

Further, let us consider a few examples from other European countries. In England, William Tyndale (1492–1536), a religious reformer published the English translation of the New Testament in 1525. But this translation was publicly burnt by the catholic church authorities in 1526. Tyndale translated the New Testament from Greek and the Old Testament from Hebrew. As the church authorities did not like the "way" Tyndale translated the Bible, the authorities burnt Tyndale alive at the stake in 1536.

Similarly, Etienne Dolet (1509–46) a French humanist was tried for translating one of Plato's "Dialogues" in such a way as to imply disbelief in immortality. He was condemned as an atheist, tortured and strangled at the age of 37 and his body was burned with the copies of his books.

The episodes of Tyndale, Dolet and such other translators and sponsors like Munzer amply demostrate that translation is not only simply an autonomous scholarly activity but also an ideological weapon in the historical struggle between social classes/groups. In this context, it is interesting to read an explanation offered by Lefevere, an important scholar in Translation Studies.

Lefevere (1990:16) observes:

"Translators do not get burnt at the stake because they do not know Greek when translating the Bible. They got burnt at the stake because the way they translated the Bible could be said to be a threat to those in authority".

Whatever be the severity of the persecution of translators like Dolet, the succeeding scholars upheld certain views of their predecessors. In the late sixteenth century, George Chapman(1559–1634), English poet, dramatist and the translator of 'Homer' reiterated Dolet's views on "how to translate well from one language into another". Dolet gave five guidelines to translate well. The translator, according to Dolet,

1. Must fully understand the the sense and meaning of the original author.

2. Should have a perfect knowledge of both Source language and Target/ Receptor language.

3. Should avoid word-for-word renderings.

4. Should use forms of speech in common use.

5. Should choose and order words appropriately to produce the correct tone.

In India, during the sixteenth century, many Sanskrit classics—the Ramayana, the Mahabharata, the Bhagavata, the Bhagavadgita and such other religious works—were translated into other Indian languages like Assamese, Bengali, Malayalam, Marathi and Odiya (Chopra 1984:64–78).

These translations were sponsored either by Hindu kings for self-consolidation or Mughal rulers for understanding and thereby controlling their Hindu subjects.

Seventeenth Century: In the early seventeenth century (1611) King James I of England commissioned scholars to translate the text of the Bible that could be authorized for reading in the Churches (Nida 1964:17, Newmark 1981:3). The King James version of the Bible had a great influence on the English language and literature.

Seventeenth century witnessed a spurt in translations of classics into English from Greek, Latin and French. The introductions written to the translations of the classics discussed various translation techniques (Findlay 1971:22). Abraham Cowley (1618–67), the English poet and a translator advocated freedom in translation. He treated word-for-word translation as one mad man translating another.

John Dryden (1631–1700) another well known seventeenth century poet, identified three types of translation:

1. Metaphrase involving 'word by word' and 'line by line' translation;

2. Paraphrase involving 'sense for sense' translation; and

3. Imitation involving variance from words and sense by abandoning the text of the original as the translator sees fit. Subsequent poets like Alexander Pope (1688–1744) too adopted the same line of approach as that of Dryden.

Eighteenth Century: An important work relating to Translation Studies in the Eighteenth century was Alexander Fraser Tytler's "The Principles of Translation" (1791). Tytler emphasized the exact (*a*) the idea (*b*) the style and manner of writing and (*c*) the case of the original work (Basnett-McGuire 1980:63). Battcux, a French translator was more inclined to reproduce the form of the original (Nida 1964:18).

Translation in Modern Times

At the end of the eighteenth century, the British East India Colonial administrators began to show much interest in the languages, literatures and cultures of their Indian subjects. The British scholars, for example, advised their State to encourage discovering and translating the ancient works of the Indian people. Some of the East India Company officials, who were also scholars themselves, translated some Sanskrit works into English. In 1776, one N.B. Halhed translated the Hindu Laws written in Sanskrit into English under the title 'The Code of Gentoo Laws'. In 1785, Charles Wilkins translated the Gita into English. William Jones translated poet, Kalidas's Sanskrit drama Sakuntalam into English in 1789. Jones perceived translation as a tool that can serve to "domesticate" the 'Orient' and impose Capitalist ideology on it (Das 1991: Passim; Niranjana. T. 1992:12).

Nineteenth Century: In the nineteenth century, many translations were done from other languages into English. Thomas Carlyle (1795–1881), the English essayist translated Goethe's work while English poets Byron (1788–1824) and Shelley (1792–1822) and others translated verses from other languages into English. Edward Fitzgerald (1809–83), the English poet, translated 'Rubaiyat' of Omar Khayyam from Persian into English. Mathew Arnold (1822–88), English essayist, poet and literary critic wrote an essay On Translating Homer (1861) in which he argued that a translation must produce the same effect as of the original.

The nineteenth century is often called the century of missionaries because they translated the Bible into some hundreds of languages in various parts of the world (Finlay 1971:23). To achieve this goal, the Christian missionaries first prepared word lists and grammatical descriptions of the languages of the conquered

people in the colonial empires of European powers. These grammatical and lexicographical descriptions greatly facilitated the creation or crystallization of orthographies, which eventually led to the translation of the Bible.

Coming to the South Asian scene, the Indian intellectuals like Rammohan Roy and Iswarchandra Vidyasagar translated and/or adopted works from English and Sanskrit.

Rammohan Roy (1774–1834) translated the Vedanta treatises, the Upanishads and the Bhagavadgita to resist the Dutch Missionaries in Bengal who were critical of Hinduism.

In the middle of the nineteenth century, the American Baptist missionaries in India brought out translations of many well-known English books, textbooks, etc., in various Indian languages.

Twentieth Century: In the twentieth century, religious and political forces have consciously pursued translation as a social action. In the religious and academic context we have the example of 'Summer Institute of Linguistics' (SIL). Though there are several organizations, which practice linguistic research as a preliminary step to the Bible translation, the SIL is the largest influential and visible organization with 3,700 members working on 675 languages in 29 countries. Each member of this organization is led by the belief that he or she should be able to have the New Testament translated in his or her own language. That is why this organization is also called as 'Wycliffe Bible Translation'.

The SIL produced an "impressive" number of publications on Linguistic structures as well as numerous translations of the religious texts in languages whose speakers still live in primitive or tribal societies. The SIL has been organizing summer training programmes open to both missionaries and language teachers throughout the world. It uses modern linguistic approaches to the problem of translation.

There is another important organization, which is concerned with the theory, practice and evaluation of the Bible translating. It is known as "United Bible Societies" and it consists of organizations like the 'American Bible Society', 'Netherlands Bible Society', 'British and Foreign Bible Society'. Eugene Nida, an eminent linguist and an expert in translation theory, practice and evaluation, served United Bible Societies as Secretary and produced, apart from several articles, three important books on translation: (1) Bible Translating (1949) (2) Towards a Science of Translation (1964) and (3) Theory and Practice of Translating (1969). The United Bible Societies started a quarterly journal 'The

Bible Translator' in 1950. Since 1955, International Federation of Translators has published another quarterly journal 'Babel' under the auspices of UNESCO. 'Babel' is devoted to the publication of research that contributes to a better understanding of the 'Contemporary theory, principles and procedures' in the field of translation.

In the political context, China considered translation as a political mission during fifties and early sixties. Similarly, Soviet translations of works of Asian origin were thought to have a special appeal among the non-European groups and presented a major challenge to America and the challenge was considered by America as more subtle than that offered by armaments and economic aid (Winter 1961:176). In Canada, writings with a high political content have been translated from Canadian English into Canadian French and vice versa. In China, due to the changed political atmosphere, the writings on sex and religion, which were discouraged during Cultural Revolution, began to be translated and received favourably since eighties.

An interesting aspect of translation studies in the twentieth century is that certain kinds of translations research have been patronized/sponsored by certain interest groups. Thus, for example, Machine Translation or Computer-aided translation receives abundant financial support from the Defense Industry, IBM Research Center and such other agencies in America.

It was only during the modern times that translation became the most conscious and overt communicative activity aimed at realizing the social i.e., economic, political, cultural, religious, etc.,—goals of contending social classes/groups.

Observations/Conclusions

1. Translations do not simply arise of the personal inspiration of individual intellectuals or scholars but are largely inspired by social conditions/movements.

2. Translation is pursued by social forces (State, Religious groups, etc.) as a socials action aimed at opposing social forces and/or self-consolidation.

3. Translation enables the dominant social classes/groups to understand and control the dominated social classes/groups.

4. Translations from and into the socially dominated Source Language enable social dominant groups to know, respond and control the dominated social groups.

5. Translation can change/influence the perceptions and values of the socially dominated social groups.

6. Selection and/or Acceptance of material (to be) translated is/are dependent on the dominant social life of the Receptor language community at a given point of time.

7. Source Language writings with a high social (e.g., political, religious, etc.) content over those with little or no obvious social translation.

8. Certain kinds of translations are sponsored by certain interest groups.

Examples

1. Translations during Renaissance, Reformation, etc.

2. Raja Rammohan Roy's translation of Hindu texts as opposed to the Dutch Missionaries of Serampore: Soviet translations of works of Asian origin; Activities of Summer Institute of Linguistics or Wycliffe Bible Translators.

3. The Bengali translations of the 'Ramayana' and the 'Mahabharata' sponsored by the Mohemmedan emperors during the early middle Bengali period; translations from Quebecan French to Canadian English.

4. Translations from the 'Oriental' and African languages during the colonial period.

5. Translations from the west into modern Indian languages relating to literature, and politics since the eighties.

6. Translations of DH Lawrence and other Western writings into Chinese since the eighties.

7. Translation as a political mission in China during fifties and early sixties; Translations of writings with a high political content in Canada from English Quebecan French.

8. Machine translation projects/programmes funded by defence industry or by the IBM Research Center in the USA.

Translation Studies and Linguistics

Linguistics may be defined as the scientific study of language. It could be said to be the science of language. In Linguistics things like the history of language, its structure, acquisition, and relationship to other forms of communication are studied. Linguistics was termed "scientific" after its incorporation of the methodology of science. It became a discipline in the real sense of the term in the later half of the nineteenth century. After this as any

other phenomenon would undergo change, the enquiry into language has also undergone change.

John Lyons (1975:7), Crystal (1968:28) and many other linguists tell us in their books why Linguistics should be called 'scientific'. The reasons that they give have basically to do with the methodology of Linguistics. There are two major "scientific" approaches to language namely, the deductive view and the inductive view.

The Inductive View: Crystal discusses 'the characteristics which we generally associate with science'. According to him "observation of events prior to setting up of hypothesis, which is then systematically investigated via experimentation and a theory developed. This is the standard procedure in Linguistics as in other sciences". This approach to Linguistics is based on the inductive generalization that is arrived at after observing the events of language and systematically describing them. This approach depends on the linguistic data that is collected.

The Deductive View: According to another view, the selection of linguistic data or linguistic events, and even the observation is influenced by conscious or unconscious theoretical positions and assumptions. Some may even argue that such an influence is necessary. To recognize these theoretical assumptions and use them in the construction of theory is possible too. The empirical consequences of such a theory can be deduced under general logical principles and verified by observation. This view can be called the deductive view. The inductive view is the dominant view which operates through some of the major texts of Structuralist Linguistics. The deductive view has had a close link with the growth of generative grammar. What is important for us is that both these views recognize the need for a carefully controlled and empirically verifiable observation in the study of language.

In linguistic theories of translation propose that translation be seen as a discipline which can be learnt and used to train translators, there is an effort either to theorize the activity of translation or to treat translated material as linguistic data and discuss and evaluate it.

The aim of linguistic theories of translation is to make Translation Studies strictly scientific and watertight. These theories have dubbed the earlier theories of translation as "naïve" and "subjective". Linguistic theories have also made use of methodologies of physical sciences, mathematics, formal logic to theorize translation. Scholars who have worked in this direction are J. C. Catford, Eugene Nida, M.A.K. Halliday, Otto Kade, Wolfram Wills, Werner Koller and many others.

Structure and Meaning of Translation

For many years developments in linguistic theory did not attract translators. A possible reason for this is that Structural Linguistics explains language in terms of the system of interdependent elements. It observes the fashion in which each individual item or category of a particular language is distributed and then characterizes it. Also, it focuses on one language. Meaning did not gain as much importance as morphology or syntax in the analysis of language. As we know in Translation Studies, meaning is the central concept. The differences and similarities between two languages are also very important.

Due to the efforts of linguists like Catford, linguistic theories have influenced Translation Studies. These linguists laid stress on the contextual meaning and the social context of situation in which the language activity takes place. They also showed interest in different languages. In this way translation became a part of contrastive linguistics.

According to scholars like Roman Jakobson (1959), all natural languages have the ability to express the whole range of experiences of the cultural community of which they are part. Languages can also expand according to the need of experience. Metaphors, neologisms, borrowings of words, are what come to one's help here. But various types of lexical and grammatical structures may also force language users to convey only some items of meaning. Sometimes we may not find expressions in another language to express what may be expressed in one language. For linguists this is an interesting problem.

For example, in the pronouns of Kannada, a South Dravidian language, only the third person pronoun can express gender/number (awanu- 'he (sg.)' awaLu 'she (sg)', adu- 'it', avaru- 'they' etc).Gender is not expressed in the first person. (naanu- 'I', naavu- 'we'). Many problems like these become important in contrastive linguistics.

As we have mentioned earlier, the concept of equivalence is one of the central concepts of these theories. The term 'equivalence' is considered essential in any definition of translation within this framework.

For example, Catford writes: "Translation may be defined as follows: the replacement of textual material in one language (SL) by equivalent textual material in another language (TL) (1965:20)."

According to him the central problem of the practice of translation is that of finding equivalents in the target language and the central task of translation theory is that of defining the nature and conditions of translation equivalence [21] E. Nida and Taber in their 1969 work feel that 'translating consists in

reproducing in the receptor language the closest natural equivalent of the source language message'.

Eugene Nida in his book 'Towards a Science of Translating' (1964) proposed the concepts of 'formal' and 'dynamic equivalence'. According to him 'formal equivalence' focuses attention on the message itself in both form and content. In this the translator attempts to give a correspondence like a poem for a poem, a sentence for a sentence, a concept for a concept. He tries to bring the target language as close as possible to all the elements of the source language. But in contrast to this, a translation which tries to achieve dynamic equivalence is based on the principle of dynamic effect. In this a literal translation, or a gloss translation or the formal aspect of it is not treated as one hundred per cent necessary. There is no need even to compare the message of the SL and TL. There is supposed to be in a dynamic relationship. It means the substantial message of the receptor language is the one that exists in the original itself.

In this respect dynamic equivalence aims at two things:

1. It aims at complete naturalness of expression.

2. It tries to relate the receptor to modes of behaviour relevant within the context of his own culture [159].

3.4 IMPORTANCE OF TRANSLATION

Translation history is sometimes presented solely as the history of translation theory, but this leaves large areas of territory unexplored and unaccounted for. Ideally, it combines the history of translation theory with the study of literary and social trends in which translation has played a direct or catalytic part. It is the story of interchange between languages and cultures and as such has implications for the study of both language and culture. It pays attention to the observations made by those who were involved in translation processes and by people whose brief it was to comment on the finished product or the context of the translation activity. Closely allied to literary history, translation history can describe changes in literary trends, account for the regeneration of a culture, trace changes in politics or ideology and explain the expansion and transfer of thought and knowledge in a particular era. It may also be used as a tool to open up the study of similar texts across cultures, or of the same text through time. It is surprisingly relevant to many areas of literary study, and absolutely central to some.

It goes without saying that each culture will have its own particular translation history according to the historical and political events that have shaped it. What

we should be discussing here perhaps are translation histories, since the term in the singular suggests that there is a fixed sequence of events from which we can draw universally applicable conclusions, and this is not the case. There arc of course periods in history featuring translation that are common to many cultures. The expansion of the Roman empire, for example, the Ottoman empire, the invention of printing or the Reformation all had impact on most areas of Europe and its translation activities. Other continents will have experienced other invasions, other advances in technologies, other religions. Events like these are always good points of departure for research, but their effect on an individual culture varies according to the local context. The problem is to find a way through the maze of historical material and emerge triumphant with specific information relating to case studies in translation. Before attempting to navigate the way, it might be a good idea to ask what exactly is the purpose in studying translation history.

The study of translation history reminds us that translation is a human activity that has been going on since language began to evolve and may be affected by all kinds of external events, as unexpected as they are uncontrollable. It shows us, if we did not already know, that translation principles cannot always be defined and adhered to like scientific formulae, but at times remain as flexible and as fickle as language itself. Placing translated texts into their historical contexts helps define and account for the policies employed by past translators and so gives at least a point of departure for developing strategies. Through history we encounter examples of the darker possibilities of translation, of the opportunities for distortion or manipulation of text, of the translations undertaken with hostile intent.

Looking at the history of translation theory gives bases for comparison and demonstrates whether translators are making progress or simply repeating the same mistakes. It also helps to assess whether modern theorists are saying something new or simply repeating the same ideas in different language.

Tytler rules à normative prescription deriving from the subjective and evaluative description of a "good translation":

- the translation should give a complete transcript of the ideas of the original work;

- the style and manner of writing should be of the same character with that of the original;

- the translation should have all the ease of the original composition.

A "good translation" is the translation "in which the merit of the original is so completely transfused into another language, as to be as distinctly apprehended, and as strongly felt by a native of the country to which that language belongs, as it is by those who speak the language of the original work".

The study of prefaces or postscripts of a past age may reveal the translators' attitudes towards both translation and translated text. The 1582 preface to the Rheims translation of the Bible, to take one example, reveals that some translations are performed with the utmost reluctance (Pollard, 1911:301). Alexander Ross's preface to his translation of the Qur'an from the French version in 1649 informs the reader that there is such a thing as hostile translation, a translation performed for the purpose of challenging the text rather than promoting it (Arberry, 1955:8). Through the study of translators' commentaries it can be demonstrated that there is sometimes a discrepancy between the intention of the translator and the realization of that intention, a subliminal shift in ideology of which the translator is unaware. In other words, translators do not always do what they say they are doing or, indeed, what they think they are doing.

Case studies viewed historically can reveal so much about strategies and conventions. It is possible to trace the progress of the Phaedra story, for example, from Euripides' Hippolytus, via Seneca's Latin Phaedra, Racine's Phèdre to Edmund Smith's English translation of Racine, to continue through J. C. Knight, John Cairncross and Robert Lowell's versions of the same and to conclude by looking at Ted Hughes' translation, the modern version of Paul Schmidt and the controversial play by Sarah Kane. The history of Phaedra in translation teaches how translation conforms (or not) to the dramatic and cultural conventions of the target language. It addresses adaptation as a form of translation, shows how subtlety in choice of words can change a character, gives strategies for coping with verse forms that do not exist in the target language, and also illustrates the difference between translating for performance and producing a text in the target language.

It may come to us as something of a shock to realize that many of the texts that we treat as English originals are in fact translations, some from other languages, some from older forms of English, some from both. The Bible, The Iliad, Beowulf, the works of Dante, Chaucer, Cervantes, Ibsen, Tolstoy, Hugo, Goethe, Neruda are just a few examples. How many people watching a production of Ghosts or The Cherry Orchard or The House of Bernada Alba are truly aware of the translation implications surrounding what they see and hear? How many readers of the Bible are conscious of the significance of the translation history

of what they read? Being aware of translation issues in literary studies sharpens the skills required for textual analysis and, depending on the depth of research, may encourage consultation of the original or at least other translations of the same text.

It is important to make the connection between technological developments in history such as the invention of paper or the introduction of printing, and developments in society such as the increase in literacy and the rise in the use of the vernacular. History may equip society to deal better with innovations that affect modern perspectives. It raises awareness, for example, that the use of computer technology may affect the way that people work with texts in the same way that the invention of printing changed the 15th century perception of the written word. The possibilities for corpus research are now greater than ever before, and the advances in machine translation have become more realistic now that so much information can be stored in such small packages. But as yet there is some way to go before the human element can be completely withdrawn from the translation process. Translation experience should at least help us to recognize the advantages and disadvantages of press button conversion from language to language when clicking on translate this page.

Translational phenomena, variously defined as an "art", a "craft", or a "science", date back to the third millennium BC:

The Babylon of Hammurabi's day (2100 B.C.) was a polyglot city, and much of the official business of the empire was made possible by corps of scribes who translated edicts into various languages.

Translation theory aims at determining, categorizing, and ultimately utilizing general principles of the translation process in relation to its major issues.

Translation theories can be divided diachronically into three main categories:

1. Translation theories based on Source-oriented approaches

2. Linguistic translation theories

3. Recent translation theories.

Translation : Art or Science

Translation is an art, which demands the rigour and discipline of science. It is seen to involve an accurate and controlled manipulation of language, which is tempered by a degree of freedom, imagination, and creativity. The linguistic background of a translator can be acquired but the creative element in his

make-up is not easily acquirable. Like most other faculties, it can be nurtured, guided, and developed the great extent, but such training by itself doesn't make a translator.

Translation and Interpretation

There is a basic difference between translation and interpretation. If translation is concerned with the conversion of the written word, interpretation is the conversion of the spoken word.

Interpretation is considered a variant mode of translation. According to Brislin (1976:1) it refers to oral communication situations in which one person speaks in the source language, an interpreter processes this input to the source language version. And when both these terms are used in the same discussion by a given writer, translation becomes a more specific term and refers to the processing of the written input, and interpretation to the processing of the oral input.

An Ideal Translation

Ideally, a translation should give the sense of the original. The reader should not feel that he is reading a translation. As Oscar Wilde would say, art of the translator is to conceal the translation or to conceal the act or art of translation. This demands quite a lot of linguistic competence on the part of the translator. For the reader not to be aware that he is reading a translation, the translator should have an ease and facility in the language into which he is translating; and for the translator to be sensitive to the subtle nuances of the original his linguistic potential there must be above question. In other words, an ideal translation demands the translator's absolute proficiency is the translator's science without which the artistic dimension of his work will have no solid stand. The language from which a translation is made-Source Language (SL) and the language into which a translation is made - Target Language (TL) must yield easily to the translator's touch.

Translation as Craft or Science

Translation may be counted a craft or a science when it comes to technical translation. There, the subject or the content alone matters; the form need not be recreated in translation. The translator of a technical document can approach the text with the detachment of a scientist. If he has the tools ready the text will naturally yield to his "discussion", and consequent translation. But in literary translation, the rules are entirely different. The translator, in his effort to retrieve

form (the style, the mood, the texture of the original) may have to immerse himself in the text at hand with the risk of failure looming large. This call for both passion and involvement in his relationship with the Source Language Text. Unless he allows every word and frame of the original to disturb him, his translation is likely to be flat. In the process of recreating a literary text into another language, the translator (however scientific or professional his attitude) is slipping into the realm of art—the realm of form and feeling. The translator's path, any day, is not an easy one to traverse. The ideals set for him are often so unattainable that he often finds himself at crossroads. Debates in the field of translation have sprung from this experience of the translator—his stranded attempts while 'trying' to translate. Translation, in a broad sense, may be understood as a communicative process, which takes place within a social context.

3.5 FUNDAMENTAL PRINCIPLES OF TRANSLATION

Translations should use the full resources and vocabulary of the target language. In literary translation, some source language terms may be deliberately left in the original in order to provide the feeling of a foreign setting. However, such practice is not acceptable in the case of legal and technical translations. In many cases, there may not be an equivalent word or phrase in the target language for the given word or phrase in the source language. In such cases, the translator must translate the concept rather than the word or phrase.

It is our opinion that leaving the source language word in and adding a lengthy translator's note is unacceptable. Such practice constitutes editorializing, in legal matters, it may be interpreted as emphasizing the proponent's theory of the case, it may result in a prejudicial accented version of the source text or conversation, and it has a negative impact on the readability of the document or transcript.

Ideas, not words, should be translated. Translations should neither add any facts or features to the original, nor omit them. In sum, a translation should not sound like one—it should sound like the original.

A Certified Translation—A certified translation is a translation which has been prepared by a professional translator to which a certificate, signed by the translator before a Notary Public, attesting to the accuracy thereof is affixed. Additionally, it is Master Translating Services' practice to have all translations proofread and edited by a second professional translator.

3.6 TRANSLATION, EDITING AND PRECIS WRITING

No more than translation is to be regarded as a mere appendage to the content-publishing process should proofreading be viewed as an optional exercise at the end of the translation process. Rather, proofreading is an essential part of any publishing work, be it in a target language or the language of authoring. All texts translated by Native Translations undergo thorough proofreading, at least by the translator responsible, before delivery.

Technically speaking, there is a great difference between proofreading and editing. Proofreading, requiring mastery of both source and target language as well as knowledge on the topic at hand, essentially aims to ensure that the source text has been rendered as faithfully and flawlessly as is humanly possible in the target language. Editing, on the other hand, presupposes an excellent command of the target language but not necessarily any acquaintance with the original text. The object in this case is to optimize the literary style and make the text as readable as possible.

Yet for practical purposes, there is a little difference between the two tasks. Clients will frequently present texts for "proofreading" which have already been translated by a third party or authored in the target language by a non-native speaker. We have no qualms about accepting such tasks and strive in every case to clarify at the very beginning of the client's expectations. Once the job parameters are clear, the required work can be done, either to check for spelling and grammar errors, reword the text to better bring out the original meaning or even rework it entirely to express what the author was actually trying to say.

Translation

Translation is the communication of the meaning of a source-language text by means of an equivalent target-language text. Whereas interpreting undoubtedly antedates writing, translation began only after the appearance of written literature; there exist partial translations of the Sumerian Epic of Gilgamesh (ca. 2000 BCE) into Southwest Asian languages of the second millennium BCE.

Translators always risk inappropriate spill-over of source-language idiom and usage into the target-language translation. On the other hand, spill-overs have imported useful source-language calques and loanwords that have enriched the target languages. Indeed, translators have helped substantially to shape the languages into which they have translated.

Due to the demands of business documentation consequent to the Industrial Revolution that began in the mid-18th century, some translation specialities have become formalized, with dedicated schools and professional associations.

Because of the laboriousness of translation, since the 1940s engineers have sought to automate translation (machine translation) or to mechanically aid the human translator (computer-assisted translation). The rise of the Internet has fostered a world-wide market for translation services and has facilitated language localization.

Translation studies deal with the systematic study of the theory, the description and the application of translation.

The word 'translation' is derived from the Latin ward 'translatio' (which itself comes from trans and fero, the supine form of which is latum, together meaning "to carry across" or "to bring across"). The modern Romance languages use words for translation derived from that source or from the alternative Latin traduco ("to lead across"). The Slavic and Germanic languages (except for the Dutch "vertaling", "literally" a "re-language-ing") likewise use calques of these Latin sources.

The Ancient Greek term for translation, (metaphrasis, "a speaking across"), has supplied English with metaphrase (a "literal", or "word-for-word", translation) —as contrasted with paraphrase ("a saying in other words", from, paraphrasis). Metaphrase corresponds, in one of the more recent terminologies, to "formal equivalence"; and paraphrase, to "dynamic equivalence".

Strictly speaking, the concept of metaphrase - of "word-for-word translation" -is an imperfect concept, because a given word in a given language often carries more than one meaning; and because a similar given meaning may often be represented in a given language by more than one word. Nevertheless, "metaphrase" and "paraphrase" may be useful as ideal concepts that mark the extremes in the spectrum of possible approaches to translation. "At the very beginning, the translator keeps both the [s]ource [l]anguage... and the [t]arget [l]anguage... in mind and tries to translate carefully. But it becomes very difficult for a translator to decode the whole text... literally; therefore he takes the help of his own view and endeavours to translate accordingly".

A secular icon for the art of translation is the Rosetta Stone. This trilingual (hieroglyphic-Egyptian, demotic-Egyptian, ancient-Greek) stele became the translator's key to decryption of Egyptian hieroglyphs by Thomas Young, Jean-François Champollion and others.

In the United States of America, the Rosetta Stone is incorporated into the crest of the Defense Language Institute.

Editing

Editing is the process of selecting and preparing written, visual, audible and film media used to convey information. The editing process can involve correction, condensation, organization, and other modifications performed with an intention of producing a correct, consistent, accurate and complete work.

The editing process often begins with the author's idea for the work itself, continuing as a collaboration between the author and the editor as the work is created. As such, editing can involve creative skills, human relations and a precise set of methods.

Think of editing as the big picture process. The translation is compared to the original (source) text, and the translated text is reviewed as a whole. The editor should check for things like word choice, clarity, conciseness, consistency, jargon, and register. This editing process should answer a few simple questions:

- Does the translation accurately convey the meaning of the source text?

- Does the translation use the appropriate terminology and style for its intended audience?

- Is the translated text consistent? (This is especially important when more than one translator was involved.)

A Word of Caution: Think twice before using a Spanish/English editor who offers "edition services". The Spanish word for editing, edición, is sometimes mistranslated as the word "edition". This kind of word choice error is exactly what a good editor should be watching out for!

What is Proofreading

If editing is looking at the big picture, proofreading is like getting out the magnifying glass and doing a careful inspection. At this stage, the goal is to clean up the text; the source text is forgotten and the translated text must stand on its own.

Issues to consider

Style guides: In-house guide and/or professional guides (such as The Chicago Manual of Style).

Mechanics: Spelling, capitalization, punctuation, abbreviations, numbers.

Sentence Structure: Run-on sentences, comma splices, sentence fragments.

Regional differences: UK v. US English spelling and punctuation.

A proofreader may have specific duties that depend on the kind of document or the client. My favourite client sends a checklist to all proofreaders, to ensure that our work is consistent and covers everything the client needs. After proofreading, the translation should be ready to use.

For some documents, this process is sufficient. If the translation will only be distributed internally, you probably don't need to get bogged down in additional editing. However, even the best translators won't catch every error in their own work. If you are translating marketing materials or other documents to be published, an independent editor and/or proofreader will help create a polished product.

The editor should be an expert in both languages, while the proofreader may be monolingual. The editor should also know the subject matter deeply-nothing wastes your money like having errors introduced in the editing stage after paying top dollar for an expert translator. Proofreaders may or may not be experts on the subject, but they should be experts on the writing style guide used in-house and in your field.

While requesting for editing and proofreading services, be clear what it is you need. Define the service you are looking for and your requirements for the person who carries it out. When there is any doubt, ask your language services provider to explain what is included in each service. Spending a little extra time at the outset will ensure a more accurate quote and the best translation for your needs.

Precis Writing

Writing a precis means making an intelligent summary of a long passage. To write a precis one should have a clear understanding of the passage: only then well one be able to include all the essential points and tips and tricks of essay examples in the precis.

The word 'precis', though now part of the English language, is a French word signifying summary, substance, abridgement, abstract, condensed statement or epitome (Greek epi-tom-e). All these words convey the same meaning.

To understand the requirements and techniques of precis writing, the following points should be taken into consideration.

1. **Precis is the expression of the original in condensed terms:** A precis has to be a shorter re-statement of the original. In the examination, the length of the precis is stipulated, and the precis should not exceed or fall short of the prescribed length by more than five words. In case the length has not been prescribed, precis should be one-third of the original.

2. **The principal contents:** The pruning of the original would not spare anything but the bare essentials. Metaphors, similes, hyperboles, conceits, epigrams will have to be left out. Illustrations, reasons and arguments should be omitted too. If the passage contains dialogues or direct speech, this must be put into indirect speech and only a brief extract of it need be given.

3. **A precis should be the writer's own words:** A precis should stand on its own. Although a concise and faithful account of the original passage, it should be self-contained and independent as a piece of writing. Naturally, a precis writer will have to rely on his own words rather than use terms from the original passage.

4. **Central idea:** A precis should set forth briefly the central idea of the original. This idea should be brought out succinctly.

5. **Orderly condensation:** A precis should be an orderly abridgement which means that it should remove all redundancies and state the import of the original as an organized and systematic whole. A precis is an independent piece of writing in which the sequence of ideas or arguments leads to the conclusion or the central idea. Care should be taken to preserve the tone of the original passage.

Rules of Writing a Precis

1. You should read the passage carefully two or three times, until you have a clear idea of its general purport.

2. When you are satisfied as to the main idea, consider the passage in detail. On careful reading, you will find that the argument generally resolves itself into certain well-defined sections. Observe carefully the connections between them and write down a suitable heading for each section.

3. Note down the important points and number them at the side. Otherwise you may miss something important. When all the points are numbered, go through them and strike out which are really not essential to the meaning. You may find that there are repetitions or what are called redundant

expressions. You may find illustrations which are not necessary to the meaning. Or you may find that there are stylistic effects, such as exaggeration or expansion or bombast or lack of restraint, which have to be removed.

4. No additional matter should be inserted by way of personal comment or historical explanation.

5. All superfluous details such as long quotations or lengthy enumerations, added merely to illustrate the argument, must be omitted.

6. When the process of selection and elimination is complete, proceed to weave the various ideas into a concise and lucid narrative. To do this effectively considerable experience is required in the use of felicitous and comprehensive words.

7. Now, you also see whether the points are arranged in the best possible way in the passage before you. For it is the arrangement which gives point or emphasis to what you want to say.

8. Before you begin to write, you must remember that you are going to translate the ideas and the spirit. Every writer has his own style, and your own style too is different from that of the writer of the passage. You will be tempted to reproduce the style as well as the matter, but if you do reproduce the whole phrase in your precis, you are not likely to score high marks. Further, your precis will not be lucid unless the principle of continuity is observed. It is not sufficient that the sentences should express the ideas of different sections as briefly as possible, but they must also follow each other in logical sequence, and welded together by means of suitable connectives into a vigorous and organic whole.

9. In the competitive examinations, the incidents of the passage given for making a precis refer to the past and therefore, the past tense should be used throughout. It is advisable to use third person unless it is found that the form of the original extract does not admit of its being converted into indirect speech.

10. A precis is always in indirect form of speech except in very rare cases where it is necessary to incorporate a few words in the precis in their original form so that the meaning is not distorted.

11. Finally, the cardinal requirements of a good precis may be summed up in three words: clarity, coherence and brevity.

Title: A title must be assigned to a precis whether asked or not. Fielden says, "Title shall be, in effect, a precis of the precis". The title of a precis should give the central idea of the precis. It should not exceed five or six words. A precis title neither contains a verb nor forms a question.

A precis should be in the language of the precis-writer. The original passage is not to be reduced in length by just removing unimportant or unnecessary sentences and by reproducing the rest as the precis. It should be a brief gist or summary of the passage expressed in the writer's own words.

A precis should be full, i.e., it should contain all the essential thoughts, ideas or fact in the original passage. It should not contain repetitions or observations that are not relevant to the main theme of the original.

A precis is always written in Reported Speech. The passage given may be a speech made by a person in Direct Speech, but the precis is to be in Reported Speech and in the Third Person and in the Past tense.

Techniques of Precis-Writing

Three kinds of work are to be done in producing a clear and successful precis. They are (1) Reading, (2) Writing and (3) Revision.

Reading—Read the Passage Carefully

If one reading is not enough to give you a general idea of its meaning, read it a second time. As you read, find out the subject or the theme of the passage and what is said about the subject.

It will be a good thing if you find out the lead or the topic sentence. The lead sentence will help you to see the subject clearly. It will also help you to think of a title for the precis example.

Further reading may be necessary at this stage to make sure that the details of the passage are also understood. Read the passage more slowly this time, even sentence by sentence, and make sure that everything in the passage is understood. If this is not done, it is likely that you will miss something important, especially if it is expressed by a short phrase or a single word.

Now comes the process of selection. The writer of the precis writing passages has to decide what facts or ideas in the passage are essential and what are of secondary or no importance. Taking the main ideas of the passages as your point of reference, it should not be too difficult to write out the important points in the original in a corner of your writing work sheet.

You should first prepare a draft of the precis, keeping in mind, the need to reduce the original to one-third its length. The main thoughts expressed in the passage, the ideas it contains, the opinions presented and the conclusion arrived at should figure in the rough draft. Unimportant things like the names of people and places and dates should not figure in it.

It may so happen that your first draft is too long or that it sounds rather jerky. Shorten it if necessary and write out a careful second draft during college preparation. Sometimes you may need to work out three or even four drafts, but with reasonable care and concentration, you should normally succeed in producing a good precis writing by the second draft.

Remember that a precis or essay is a connected whole and that it should read smoothly and continuously, Get more advice and tips for more study tips for online education sites.

Revision

When you have made your second (or final) draft, carefully revise it before writing out the fair copy. Look for many mistakes or slips in grammar or spelling and correct them. Don't forget to give your precis a title for precis writing examples.

Solved Examples

Some solved precis of the passages have been given below. Read these passages and evaluate their skills.

Example:

It is physically impossible for a well-educated or brave man to make money the chief object of his thoughts, just as it is for him to make his dinner the principal object of them. All healthy people like their dinners, but their dinner is not the main object of their lives. So, all healthy-minded people like making money—ought to like it and enjoy the sensation of winning it; is something better than money. A good soldier, for instance, mainly wishes to do his fighting well. He is glad of his pay, very properly so, and justly grumbles when you keep him ten years without it, still his main notion of life is to win battles, not to be paid for winning them. So with clergymen. The clergyman's object is essentially to baptize and preach, not to be paid for preaching. So with doctors. They like fees no doubt—ought to like them; yet if they are brave and

well-educated, the entire object of their lives is not fees. They, on the whole, desire to cure the sick, and, if they are good doctors, and the choice were fairly put to them, would rather cure their patient and lose their fee than kill him and get it. And so with all the other brave and rightly trained men; their work is first, their fee second-very important always, but still second.

Precis

Money-making is not the sole object of the well-educated, intellectual, or brave men. A brave soldier's main notion of life is to fight to win battles, not to be paid for winning them. A noble clergyman is concerned more with the welfare of the humanity than his pay. A good doctor desires far more to cure his patient than to get his fee. Thus, for all cultured people, their duty comes first, then their fee.

3.7 TYPES OF TRANSLATION

There are many types of translations—whether it is news story, features, articles or letters to the editor, etc.

Translation (or the practice of translation) is a set of actions performed by the translator while rendering the source (or original) text (ST) into another language. Translation is a means of interlingual communication. The translator makes possible an exchange of information between the users of different languages by producing in the target language (TL or the translating language) a text which has an identical communicative value with the source (or original) text (ST). This target text (TT, that is the translation) is not fully identical with ST as to its form or content due to the limitations imposed by the formal and semantic differences between source language (SL) and TL.

Nevertheless, the users of TT identify it, to all intents and purposes, with ST - functionally, structurally and semantically. The functional identification is revealed in the fact that the users (or the translation receptors - TR) handle TT in such a way as if it were ST, a creation of the source text author.

The structure of the translation should follow that of the original text:

There should be no change in the sequence of narration or in the arrangement of the segments of the text. The aim is maximum parallelism of structure which would make it possible to relate each segment of the translation to the respective part of the original.

Contemporary translation activities of a translator are characterized by a great variety of types, forms and levels of his responsibility. The translator:

- has to deal with works of the great authors of the past and of the leading authors of today, with intricacies of science fiction and the accepted stereotypes of detective stories;

- must be able to cope with the elegancy of expression of the best masters of literary style and with the tricks and formalistic experiments of modern avant-gardists;

- has to preserve and fit into a different linguistic and social context a gamut of shades of meaning and stylistic nuances expressed in the original text by a great variety of language devices: neutral and emotional words, archaic words and new coinages, metaphors and similes, foreign borrowings, dialectal, jargons and slang expressions, stilted phrases and obscenities, proverbs and quotations, illiterate or inaccurate speech, and so on and so forth;

- has to tackle complicated specialized descriptions and reports on new discoveries in science or technology for which appropriate terms have not yet been invented. His duty is to translate diplomatic representations and policy statements, scientific dissertations and brilliant satires, maintenance instructions and after-dinner speeches, etc.

The original text may deal with any subject from general philosophical principles or postulates to minute technicalities in some obscure field of human endeavour. While translating a play the translator must bear in mind the requirements of theatrical presentation, and dubbing a film he must see to it that his translation fits the movement of the speakers' lips.

The translator may be called upon to make his translation in the shortest possible time, while taking a meal or against the background noise of loud voices or rattling type-writers. In simultaneous interpretation the translator is expected to keep pace with the fastest speakers, to understand all kinds of foreign accents and defective pronunciation, to guess what the speaker meant to say but failed to express due to his inadequate proficiency in the language he speaks.

In consecutive interpretation he is expected to listen to long speeches, taking the necessary notes, and then to produce his translation in full or compressed form, giving all the details or only the main ideas.

Each type of translation has its own combination of factors influencing the translating process. The general theory of translation should be supplemented

with a number of special translation theories identifying major types of translation activities and describing the predominant features of each type.

Different types of translation can be singled out depending on the predominant communicative function of the source text or the form of speech involved in the translation process.

Thus we can distinguish between literary and informative translation, on the one hand, and between written and oral translation (or interpretation), on the other hand.

Literary translation deals with literary texts, i.e., works of fiction or poetry whose main function is to make an emotional or aesthetic impression upon the reader. Their communicative value depends, first and foremost, on their artistic quality and the translator's primary task is to reproduce this quality in translation.

Informative translation is rendering into the target language non-literary texts, the main purpose of which is to convey a certain amount of ideas, to inform the reader. However, if the source text is of some length, its translation can be listed as literary or informative only as an approximation. A literary text may, in fact, include some parts of purely informative character.

Contrariwise, informative translation may comprise some elements aimed at achieving an aesthetic effect.

Literary works are known to fall into a number of genres. Literary translations may be subdivided in the same way, as each genre calls for a specific arrangement and makes use of specific artistic means to impress the reader. Translators of prose, poetry or plays have their own problems.

Each of these forms of literary activities comprises a number of subgenres and the translator may specialize in one or some of them in accordance with his talents and experience. The particular tasks inherent in the translation of literary works of each genre are more literary than linguistic. The great challenge to the translator is to combine the maximum equivalence and the high literary merit.

The translator of a belles-lettres text is expected to make a careful study of the literary trend the text belongs to, the other works of the same author, the peculiarities of his individual style and manner and so on. This involves both linguistic considerations and skill in literary criticism. A good literary translator must be a versatile scholar and a talented writer or poet.

A number of subdivisions can also be suggested for informative translations, though the principles of classification here are somewhat different. Here we may single out translations of scientific and technical texts, of newspaper materials,

official papers and some other types of texts such as public speeches, political and propaganda materials, advertisements, etc., which are, so to speak, intermediate, in the sense that there is a certain balance between expressive and referential functions, between reasoning and emotional appeal.

In technical translation the main goal is to identify the situation described in the original. The predominance of the referential function is a great challenge to the translator who must have a good command of the technical terms and a sufficient understanding of the subject matter to be able to give an adequate description of the situation even if this is not fully achieved in the original. The technical translator is also expected to observe the stylistic requirements of scientific and technical materials to make text acceptable to the specialist. Some types of texts can be identified not so much by their positive distinctive features as by the difference in their functional characteristics in the two languages. English newspaper reports differ greatly from their Ukrainian counterparts due to the frequent use of colloquial, slang and vulgar elements, various paraphrases, eye-catching headlines, etc.

Apart from technical and newspaper materials it may be expedient to single out translation of official diplomatic papers as a separate type of informative translation. These texts make a category of their own because of the specific requirements to the quality of their translations. Such translations are often accepted as authentic official texts on a par with the originals.

There are some important documents, every word of which must be carefully chosen as a matter of principle. That makes the translator very particular about every little meaningful element of the original which he scrupulously reproduces in his translation. This scrupulous imitation of the original results sometimes in the translator more readily erring in literality than risking to leave out even an insignificant element of the original contents. Journalistic (or publicistic) texts dealing with social or political matters are sometimes singled out among other informative materials because they may feature elements more commonly used in literary text (metaphors, similes and other stylistic devices) which cannot but influence the translator's strategy. More often, however, they are regarded as a kind of newspaper materials (periodicals).

There are also some minor groups of texts that can be considered separately because of the specific problems their translation poses to the translator. They are film scripts, comic strips, commercial advertisements and the like. In dubbing a film the translator is limited in his choice of variants by the necessity to fit the pronunciation of the translated words to the movement of the actor's lips. Translating the captions in a comic strip, the translator will have to consider the numerous allusions to the facts well known to the regular readers of comics

but less familiar to the Ukrainian readers. And in dealing with commercial advertisements he must bear in mind that their sole purpose is to win over the prospective customers.

Since the text of translation will deal with quite a different kind of people than the original advertisement was meant for, there is the problem of achieving the same pragmatic effect by introducing the necessary changes in the message.

In written translation the source text is in written form, as is the target text. In oral translation or interpretation the interpreter listens to the oral presentation of the original and translates it as an oral message in TL. As a result, in the first case the Receptor of the translation can read it while in the second case he hears it.

There are also some intermediate types. The interpreter rendering his translation by word of mouth may have the text of the original in front of him and translate it "at sight". A written translation can be made of the original recorded on the magnetic tape that can be replayed as many times as is necessary for the translator to grasp the original meaning. The translator can dictate his "at sight" translation of a written text to the typist or a short-hand writer with TR getting the translation in written form.

These are all modifications of the two main types of translation. The line of demarcation between written and oral translation is drawn not only because of their forms but also because of the sets of conditions in which the process takes place. The first is continuous, the other momentary. In written translation the original can be read and re-read as many times as the translator may need or like. The same goes for the final product. The translator can re-read his translation, compare it to the original, make the necessary corrections or start his work all over again. He can come back to the preceding part of the original or get the information he needs from the subsequent messages. These are most favourable conditions and here we can expect the best performance and the highest level of equivalence. That is why in theoretical discussions we have usually examples from written translations where the translating process can be observed in all its aspects.

The conditions of oral translation impose a number of important restrictions on the translator's performance. Here the interpreter receives a fragment of the original only once and for a short period of time. His translation is also a one-time act with no possibility of any return to the original or any subsequent corrections. This creates additional problems and the users have sometimes, to be content with a lower level of equivalence.

There are two main kinds of oral translation—consecutive and simultaneous. In consecutive translation the translating starts after the original speech or some part of it has been completed. Here the interpreter's strategy and the final results depend, to a great extent, on the length of the segment to be translated. If the segment is just a sentence or two the interpreter closely follows the original speech. As often as not, however, the interpreter is expected to translate a long speech which has lasted for scores of minutes or even longer. In this case he has to remember a great number of messages and keep them in mind until he begins his translation.

To make this possible the interpreter has to take notes of the original messages, various systems of notation having been suggested for the purpose. The study of, and practice in, such notation is the integral part of the interpreter's training as are special exercises to develop his memory.

Sometimes the interpreter is set a time limit to give his rendering, which means that he will have to reduce his translation considerably, selecting and reproducing the most important part of the original and dispensing with the rest. This implies the ability to make a judgement on the relative value of various messages and to generalize or compress the received information. The interpreter must obviously be a good and quickwitted thinker.

In simultaneous interpretation the interpreter is supposed to be able to give his translation while the speaker is uttering the original message. This can be achieved with a special radio or telephone-type equipment. The interpreter receives the original speech through his earphones and simultaneously talks into the microphone which transmits his translation to the listeners. This type of translation involves a number of psycholinguistic problems, both of theoretical and practical nature.

3.8 SUMMARY

- Translation has existed since human beings needed to communicate with people who did not speak the same language. In spite of this, the discipline which studies translation is relatively recent. The growth of translation studies as a separate discipline is a success story of the 1980s. Translation studies bring together a variety of fields, including linguistics, literary studies, history, anthropology, psychology and economics.

- The language from which translation is done is called 'Source Language' (SL) and the language into which translation is done is called 'Target Language' (TL). Some scholars (e.g. Nida) prefer the term 'Receptor Language' (RL)

to 'target language' since the word 'target' does not always have a pleasant connotation.

- At the end of the eighteenth century, the British East India Colonial administrators began to show much interest in the languages, literatures and cultures of their Indian subjects. The British scholars, for example, advised their State to encourage discovering and translating the ancient works of the Indian people. Some of the East India Company officials, who were also scholars themselves, translated some Sanskrit works into English.

- An interesting aspect of translation studies in the twentieth century is that certain kinds of translation research have been patronized/sponsored by certain interest groups. Thus, for example, Machine Translation or Computer-aided translation receives abundant financial support from the Defense Industry, IBM Research Center and such other agencies in America.

- Linguistics may be defined as the scientific study of language. It could be said to be the science of language. In Linguistics things like the history of language, its structure, acquisition, and relationship to other forms of communication are studied. Linguistics was termed "scientific" after its incorporation of the methodology. of science. It became a discipline in the real sense of the term in the later half of the nineteenth century. After this as any other phenomenon would undergo change the enquiry into language has also undergone change.

- Translation history is sometimes presented solely as the history of translation theory, but this leaves large areas of territory unexplored and unaccounted for. Ideally it combines the history of translation theory with the study of literary and social trends in which translation has played a direct or catalytic part. It is the story of interchange between languages and between cultures and as such has implications for the study of both language and culture. It pays attention to the observations made by those who were involved in translation processes and by people whose brief it was to comment on the finished product or the context of the translation activity.

3.9 GLOSSARY

- **Translation:** The process of translating words or text from one language into another.

- **Editing:** Prepare (written material) for publication by correcting, condensing, or otherwise modifying it.

- **Precis Writing:** "A precis is a brief, original summary of the important ideas given in a long selection. Its aim is to give the general effect created by the original selection". It is a concise and lucid summary that forsakes all unnecessary details (including illustrations, amplifications, and embellishments) in favour of reproducing the logic, development, organization and emphasis of the original.

3.10 REVIEW QUESTIONS

1. What is translation?

2. What is the translating process? What mental processes make up the translating process?

3. What is the main goal of a technical translation? What specific requirements is the technical translator expected to meet? What problems is the theory of technical translation concerned with?

4. What are the main characteristics of translations dealing with newspaper, diplomatic and other official materials? What specific problems emerge in translating film scripts and commercial advertisements?

5. What is the main difference between translation and interpretation?

6. Distinguish between translation and editing.

3.11 FURTHER READINGS

1. Paul W. Lehmann's, "The Junior Precis Practice Pad".

2. Robert M. Gay's, "Writing Through Reading".

3. Andrew Wilson, Translators on Translating: Inside the Invisible Art, Vancouver, CCSP Press, 2009.

4. W. J. Hutchins, Early Years in Machine Translation: Memoirs and Biographies of Pioneers, Amsterdam, John Benjamins, 2000.

5. M. Snell-Hornby, The Turns of Translation Studies: New Paradigms or Shifting Viewpoints?, Philadelphia, John Benjamins, p. 133, 2006.

6. Susan Bassnett, Translation studies, pp. 13–37.

CHAPTER—4

FILM JOURNALISM

4.1 INTRODUCTION

Cinema has become an important part of Indian culture, besides being a huge industry worth about ₹ 100 billion with increasing transnational operation. It warrants more responsible, serious, educative and productive journalism. Attempts are being made by the government, civil society groups like film societies and several trade bodies to promote better film journalism.

The cinema, wrote the documentarist Paul Rotha in the 1930s, 'is the great unresolved equation between art and industry'. It was the first, and is arguably still the greatest, of the industrialized art forms which have dominated the cultural life of the twentieth century.

From the humble beginnings in the fairground it has risen to become a billion dollar industry and the most spectacular and original contemporary art.

As an art form and as a technology, the cinema has been in existence for barely a hundred years. Primitive cinematic devices came into being and began to be exploited in the 1890s, almost simultaneously in the United States, France, Germany, and Great Britain.

Within twenty years the cinema had spread to all parts of the globe; it had developed a sophisticated technology, and was on its way to become a major industry, providing the most popular form of entertainment to audiences in urban areas throughout the world, and attracting the attention of entrepreneurs, artists, scientists, and politicians. As well as for entertainment, the film medium has come to be used for purposes of education, propaganda, and scientific research. Originally formed from a fusion of elements including vaudeville, popular melodrama, and the illustrated lecture, it rapidly acquired artistic distinctiveness, which it is now beginning to lose as other forms of mass communication and entertainment have emerged alongside it to threaten its hegemony.

To compress this complex history into a single volume has been, needless to say, a daunting task. Some developments have to be presented as central, while others are relegated to the margins, or even left out entirely. Certain principles have guided me in this work. For a start, this is a history of the cinema, not of film. It does not deal with every use of the film medium but focuses on those which have concurred to turn the original invention of moving images on celluloid into the great institution known as the cinema, or 'the movies'. The boundaries of cinema in this sense are wider than just the films that the institution produces and puts into circulation. They include the audience, the industry, and the people who work in it—from stars to technicians to usherettes—and the mechanisms of regulation and control which determine which films audiences are encouraged to see and which they are not. Meanwhile, outside the institution, but constantly pressing in on it, is history in the broader sense, the world of wars and revolution, of changes in culture, demography, and life-style, of geopolitics and the global economy.

No understanding of films is possible without understanding the cinema, and no understanding of the cinema is possible without recognizing that it — more than any other art, and principally because of its enormous popularity- has constantly been at the mercy of forces beyond its control, while also having the power to influence history in its turn.

Histories of literature and music can perhaps be written (though they should not be) simply as histories of authors and their works, without reference to printing and recording technologies and the industries which deploy them, or to the world in which artists and their audiences lived and live. With cinema

this is impossible. Central to the project of this book is the need to put films in the context without which they would not exist, let alone have meaning.

Secondly, this is a history of cinema as, both in its origins and in its subsequent development, above all a popular art. It is a popular art not in the old-fashioned sense of art emanating from the 'people' rather than from cultured élites, but in the distinctively twentieth-century sense of an art transmitted by mechanical means of mass diffusion and drawing its strength from an ability to connect to the needs, interests, and desires of a large, massified public. To talk about the cinema at the level at which it engages with this large public is once again to raise, in an acute form, the question of cinema as art and industry —Paul Rotha's 'great unresolved equation'.

Cinema is industrial almost by definition, by virtue of its use of industrial technologies for both the making and the showing of films. But it is also industrial in a stronger sense, in the sense that, in order to reach large audiences, the successive processes of production, distribution, and exhibition have been industrially (and generally capitalistically) organized into a powerful and efficient machine. How the machine works (and what happens when it breaks down) is obviously of the greatest importance in understanding the cinema. But the history of the cinema is not just a history of this machine, and certainly cannot be told from the point of view of the machine and the people who control it. Nor is industrial cinema the only sort of cinema. We have tried to give space in this volume not only for cinema as industry but also for divergent interests, including those of film-makers who have worked outside or in conflict with the industrial machinery of cinema.

This involves a recognition that in the cinema the demands of industry and art are not always the same, nor are they necessarily antithetical. It is rather that they are not commensurate. The cinema is an industrial art form which has developed industrialized ways of producing art. This is a fact which traditional aesthetics has had great difficulty in coming to terms with, but it is a fact nonetheless. On the other hand, there are many examples of films whose artistic status is dubious to say the least, and there are many examples of films whose artistic value is defined in opposition to the values of the industry on which they depended in order to be made. There is no simple answer to Rotha's equation. My aim throughout the book has been to maintain a balance between the values expressed through the market-place and those which are not.

Thirdly, this is a history of world cinema. This is a fact of which I am particularly proud and which is true in two senses. On the one hand the book tells the history of the cinema as a single global phenomenon, spreading rapidly

across the world and controlled, to a large degree, by a single set of interlocking commercial interests. But it also, on the other hand, tells the history of many different cinemas, growing in different parts of the world and asserting their right to independent existence often in defiance of the forces attempting to exercise control and to 'open up' (that is to say, dominate) the market on a global scale. Finding a way to relate the two senses of the phrase 'world cinema', and to balance the competing claims of the global cinema institution and many different cinemas which exist around the world, has been the biggest single challenge in planning and putting together this book. The sheer diversity of world cinema, the number of films made (many of which do not circulate outside national borders), and the variety of cultural and political contexts in which the world's cinemas have emerged, means that it would be foolish or arrogant, or both, for any one person to attempt to encompass the entire history of cinema single-handedly. This is not just a question of knowledge but also of perspective.

In presenting a picture of world cinema in all its complexity, we have been fortunate in being able to call upon a team of contributors who are not only expert in their own fields but are in many cases able to bring to their subject a 'feel' for the priorities and the issues at stake which we, as an outsider, would never be able to replicate—even if we knew as much as they do, which we do not. This has been particularly valuable in case of India and Japan, countries whose cinemas rival Hollywood in scale but are known in the west only in the most partial, fragmentary, and unhistorical fashion.

Giving space to multiple perspectives is one thing. It is also important to be able to bring them all together and to give a sense of the interlocking character of the many aspects of cinema in different places and at different times. At one level the cinema may be one big machine, but it is composed of many parts, and many different attitudes can be taken both to the parts and to the whole. The points of view of audiences (and there is no such thing as 'the' audience), of artists (and there is no single prototype of 'the artist'), and of film industries and industrialists (and again there is not just one industry) are often divergent.

There is also the problem, familiar to all historians, of trying to balance history 'as it happened'—and as it was seen by the participants—with the demands of present-day priorities and forms of knowledge (including present-day ignorance). No less familiar to historians is the question of the role of individuals within the historical machine, and here the cinema offers a particular paradox since unlike other industrial machineries it not only depends on individuals but also creates them—in the form, most conspicuously, of the great film stars

who are both producers of cinema and its product. In respect of all these questions I have seen my task as an editor as one of trying to show how different perspectives can be related, rather than imposing a single all-encompassing point of view.

4.2 HISTORY OF WORLD CINEMA

The Frenchman Louis Lumiere is sometimes credited as the inventor of the motion picture camera in 1895. Other inventors preceded him, and Lumiere's achievement should always be considered in the context of this creative period. Lumiere's portable, suitcase-sized cinematographe served as a camera, film processing unit, and projector all in one. He could shoot footage in the morning, process it in the afternoon, and then project it to an audience that evening. His first film was the arrival of the express train at Ciotat. Other subjects included workers leaving the factory gates, a child being fed by his parents, people enjoying a picnic along a river. The ease of use and portability of his device soon made it the rage in France. Cinematographes soon were in the hands of Lumiere followers all over the world, and the motion picture era began. The American Thomas Alva Edison was a competitor of Lumiere's, and his invention predated Lumiere's. But Edison's motion picture camera was bulky and not portable. The "promoter" in Lumiere made the difference in this competition. For a good description of these historical developments, read Erik Barnouw's *Documentary: A History of the Non-Fiction Film*, 2nd revised edition, New York: Oxford Univ. Press, 1993.

Films from the Silent Era

Year	Film	Director	Country
1915	Birth of a Nation	D. W. Griffith	USA
1919	Broken Blossoms	D. W. Griffith	USA
1919	The Cabinet of Dr. Caligari	Robert Wiene	Germany
1922	Nosferatu	F. W. Murnau	Germany
1922	Nanook of the North	Robert J. Flaherty	USA
1924	The Last Laugh	F. W. Murnau	Germany
1925	Strike	Sergei Eisenstein	Russian
1925	Potemkin	Sergei Eisenstein	Russian
1925	The Gold Rush	Charlie Chaplin	USA

1925	The Street of Sorrow	G. W. Pabst	Germany
1926	Metropolis	Fritz Lang	Germany
1927	Sunrise	F. W. Murnau	Germany
1929	The Blue Angel	Josef Von Sternberg	Germany
1930	All Quiet on the Western Front	Lewis Milestone	Germany
1931	M	Fritz Lang	Germany
1931	City Lights	Charlie Chaplin	USA
1936	Modern Times	Charlie Chaplin	USA

For the first twenty years of motion picture history most silent films were short—only a few minutes in length. At first a novelty, and then increasingly an art form and literary form, silent films reached greater complexity and length in the early 1910s. The films on the list above represent the greatest achievements of the silent era, which ended—after years of experimentation—in 1929 when a means of recording sound that would be synchronous with the recorded image was discovered. Few silent films were made in the 1930s, with the exception of Charlie Chaplin, whose character of the Tramp perfected expressive physical moves in many short films in the 1910s and 1920s. When the silent era ended, Chaplin refused to go along with sound; instead, he maintained the melodramatic Tramp as his mainstay in *City Lights* (1931) and *Modern Times* (1936). The trademarks of Chaplin's Tramp were his ill-fitting suit, floppy over-sized shoes and a bowler hat, and his ever-present cane. A memorable image is Chaplin's Tramp shuffling off, penguin-like, into the sunset and spinning his cane whimsically as he exits. He represented the "little guy", the underdog, someone who used wit and whimsy to defeat his adversaries.

Eisenstein's contribution to the development of cinema rested primarily in his theory of editing, or montage, which focused on the collision of opposites in order to create a new entity. One of the greatest achievements in editing is the Odessa Steps sequence, in his film *Potemkin* (1925). Eisenstein intercut between shots of townspeople trapped on the steps by Czarist troops, and shots of the troops firing down upon the crowd. Members of the crowd became individual characters to viewers as the montage continued. Within the editing track the fate of these individuals was played out. A mother picks up her dead child and confronts the troops. Then she is shot. A student looks on in terror and then flees—his fate uncertain. An old woman prays to be spared, but she is killed by a soldier who slashes her face with his saber. When a woman

holding her baby carriage is killed, she falls to the steps, and the carriage begins a precipitous decline—shots of the baby crying are intercut with wide shots of the carriage rolling down the steps. To Eisenstein, each individual shot contributed an energy within the editing track that yielded far more than the sum total of shots. In other words, the "combination" of shots through editing created a new entity, based on the expressive emotional energy unleashed through the editing process.

Brian De Palma imitated the Odessa Steps sequence in *The Untouchables* (1987) in a scene where Kevin Costner, playing Eliot Ness, and his companions are waiting to ambush several mobsters. This confrontation is punctuated by the use of the baby carriage plummeting down a long series of steps while the good guys and the bag guys remain in a standoff. A more effective homage to Eisenstein can be seen in Francis Ford Coppola's *Apocalypse, Now* (1976), when at the end of the film a cow is slaughtered ritualistically by the native people deep in the Vietnamese jungle. Shots of the slaughter are intercut with shots of the Martin Sheen character wielding a machete against the hulking Marlon Brando character, the crazed former American officer who has retreated to the jungle from the horrors of war and has become a sort of deity to the native people in his compound. Coppola was aware of a famous scene in Eistenstein's *Strike* (1925), when two dramatic scenes are intercut: one of Czarist troops massacre peasants, another of a cow being butchered. .

Although the technology for making movies was invented in 1895, a significant realization of the potential for film as art occurs with the appareance of D. W. Griffith's 1915 full-length epic, *Birth of a Nation.* In this film Griffith utilized crosscutting (parallel editing) effectively, particularly at the climax, when a number of editing tracks play off one another. He also portrayed battle scenes magnificently, with action in one set of shots moving from left to right, while action in another set of shots moves from right to left. But Griffith's work is diminished severely by the overt racism employed in characterizations and plotting and the positive portrayal of the Ku Klux Klan. As a sidelight, readers interested in films about Griffith should. check *Good Morning, Babylon* (1987), directed by the Taviani brothers. It tells the story of two Italian immigrants who become carpenters on the set of Griffith's epic film *Intolerance* (1916). The English actor Charles Dance plays Griffith. Other well-known Griffith melodramas include *Broken Blossoms* (1919) and *Way Down East* (1920).

The German directors listed below deserve credit for their experimentation with unusual camera angles and complex stage settings. Two examples of this approach is *The Cabinet of Dr. Caligari* (1919) by Robert Wiene and the nightmare-like *Nosferatu* (1919) by F. W. Murnau. The latter is also credited with perfecting

the use of visual language in *The Last Laugh* (1924), a film about a lonely old man who is ridiculed by others. Few titles are used in the film because Murnau is able to communicate meaning by virtue of well-placed visual cues. One of the most unforgettable openings to a film is the opening scene from *M* (1931), directed by Fritz Lang. In that opening a child is shown playing with a ball. These shots are intercut with shots of the child's mother setting the table for a meal. As the scenes progress, it becomes evident that someone is following the child. Meanwhile, the mother completes the table setting. The last shot in the scene shows the ball rolling away. Where is the child? The murderer (M) has taken her. Fritz Lang went on to make films in America in the 1930s and 1940s. Another German director who went to Hollywood is F. W. Murnau. He made his first American film in 1927. The film, *Sunrise*, portrayed a married man's downfall when he is seduced by an evil dark temptress.

A last note: The 1922 film *Nanook of the North*, directed by the American Robert Flaherty, is often credited as the first great achievement of documentary (or non-fiction) film. Flaherty lived among the Eskimos for six months, edited the film back in America, and was lauded for his achievement when the film premiered in New York City. Only a few documentary titles will appear in the lists of films that follow. I hope you will enjoy perusing these lists and consider renting titles you have not viewed before.

Classic Films from the Hollywood Studios, 1934–1946

Stars powered the American Studio System from 1934–1946. Various studios, such as 20th-Century Fox (1935), Paramount Pictures (1912), Metro-Goldwyn-Mayer (1924), Columbia Pictures (1920), and Warner Brothers (1923) held long-term contracts both on directors and stars. A listing of some of the stars under contract to the studios gives some idea of the Studio System's power during these years.

20th Century Fox: Directors—Ernst Lubitsch, Otto Preminger, Henry Hathaway, and Elia Kazan. Actors—Shirley Temple, Loretta Young, Betty Grable, Marilyn Monroe, Tyrone Power, Don Ameche, Henry Fonda, and Gregory Peck.

Paramount: Actors—Mary Pickford, Mae West, W. C. Fields, Bing Crosby, Bob Hope, Gary Cooper, Claudette Colbert, Alan Ladd, Burt Lancaster, Kirk Douglas.

Metro-Goldwyn Mayer (MGM): Directors—Eric Von Stroheim, Fritz Lang, George Cukor, Victor Fleming. Actors—Greta Garbo, Clark Gable, Joan Crawford, Spencer Tracy, James Stewart, Mickey Rooney, Judy Garland, Elizabeth Taylor.

Warner Brothers: Actors—Humphrey Bogart, Edward G. Robinson, Jimmy Cagney, Bette Davis, Errol Flynn, Peter Lorre.

Classic Films from the Hollywood Studios, 1934–1946

Year	Film	Director
1934	It Happened One Night	Frank Capra
1936	Mr. Deeds Goes to Town	Frank Capra
1937	Captains Courageous	Victor Fleming
1939	Stagecoach	John Ford
1939	The Wizard of Oz	Victor Fleming
1939	Gone With the Wind	Victor Fleming
1940	The Grapes of Wrath	John Ford
1940	His Girl Friday	Howard Hawks
1940	The Philadelphia Story	George Cukor
1940	Rebecca	Alfred Hitchcock
1941	Citizen Kane	Orson Welles
1941	Maltese Falcon	John Huston
1941	Meet John Doe	Frank Capra
1941	How Green Was My Valley	John Ford
1941	Shepherd of the Hills	Henry Hathaway
1941	Suspicion	Alfred Hitchcock
1942	Casablanca	Michael Curtiz
1942	The Magnificent Ambersons	Orson Welles
1944	The Maltese Falcon	John Huston
1945	It's a Wonderful Life	Frank Capra
1945	The Lost Weekend	Billy Wilder
1946	Notorious	Alfred Hitchcock
1946	The Big Sleep	Howard Hawks
1946	My Darling Clementine	John Ford

Stars weren't free to seek their own contracts during these years. Often stars would be "loaned" by one studio to another for a particular project with the expectation that such offers would be reimbursed in kind. Stars also worked on more than one picture at a time and often were expected to churn out four

or five pictures a year. For instance, Humphrey Bogart starred in 36 films between 1934 and 1942. Casablanca was one of the four pictures he completed in 1943.

A major source of revenue for the studios was their ownership of large theater chains. But in 1949 the studios were forced to divest themselves of these theatre empires because of their monopolistic practices. The advent of television in the 1950s, the rise of the director as auteur, and the ability of actors to become "free agents" led to the demise of the old Studio System.

The four films directed by Frank Capra, noted on the list above, represented a major source of income for Columbia Pictures, the studio who had him under contract. He worked for Columbia for more than ten years, and his films appealed to a broad audience hungry for sentimental stories about the underlying goodness of the common man and woman. Gary Cooper, who starred in *Mr. Deeds Goes to Town* (1936) and *Meet John Doe* (1941) was the embodiment of this theme. His tall, awkward, and humble persona created an instant empathy with his audience. He was the quintessential American—a bit naive, inarticulate, and stumbling. But push him too hard and he became determined, focused, and unbeatable. Capra's *It's a Wonderful Life* (1945).

It has become a holiday classic on American television for similar reasons. Jimmy Stewart plays a halting, bumbling family man who has never set foot outside his small town American setting. But by the end of the film the good deeds he has done for his townspeople are repaid a hundred fold by his neighbours.

When the English director Alfred Hitchcock made his first American film in 1940 (*Rebecca*), he joined the pantheon of famous directors under contract by the American studios. His 1941 film, *Suspicion*, was made for RKO Pictures (Radio-Keith-Orpheum); and the same studio took a gigantic risk by refusing to back down under the campaign waged by William Randolph Hearst to prevent *Citizen Kane* (1941), directed by Orson Welles, from ever seeing the light of day.

But the list of films above is gleaned from thousands of films that were made by the studios between 1934 and 1946. Most of the films were little more than popular entertainments. These films have become classics partly because they represent some of the best work done by the following actors: Clark Gable, Claudette Colbert, Gary Cooper, Spencer Tracy, Judy Garland, John Wayne, Henry Fonda, Jimmy Stewart, Cary Grant, Joan Fontaine, Humphrey Bogart, Ingrid Bergman, Ray Milland. They also are classics because their directors maintained a consistent style and achieved a vision of their genre—Capra of the sentimental comedy, Hitchcock of suspense, John Ford of the American Western, Howard Hawks of the fast-paced comedy of dialogue.

Classic International Films, 1934–1960

Upon viewing films like Bergman's The Virgin Spring (1960), Renoir's The Grand Illusion (1936), or De Sica's Umberto D. (1952), I was transfixed by the subtleties of character, the psychological tensions that evolved through complex relationships, the ambiguities of human behaviour and interpersonal relationships. An entire course could be organized around some of the films in the list below. No wonder I incorporate some of these films in my introductory course. Unlike the production line films made as part of the American Studio System, these international films were completed by small crews working outside corporate sponsorship. In some respects many of these international films are similar in scope and production to the independent films that came to prominence around the world in the 1980s. Perhaps that is part of their charm; they are idiosyncratic, original, and don't depend upon "star" power to make them successful. In other words, independent productions tend to reflect the artistic personality of the director more so than films that have to be accepted by Studio executives.

Classic International Films, 1934–1960

Year	Film	Director	Country
1934	The Man Who Knew Too Much	Alfred Hitchcock	England
1935	The Thirty-nine Steps	Alfred Hitchcock	England
1936	Grand Illusion	Jean Renoir	France
1936	Sabotage	Alfred Hitchcock	England
1938	The Lady Vanishes	Alfred Hitchcock	England
1939	The Rules of the Game	Jean Renoir	France
1946	Great Expectations	David Lean	England
1946	Open City	Roberto Rossellini	Italy
1947	Shoeshine	Vittorio De Sica	Italy
1949	The Third Man	Carol Reed	England
1949	The Bicycle Thief	Vittorio De Sica	Italy
1949	Stray Dog	Akira Kurosawa	Japan
1951	Ikiru	Akira Kurosawa	Japan
1951	Rashomon	Akira Kurosawa	Japan
1952	Forbidden Games	Rene Clement	France

1952	Umberto D.	Vittorio De Sica	Italy
1953	Tokyo Story	Yasujiro Ozu	Japan
1954	La Strada	Federico Fellini	Italy
1954	The Seven Samurai	Akira Kurosawa	Japan
1955	Pather Panchali	Satyajit Ray	India
1955	Smiles of a Summer Night	Ingmar Bergman	Sweden
1956	Aparijito	Satyajit Ray	India
1957	The Seventh Seal	Ingmar Bergman	Sweden
1957	Wild Strawberries	Ingmar Bergman	Sweden
1957	The Nights of Cabiria	Federico Fellini	Italy
1959	Hiroshima, Mon Amour	Alain Resnais	France
1959	Floating Weeds	Yasijuro Ozu	Japan
1959	Breathless	Jean Luc Godard	France
1959	The 400 Blows	Francois Truffaut	France
1959	The World of Apu	Satyajit Ray	India
1960	The Virgin Spring	Ingmar Bergman	Sweden
1960	Winter Light	Ingmar Bergman	Sweden
1960	The Bad Sleep Well	Akira Kurosawa	Japan
1960	Jules and Jim	Francois Truffaut	France
1960	La Dolce Vita	Federico Fellini	Italy

Many people don't know that Alfred Hitchcock directed films in England before he directed films in America. His first American film was Rebecca (1940); it starred the famous English actor Sir Laurence Olivier. Hitchcock started as a director of well-crafted and well-acted suspense films in the 1930s. Four of his early films are listed in the chart below. Each of the films features spies and international intrigue. Perhaps the best film is The Lady Vanishes (1938), which features a complicated plot about mistaken identities and characters frustrated because no one will believe their versions of the "truth"—both trademarks of later Hitchcock films.

The French director Jean Renoir, the son of the famous impressionist painter Auguste Renoir, made two great films, Grand Illusion (1936) and The Rules of

the Game (1939). Although both films seem stilted by modern standards of cinema viewing, they have the power to sneak up on a viewer who regards them with patience and attention. In the former the presence of the great French actor Jean Gabin is enough to make the viewing experience a pleasure. Gabin is a hulking figure with an expressive face, whose physical presence on the screen reminds me of the contemporary French actor Gerard Dépardieu. The classic German director Eric Von Stroheim plays a major role in the film as well; his formality and military bearing are an excellent complement to Gabin's roughness and informality. An interlude between Gabin's character and a young German woman is a welcome interlude to the despair throughout most of the film; and the film's closing scene is one of the greatest in cinema as it provides a release from despair and a hope for a new life for Gabin's character. The Rules of the Game exposes the ills of class and privilege and indicts people in those ranks for their insensitivity and needless cruelty. In Renoir and Hitchcock one could not find two more different directors—one who is patient with long takes and slow-paced actions; the other who builds psychological tensions with deliberate and well-timed cuts.

Italian Neo-Realism flourished in the post World War II years. This movement depended upon filming characters in actual locations (rather than studio sets) and often focused on the lives of common men and women in the difficult years after the end of the war. Major films from this period are noted on the chart above. My favourites are two by Vittorio De Sica, The Bicycle Thief (1949) and Umberto D. (1952). The first is an extraordinarily moving document of the desperation faced by a family whose survival after the war depends upon the father's having a bicycle in order to keep his job. The stolen bicycle leads the father and his small son on an anguished journey. De Sica's non-professional actors are often wooden and one-dimensional; yet the way the camera captures the father's chiseled features infuses the action with a tenderness and sincerity that is compelling. De Sica's use of long tracking shots of row after row of bicycles or bicycle parts adds to the reality of the film experience. De Sica's style suggests that we are present on the streets with the father and the son and are witness to the futility of their search for the stolen bicycle.

The other Italian director in the chart above is Federico Fellini, who completed three masterpieces from 1954 to 1960. The first was La Strada (1954), a poignant tale about the relationship between a one-man travelling circus strongman (played by Anthony Quinn), and an innocent waif (played by Fellini's wife, Giuletta Masina). The uncouth strongman resists the intimacy and security of this interpersonal relationship, and Fellini is able to exact an extraordinary tenderness from their interaction. The Nights of Cabiria (1957) tells the story of a desperate

prostitute (again played by Masina), and La Dolce Vita (1960) exposes the brutal and insensitive side of the "good life" lived by spoiled and self-centred men and women who spend their days and nights drinking and carousing wildly. Of the three my favourite is Cabiria, because Masina's character has such spark and tenacity and integrity of character as the lowly prostitute. The combination of sprituality, moral degradation, and a woman's continual search for fulfilment are interwoven against the context of richly-detailed and memorable scenes.

The post World War II years in France led to another breakthrough in the film history, the New Wave, which refers to a series of French films completed between 1958 and 1960. This informal movement was stimulated by the critical writing of Andre Bazin, cofounder of the film periodical Cahiers de Cinema (1951). In his writing Bazin promoted the ideals of the amateur theory; that is, the director is the "author" of the film. Many forces contributed to the development of the New Wave–in some respects it was time for new faces and fresh ideas to be realized. Several young French directors stepped forward, including Louis Malle, Francois Truffaut, Eric Rohmer, and Jean Luc Godard. Francois Truffaut's early films were emblematic of the New Wave. His The 400 Blows (1959) emphasized exterior locales, hand-held camera shots, tracking shots, and long takes, and the film was dedicated to Bazin. In this heavily autobiographical film Truffaut exposes the rawness and frustrations of childhood life. The main character lives on the edge of naiveté and cynicism; he is trapped by family, by school, by society as a whole. His symbolic cage becomes a jail cell by the end of the film. The film's closing scene, with the boy escaping the reformatory and running towards the sea, is one of the most memorable in all of cinema. The closing shot—an unexpected freeze frame—was an original idea in 1959 (although by today's standards it appears dated and even mundane). I regard Ingmar Bergman as one of the great directors in cinema history. Five of his early films are listed on the chart above. Each is a masterpiece. I have taught The Seventh Seal (1957) and The Virgin Spring (1960) several times, and each time I learn more about Bergman's ideas and cinematic vision. The powerful presence of Max Von Sydow in each film also adds to their quality. Viewers can't forget Von Sydow's tortured expressions as the knight who has lost faith in The Seventh Seal and the desperate father, who inflicts a perfect revenge on his daughter's killers, in The Virgin Spring. Bergman's autobiography, The Magic Lantern, is well worth reading. He continued to direct films into the 1970s, and in late life has turned to writing screenplays based upon autobiographical materials. The first one, Best Intentions, was made into an excellent film by Bille August, a Danish

director, in 1992. The film tells the story of how Bergman's parents met and married, and it ends just before Ingmar was born. The second film tells the story of Ingmar's childhood relationship with his older brother. This screenplay was also filmed. Two other directors deserve special recognition. One of first international films I viewed was Akira Kurosawa's Rashomon (1951). I probably saw it for the first time in 1977. I was astonished with Kurosawa's vision. His story of a rape and murder of a woman is told from the point of view of four different characters (one of whom is the woman's ghost). I was familiar with this approach in literature (Faulkner's The Sound and the Fury is an obvious analogue); but in film the experience provided an innovative approach. I was overwhelmed with the simplicity of the camera style. Low camera angles on seated characters placed me in the position of a character seated opposite the one on the screen. I was brought into the world of the film through that technique. The characters revealed themselves through the action. I felt a similar response to Ikiru (1951), which focuses on the personal development of a humble and unassuming civil servant who suddenly finds a reason for living when he is diagnosed with a life-threatening cancer. The humanity of this character, and the meaning of his life, is revealed through his interactions with people he willingly serves. The title translates appropriately as "To Live". Kurosawa's style evolved beyond the 1960s. Other titles directed by him are listed in later pages of this history. The last director I discovered from this list is the Bengali director Satyajit Ray. In 1996 a retrospective of his films was shown in art theatres across the country. For many it was an introduction to a director who can hold his own with a Bergman, Fellini, Truffaut, Kurosawa, or De Sica. I have special affection for three films by Ray. I saw the films on scratchy video copies rented from a video store near campus in 1991. Ray's career as a director was inspired by a viewing of Vittorio De Sica's The Bicycle Thief. That inspiration led to a remarkable trilogy of films, Pather Panchali (1955), Aparajito (1956), and The World of Apu (1959). The three films tell the story of one person in three stages of life: as a child, an adolescent, and a young man. The stories are straightforward, told in realistic style, and restate basic human truths: birth, death, love, loss, faith, despair, loneliness, regeneration. In the first a son is born; a daughter dies. The family's home is destroyed by a storm. They leave for the city. In the second the father dies, the mother and the son return to live in the country, and the boy grows up to be a good student. But he ignores his Mother and is embarrassed by her. Eventually he is devastated emotionally when he fails to return home from school in time before she dies. In the third a young man marries, his wife bears a child, and then she dies. In despair he becomes dissolute; her family takes his son away from him. At the end of the

film he is reunited with his son in one of the greatest closing scenes in all of cinema. Viewers who are patient with Ray's slow-paced cinematic style will be rewarded. He is the master of the metaphorical cut. In one film the death of a parent is accompanied by the sudden flight of birds. Students can learn much about the power of editing by careful attention to Ray's style. An excellent resource for studying many of these films, and gaining insights on the influences of international cinema on American films, is the book Foreign Affairs: The National Society of Film Critics' Video Guide to Foreign Films, edited by Kathy Schulz Huffhines, San Francisco: Mercury House, 1991 (paperback). The text refers to three waves of films. The French New Wave is treated as a second wave (precursors to that movement are treated in the First Wave section). In the section The Next Wave, films from Africa, Australia, New Zealand, and China are noted. Several sections devoted to recommended films from a variety of countries follow. The book should be required reading for all cinemaphiles.

The 1950s–Focus on American Films

For some reasons the 1950s have slipped past our consciousness. They exist in a limbo between the focused efforts of Americans to win World War II and the disappointments and cynicism of the 1960s (the assassination of John F. Kennedy, Vietnam, the Civil Rights Movement, and the deaths of Martin Luther King and Robert Kennedy). What happened to the 1950s? They were an era of economic growth for the "haves" in America, and an era of renewed separation of the races in this country. Brown vs. the Board of Education (1954) signalled the beginning of a new era in race relations in this country. But that act was again only prelude to the tumultuous 1960s.

Where were the 1950s?

With the 1950s came the advent of television sets in every home, cinemascope and VistaVision as a desperate attempt by studios to lure viewers back to theatres, drive-in movies, science-fiction films that featured aliens who were substitutes for the Communist menace to the East, and the gradual dissolution of the famed Studio System that had fuelled the economy of Hollywood for the past thirty years. Several directors who made their reputations during the Studio Era in the 1940s (Billy Wilder, John Huston, Elia Kazan, Alfred Hitchcock, and John Ford) continued to make good films (as well as mediocre ones). But you won't see their names on the next page (The 1960s, Rise of the Director as Auteur). The last vestiges of the Studio System dissolved in the face of new directors, new approaches to acting, and new ideas about the depiction of the real world in films.

The 1950—Focus on American Films

Year	Film	Director
1950	All About Eve	Joseph Mankiewicz
1950	Sunset Boulevard	Billy Wilder
1951	An American in Paris	Vincent Minnelli
1952	Singin' in the Rain	Stanley Donen
1952	The African Queen	John Huston
1952	High Noon	Fred Zinnemann
1953	From Here to Eternity	Fred Zinnemann
1953	Shane	George Stevens
1954	The Caine Mutiny	Edward Dmytryk
1954	On the Waterfront	Elia Kazan
1954	Rear Window	Alfred Hitchcock
1954	A Star is Born	George Cukor
1955	Marty	Delbert Mann
1955	Rebel Without a Cause	Nicholas Ray
1956	The Searchers	John Ford
1957	The Bridge on the River Kwai	David Lean
1957	Paths of Glory	Stanley Kubrick
1957	12 Angry Men	Sydney Lumet
1958	Separate Tables	Delbert Mann
1958	Vertigo	Alfred Hitchcock
1958	Witness for the Prosecution	Billy Wilder
1959	North by Northwest	Alfred Hitchcock
1960	The Apartment	Billy Wilder
1960	Psycho	Alfred Hitchcock
1960	Wild River	Elia Kazan
1962	The Man Who Shot Valance Liberty	John Ford

In the 1950s some of America's greatest actors played characters who were past their prime, emotionally vulnerable, with fragile egos. Bette Davis stars as an aging actress manipulated by an aggressive younger actress in All About Eve (1950); Humphrey Bogart plays a broken-down alcoholic in The African Queen (1954) and a psychotic naval captain in The Caine Mutiny (1954); Gary Cooper is an aging sheriff who stands down the bad guys one last time (with the help of Grace Kelly) in High Noon (1952); Jimmy Stewart returns to the screen after an interlude as a Western star to appear in two Hitchcock films, Rear Window (1954) and Vertigo (1958). In both films he plays middle-aged men who have suffered debilitating injuries—psychological and physical). No tough Western hero in these films!

Even the four Westerns in this listing resonate to the theme of an ending of an era as well as a critique of an era. John Wayne, a stalwart of the American Western, appears as a vulnerable and psychologically unstable character in two John Ford Westerns, The Searchers (1956) and The Man Who Shot Liberty Valance (1962). In the former film Wayne loses all but one member of his family to an attack by Native Americans. He becomes obsessed with finding his niece, who has been carried away by the Indians, and is forced to confront deep-seated feelings of racism and miscegenation in his search.

In the latter film Wayne plays a rough and capable Westerner who fast is becoming an anachronist in the changing landscape of the American West. The territory is moving towards statehood, and a new breed of man is required to take charge of it. That man is represented by the ineffectual Jimmy Stewart, who refuses to wear a gun, and who is committed to the ideals of political justice and compromise. John Wayne plays the man who shot Liberty Valance, an evil gunman from the "old school" (compare Jack Palance's portrayal of the gunman in Shane, 1953). But the credit for killing Valance goes to Jimmy Stewart, who had reluctantly picked up a gun and tried to use it against the hardened killer. Of course, John Wayne saves Stewart's life, but loses the woman he loves to Stewart. The latter goes on to be the first governor of the new state. He is remembered as "the man who shot Liberty Valance".

The ending of the film is bittersweet. Who are the heroes? Where is the justice in such experiences? The ambivalence that is at the heart of The Man Who Shot Liberty Valance is reminiscent of the mixed feelings one has to the town defended by Gary Cooper in High Noon (1952). No one steps forward to help Cooper stand up against the villains, who are set to appear at 12:00 on the main street of town. He faces them alone (but is saved when his Quaker sweetheart shoots one of the bad guys). The two ride off into the sunset after they have thumbed their noses at the town. What kind of Westerns are these? They sound like critiques of the American way of life–not a thing to be taken lightly in the

1950s. *Conformity! Support your government! Fight the Communist peril! Defend the American Family! Respect authority! March in step! One, two! One, two!*

A fourth Western, Shane (1953), also tells the story of a former gunman who has forsaken that weapon and tried to live a peaceful life. Shane is a former gunslinger who tries to settle down. But conflicts in the outside world find their way to his doorstep, and he is compelled to strap on his guns one more time and dispatch the evil Jack Palance gunslinger (who wears black!). What does Shane do at the end of the film? He rides away from the secure world he had tried to become a part of. "Shane! Come back!" little Brandon de Wilde cries to no avail. Where has Shane gone? To join John Wayne at the end of The Man Who Shot Liberty Valance, or to join Gary Cooper and Grace Kelly after they leave town. *If the 1950s were renowned as an era of conformity and stability,* why does the Western genre seem to self-destruct during this era?

What begins to happen during the 1950s is a movement away from the big Studio Film to the little film about believable characters whose conflicts are more inward than outward. In some respects the best films of the 1950s are the ones that forecast the great films on the 1960s. Examples include On the Waterfront (1954), Rebel Without a Cause (1954), Marty (1955), Paths of Glory (1957), 12 Angry Men (1957), Separate Tables (1958), and Wild River (1960). These films have in common two important qualities--directors interested in telling small but important stories and fresh actors who bring new dimensions to characterization and emotional intensity.

Elia Kazan, who cofounded the Actor's Studio in 1947, where the "method acting" approach was refined. Kazan brought Marlon Brando, a proponent of method acting, to the attention of the cinema world in the 1951 film, A Streetcar Named Desire based upon the Tennessee Williams play). Brando had performed the role on Broadway. But when audiences saw Brando in On the Waterfront (1954), interacting with the fine actors Karl Malden and Lee J. Cobb, the world took notice. Acting in film would never be the same. Brando became his characters. He brooded, he grimaced, he groaned, he mumbled, he sighed–he *was the* character.

Two other actors who followed in Brando's footsteps were James Dean and Montgomery Clift. Both brought a quality of brooding intensity to their roles. Seeing James Dean in Rebel Without a Cause is a rewarding experience because he represents all the alienated teenagers who were sickened by the deadening hypocrisy and shallowness of 1950s values. His untimely death in 1955 cut short what would have been a promising film career.

Alfred Hitchcock's star continued to rise in the 1950s with three significant films. In Rear Window (1954) Hitchcock recreated a voyeuristic world through the eyes of his Jimmy Stewart character. The character's "rear window" looks

out upon the windows of other apartment dwellers, and soon his curiosity with the lives they lead almost destroys him. In Vertigo (1957) Hitchcock again explores some of the dark regions of the human heart–obsessive and self-destructive behaviours, the dangerous power of a man to "remake" a woman in the likeness of his ideal woman, and the complicated deceits that people play out against each other. Vertigo is an unrelenting story that provides little emotional relief before its fateful close.

The 1950s ended with an ominous note with regard to my film-viewing experience. I was thirteen years old when I saw Hitchcock's Psycho (1960) with my parents, my cousins, and my siblings. I remember that my sister and my cousins Judy and Nona held their hands over their faces during the gruesome shower scene. I watched it with my eyes wide open. I didn't understand much of the symbolism of what I was watching. But I did appreciate the art of it; in fact, I was in awe of what Hitchcock was doing with film technique. Why that shot? Why that angle? Why that order of shots? I didn't know it then, but I was *hooked on film.*

A last note about a special film during this decade. In 1955 Ernest Borgnine, known for his prior work as a "heavy" (bad guy) in films, played a meek and mild butcher from Brooklyn in Delbert Mann's Marty. The film had appeared *on television first (starring Rod Steiger–in his typically understated style of acting).* Borgnine brought out the sympathy and the humanity of an overweight, homely man, apparently destined for bachelourhood, who spends all of his free time hanging out with the other guys in the neighbourhood bar. I will never forget the litany of, "What do you want to do tonight"? "I don't know. What do you want to do tonight?" Men heading towards middle age with little prospects for emotional commitments to long-term relationships. Dead-ends, lonely lives, wasted lives. Oh, the joy of watching Marty dance with the homely woman and tell her deadpanned, "Hey, you're not such a dog after all".

4.3 INDIAN CINEMA

Indian cinema turns 100 this year. India's first indigenous full length feature film Dadasaheb Phalke's Raja Harishchandra premiered on 21 April and was commercially released on 3 May 1913. Though another feature film titled Pundalik on a Marathi saint was released a year earlier, Raja Harishchandra enjoys the distinction of being the first wholly Indian venture in sync with the patriotic sentiment of its times, vis-a-vis Pundalik, which was an Indo-British joint production.

In the last 100 years Indian cinema made phenomenal growth both in terms of number of films produced and business.

India presently produces over 1100 films a year, the largest number produced

by any country in the world in over 21 languages. In the first decade of the new millennia (2001–2010), 10, 932 feature films were certified. Indian film market was ₹ 87.5 billion in 2010 and expected to grow to ₹ 136.5 billion by 2015 according to a July 2011 PWC report.

The cinema of India consists of films produced across India, which include the cinematic cultures of Andhra Pradesh, Assam, Bihar, Gujarat, Haryana, Jammu and Kashmir, Jharkhand, Karnataka, Kerala, Maharashtra, Manipur, Odisha, Punjab, Rajasthan, Tamil Nadu, Uttar Pradesh and West Bengal. Indian films came to be followed throughout Southern Asia, the Greater Middle East, Southeast Asia, and the former Soviet Union. The cinema as a medium gained popularity in the country as many as 1,000 films in various languages of India were produced annually.

Expatriates in countries such as the United Kingdom and the United States garnered international audiences for Indian films of various languages. Dadasaheb Phalke is the Father of Indian cinema. The Dadasaheb Phalke Award, for lifetime contribution to cinema, was instituted in his honour, by the Government of India in 1969, and is the most prestigious and coveted award in Indian cinema.

In the 20th century, Indian cinema, along with the Hollywood and Chinese film industries, became a global enterprise. At the end of 2010 it was reported that in terms of annual film output, India ranks first, followed by Nollywood, Hollywood and China. Indian film industry reached overall revenues of $1.86 billion (₹ 93 billion) in 2011. This is projected to rise to $3 billion (₹ 150 billion) in 2016. Enhanced technology paved the way for upgrading from established cinematic norms of delivering product, altering the manner in which content reached the target audience. Visual effects based, super hero and science fiction films like Enthiran, Ra.One, Eega, and Krrish 3 emerged as blockbusters. Indian cinema found markets in over 90 countries where films from India are screened.

Directors such as Satyajit Ray, Ritwik Ghatak, Mrinal Sen, Adoor Gopalakrishnan, Buddhadeb Dasgupta, G. Aravindan, Aparna Sen, Shaji N. Karun and Girish Kasaravalli have made significant contributions to Parallel Cinema and won global acclaim. Other filmmakers such as Shekhar Kapur, Mira Nair and Deepa Mehta have found success overseas. The Indian government extended film delegations to foreign countries such as the United States of America and Japan while the country's Film Producers Guild sent similar missions through Europe. Sivaji Ganesan, and S. V. Ranga Rao won their respective first international award for Best Actor held at Afro-Asian Film Festival in Cairo and Indonesian Film Festival in Jakarta for the films Veerapandiya Kattabomman and Narthanasala in 1959 and 1963.

India is the world's largest producer of films. In 2009, India produced a total of 2961 films on celluloid, that included 1288 feature films. The provision

of 100% foreign direct investment has made the Indian film market attractive for foreign enterprises such as 20th Century Fox, Sony Pictures, Walt Disney Pictures and Warner Bros. Indian enterprises such as Sun Network's Sun Pictures, Zee, UTV, Suresh Productions, and Adlabs also participated in producing and distributing films. Tax incentives to multiplexes have aided the multiplex boom in India. By 2003 as many as 30 film production companies had been listed in the National Stock Exchange of India, making the commercial presence of the medium felt.

The South Indian film industry defines the four film cultures of South India as a single entity. They are the Kannada, the Malayalam, the Tamil and the Telugu industries. Although developed independently for a long period of time, gross exchange of film performers and technicians as well as globalization helped to shape this new identity.

The Indian diaspora consists of millions of Indians overseas for which films are made available both through mediums such as DVDs and by screening of films in their country of residence wherever commercially feasible. These earnings, accounting for some 12% of the revenue generated by a mainstream film, contribute substantially to the overall revenue of Indian cinema, the net worth of which was found to be US $1.3 billion in 2000. Music in Indian cinema is another substantial revenue generator, with the music rights alone accounting for 4–5% of the net revenues generated by a film in India.

History of Indian Cinema

Advertisement in The Times of India of 25 May 1912, announcing the screening of the first feature film of India, Shree Pundalik by Dadasaheb Torne.

Following the screening of the Lumière moving pictures in London (1895) cinema became a sensation across Europe and by July 1896, the Lumière films had been in show in Bombay (now Mumbai). In the next year a film presentation by one Professor Stevenson featured a stage show at Calcutta's Star Theatre. With Stevenson's encouragement and camera Hiralal Sen, an Indian photographer, made a film of scenes from that show, namely The Flower of Persia (1898). The Wrestlers (1899) by H. S. Bhatavdekar showing a wrestling match at the Hanging Gardens in Mumbai was the first film ever to be shot by an Indian. It was also the first Indian documentary film.

The first Indian film released in India was Shree pundalik a silent film in Marathi by Dadasaheb Torne on 18 May 1912 at 'Coronation Cinematograph', Mumbai. Some have argued that Pundalik does not deserve the honour of being called the first Indian film because it was a photographic recording of a popular Marathi play, and because the cameraman—a man named Johnson—was a British national and the film was processed in London.

The first full-length motion picture in India was produced by Dadasaheb

Phalke, Dadasaheb is the pioneer of Indian film industry a scholar on India's languages and culture, who brought together elements from Sanskrit epics to produce his Raja Harishchandra (1913), a silent film in Marathi. The female roles in the film were played by male actors. The film marked a historic benchmark in the film industry in India. Only one print of the film was made and shown at the Coronation Cinematograph on 3 May 1913. It was a commercial success and paved the way for more such films.

The first Indian chain of cinema theatres was owned by the Parsi entrepreneur Jamshedji Framji Madan, who oversaw production of 10 films annually and distributed them throughout the Indian subcontinent starting from 1902. He founded Elphinstone Bioscope Company in Calcutta. Elphinstone merged into Madan Theatres Limited in 1919 which brought many of Bengal's most popular literary works to the stage. He also produced Satyawadi Raja Harishchandra in 1917, a remake of Phalke's Raja Harishchandra (1913).

Raghupathi Venkaiah Naidu was an Indian artist and a pioneer in the production of silent Indian movies and talkies. Starting from 1909, he was involved in many aspects of Indian cinema's history, like travelling to different regions in Asia, to promote film work. He was the first to build and own cinema halls in Madras. The Raghupathi Venkaiah Naidu Award is an annual award incorporated into Nandi Awards to recognize people for their contributions to the Telugu film industry.

During the early twentieth century cinema as a medium gained popularity across India's population and its many economic sections. Tickets were made affordable to the common man at a low price and for the financially capable additional comforts meant additional admission ticket price. Audiences thronged to cinema halls as this affordable medium of entertainment was available for as low as an anna (4 paisa) in Bombay. The content of Indian commercial cinema was increasingly tailored to appeal to these masses. Young Indian producers began to incorporate elements of India's social life and culture into cinema. Others brought with them ideas from across the world. This was also the time when global audiences and markets became aware of India's film industry.

In 1927, the British Government, to promote the market in India for British films over American ones, formed the Indian Cinematograph Enquiry Committee. The ICC consisted of three British and three Indians, led by T. Rangachari, a Madras lawyer. This committee failed to support the desired recommendations of supporting British Film, instead recommending support for the fledgling Indian film industry. Their suggestions were shelved.

Ardeshir Irani released Alam Ara which was the first Indian talking film, on 14 March 1931. H. M. Reddy, produced and directed Bhakta Prahlada (Telugu), released on 15 September 1931 and Kalidas (Tamil) released on 31 October 1931.

Kalidas was produced by Ardeshir Irani and directed by H. M. Reddy. These two films are south India's first talkie films to have a theatrical release. Jumai Shasthi was the first Bengali talkie. Following the inception of 'talkies' in India some film stars were highly sought after and earned comfortable incomes through acting. Actor of the time, Chittor V. Nagaiah, was one of the first multilingual film actors, singers, music composers, producers and directors in India. He was known as the Paul Muni of India in the media.

In 1933, East India Film Company has produced its first Indian film Sati Savithri shot in Calcutta on a budget of 75 thousand, based on a noted stage play by Mylavaram Bala Bharathi Samajam, the film was directed by C. Pullaiah casting stage actors Vemuri Gaggaiah and Dasari Ramathilakam as Yama and Savithri, respectively. The blockbuster film has received an honorary diploma at Venice Film Festival. The first film studio in South India, Durga Cinetone was built in 1936 by Nidamarthi Surayya in Rajahmundry, Andhra Pradesh. As sound technology advanced, the 1930s saw the rise of music in Indian cinema with musicals such as Indra Sabha and Devi Devyani marking the beginning of song-and-dance in India's films. Studios emerged across major cities such as Chennai, Kolkata, and Mumbai as film making became an established craft by 1935, exemplified by the success of Devdas, which had managed to enthrall audiences nationwide. 1940 film, Vishwa Mohini, is the first Indian film, depicting the Indian movie world. The film was directed by Y. V. Rao and scripted by Balijepalli Lakshmikanta Kavi.

Bombay Talkies came up in 1934 and Prabhat Studios in Pune had begun production of films meant for the Marathi language audience. Filmmaker R. S. D. Choudhury produced Wrath (1930), banned by the British Raj in India as it depicted actors as Indian leaders, an expression censored during the days of the Indian independence movement. Sant Tukaram, a 1936 film based on the life of Tukaram (1608–50), a Varkari Sant and spiritual poet, was screened at the 1937 edition of Venice Film Festival and thus became the first Indian film to be screened at an international film festival. The film was subsequently adjudged as one of the three best films of the year in the World. In 1938, Gudavalli Ramabrahmam, had co-produced and directed the social problem film, Raithu Bidda, which was banned by the British administration in the region, for depicting the uprise of the peasantry among the Zamindar's during the British raj.

The Indian Masala film—a slang used for commercial films with song, dance, romance etc., came up following the second world war. South Indian cinema gained prominence throughout India with the release of S. S. Vasan's Chandralekha. During the 1940s cinema in South India accounted for nearly half of India's cinema halls and cinema came to be viewed as an instrument of cultural revival. The partition of India following its independence divided the nation's assets and a number of studios went to the newly formed Pakistan. The strife of partition would become an enduring subject for film making during the decades that followed.

After Indian independence the cinema of India was inquired by the S. K. Patil Commission. S. K. Patil, head of the commission, viewed cinema in India as a 'combination of art, industry, and showmanship' while noting its commercial value. Patil further recommended setting up of a Film Finance Corporation under the Ministry of Finance. This advice was later taken up in 1960 and the institution came into being to provide financial support to talented filmmakers throughout India. The Indian government had established a Films Division by 1948 which eventually became one of the largest documentary film producers in the world with an annual production of over 200 short documentaries, each released in 18 languages with 9000 prints for permanent film theatres across the country.

The Indian People's Theatre Association (IPTA), an art movement with a communist inclination, began to take shape through the 1940s and the 1950s. A number of realistic IPTA plays, such as Bijon Bhattacharya's Nabanna in 1944 (based on the tragedy of the Bengal famine of 1943), prepared the ground for the solidification of realism in Indian cinema, exemplified by Khwaja Ahmad Abbas's Dharti Ke Lal (Children of the Earth) in 1946. The IPTA movement continued to emphasize reality and went on to produce Mother India and Pyaasa, among India's most recognizable cinematic productions.

Golden Age of Indian Cinema

Apu and Durga running to catch a glimpse of a train, a famous scene of the famous Bengali film Pather Panchali.

Following India's independence, the period from the late 1944s to the 1960s are regarded by film historians as the 'Golden Age' of Indian cinema. Some of the most critically acclaimed Indian films of all time were produced during this period. This period saw the emergence of a new Parallel Cinema movement, mainly led by Bengali cinema. Early examples of films in this movement include Chetan Anand's Neecha Nagar (1946), Ritwik Ghatak's Nagarik (1952), and Bimal Roy's Do Bigha Zameen (1953), laying the foundations for Indian neorealism and the "Indian New Wave". Pather Panchali (1955), the first part of The Apu Trilogy (1955–1959) by Satyajit Ray, marked his entry in Indian cinema. The Apu Trilogy won major prizes at all the major international film festivals and led to the 'Parallel Cinema' movement being firmly established in Indian cinema. Its influence on world cinema can also be felt in the "youthful coming-of-age dramas that have flooded art houses since the mid-fifties" which "owe a tremendous debt to the Apu trilogy".

The cinematographer Subrata Mitra, who made his debut with Satyajit Ray's The Apu Trilogy, also had an important influence on cinematography across the world. One of his most important techniques was bounce lighting, to recreate the effect of daylight on sets. He pioneered the technique while filming Aparajito (1956), the second part of The Apu Trilogy. Some of the

experimental techniques which Satyajit Ray pioneered include photo-negative flashbacks and X-ray digressions while filming Pratidwandi (1972). Ray's 1967 script for a film to be called The Alien, which was eventually cancelled, is also widely believed to have been the inspiration for Steven Spielberg's E. T. (1982).

Satyajit Ray and Ritwik Ghatak went on to direct many more critically acclaimed 'art films', and they were followed by other acclaimed Indian independent filmmakers such as Mrinal Sen, Adoor Gopalakrishnan, Mani Kaul and Buddhadeb Dasgupta. During the 1960s, Indira Gandhi's intervention during her reign as the Information and Broadcasting Minister of India further led to production of off-beat cinematic expression being supported by the official Film Finance Corporation.

Commercial Hindi cinema also began thriving, with examples of acclaimed films at the time include the Guru Dutt films Pyaasa (1957) and Kaagaz Ke Phool (1959) and the Raj Kapoor films Awaara (1951) and Shree 420 (1955). These films expressed social themes mainly dealing with working-class urban life in India; Awaara presented the city as both a nightmare and a dream, while Pyaasa critiqued the unreality of city life. Some epic films were also produced at the time, including Mehboob Khan's Mother India (1957), which was nominated for the Academy Award for Best Foreign Language Film, (1971) and K. Asif's Mughal-e-Azam (1960). V. Shantaram's Do Aankhen Barah Haath (1957) is believed to have inspired the Hollywood film The Dirty Dozen (1967). Madhumati (1958), directed by Bimal Roy and written by Ritwik Ghatak, popularized the theme of reincarnation in Western popular culture. Other mainstream Hindi filmmakers at the time included Kamal Amrohi and Vijay Bhatt.

Ever since Chetan Anand's social realist film Neecha Nagar won the Grand Prize at the first Cannes Film Festival, Indian films were frequently in competition for the Palme d'Or at the Cannes Film Festival for nearly every year in the 1950s and early 1960s, with a number of them winning major prizes at the festival. Satyajit Ray also won the Golden Lion at the Venice Film Festival for Aparajito (1956), the second part of The Apu Trilogy, and the Golden Bear and two Silver Bears for Best Director at the Berlin International Film Festival. Ray's contemporaries, Ritwik Ghatak and Guru Dutt, were overlooked in their own lifetimes but had belatedly generated international recognition much later in the 1980s and 1990s. Ray is regarded as one of the greatest auteurs of 20th century cinema, with Dutt and Ghatak. In 1992, the Sight & Sound Critics' Poll ranked Ray at No. 7 in its list of "Top 10 Directors" of all time, while Dutt was ranked No. 73 in the 2002 Sight & Sound greatest directors poll.

A number of Indian films from different regions, from this era are often included among the greatest films of all time in various critics' and directors' polls. At this juncture, Telugu cinema and Tamil cinema experienced their respective golden age and during this time the production of Indian folklore, fantasy and mythological films like Mayabazar, listed by IBN Live's 2013 Poll

as the greatest Indian film of all time, and Narthanasala grew up. A number of Satyajit Ray films appeared in the Sight & Sound Critics' Poll, including The Apu Trilogy (ranked No. 4 in 1992 if votes are combined), The Music Room (ranked No. 27 in 1992), Charulata (ranked No. 41 in 1992) and Days and Nights in the Forest (ranked No. 81 in 1982). The 2002 Sight & Sound critics' and directors' poll also included the Guru Dutt films Pyaasa and Kaagaz Ke Phool (both tied at #160), the Ritwik Ghatak films Meghe Dhaka Tara (ranked #231) and Komal Gandhar (ranked #346), and Raj Kapoor's Awaara, Vijay Bhatt's Baiju Bawra, Mehboob Khan's Mother India and K. Asif's Mughal-e-Azam all tied at #346. In 1998, the critics' poll conducted by the Asian film magazine Cinemaya included The Apu Trilogy (ranked No. 1 if votes are combined), Ray's Charulata and The Music Room (both tied at #11), and Ghatak's Subarnarekha (also tied at #11). In 1999, The Village Voice top 250 "Best Film of the Century" critics' poll also included The Apu Trilogy (ranked No. 5 if votes are combined). In 2005, The Apu Trilogy and Pyaasa were also featured in Time magazine's "All-TIME" 100 best movies list.

Modern Indian Cinema

Some filmmakers such as Shyam Benegal continued to produce realistic Parallel Cinema throughout the 1970s, alongside Satyajit Ray, Ritwik Ghatak, Mrinal Sen, Buddhadeb Dasgupta and Gautam Ghose in Bengali cinema; Adoor Gopalakrishnan, Shaji N. Karun, John Abraham and G. Aravindan in Malayalam cinema; Nirad Mohapatra in Odiya cinema; K. N. T. Sastry and B. Narsing Rao in Telugu cinema; and Mani Kaul, Kumar Shahani, Ketan Mehta, Govind Nihalani and Vijaya Mehta in Hindi cinema. However, the 'art film' bent of the Film Finance Corporation came under criticism during a Committee on Public Undertakings investigation in 1976, which accused the body of not doing enough to encourage commercial cinema.

The 1970s did, nevertheless, see the rise of commercial cinema in form of enduring films such as Sholay (1975), which solidified Amitabh Bachchan's position as a lead actor. The devotional classic Jai Santoshi Ma was also released in 1975. Another important film from 1975 was Deewar, directed by Yash Chopra and written by Salim-Javed. A crime film pitting "a policeman against his brother, a gang leader based on real-life smuggler Haji Mastan", portrayed by Amitabh Bachchan, it was described as being "absolutely key to Indian cinema" by Danny Boyle. 1979 Telugu film, Sankarabharanam, which dealt with the revival of Indian classical music, won the Prize of the Public at the Besancon Film Festival of France in the year 1981. 1987 Kannada film, Tabarana Kathe, which dealt with the inadequate governance, was screened at various film festivals including Tashkent, Nantes, Tokyo, and the Film Festival of Russia.

Long after the Golden Age of Indian cinema, South India's Malayalam

cinema of Kerala, regarded as one of the best Indian film genres experienced its own 'Golden Age' in the 1980s and early 1990s. Some of the most acclaimed Indian filmmakers at the time were from the Malayalam industry, including Adoor Gopalakrishnan, G. Aravindan, T. V. Chandran and ¸Shaji N. Karun. Adoor Gopalakrishnan, who is often considered to be Satyajit Ray's spiritual heir, directed some of his most acclaimed films during this period, including Elippathayam (1981) which won the Sutherland Trophy at the London Film Festival, as well as Mathilukal (1989) which won major prizes at the Venice Film Festival.

Shaji N. Karun's debut film Piravi (1989) won the Camera d'Or at the 1989 Cannes Film Festival, while his second film Swaham (1994) was in competition for the Palme d'Or at the 1994 Cannes Film Festival. Commercial Malayalam cinema also began gaining popularity with the action films of Jayan, a popular stunt actor whose success was short-lived when he died while filming a dangerous helicopter stunt, followed by Mohanlal, whose film Yodha was acclaimed for its action sequences and technical aspects.

Commercial Hindi cinema further grew throughout the 1980s and the 1990s with the release of films such as Ek Duuje Ke Liye (1981) Mr India (1987), Qayamat Se Qayamat Tak (1988), Tezaab (1988), Chandni (1989), Maine Pyar Kiya (1989), Baazigar (1993), Darr (1993), Dilwale Dulhaniya Le Jayenge (1995) and Kuch Kuch Hota Hai (1998), many of which starred Sridevi, Shahrukh Khan, Aamir Khan and Salman Khan.

In the late 1990s, 'Parallel Cinema' began experiencing a resurgence in Hindi cinema, largely due to the critical and commercial success of Satya (1998), a low-budget film based on the Mumbai underworld, directed by Ram Gopal Varma and written by Anurag Kashyap. The film's success led to the emergence of a distinct genre known as Mumbai noir, urban films reflecting social problems in the city of Mumbai. Later films belonging to the Mumbai noir genre include Madhur Bhandarkar's Chandni Bar (2001) and Traffic Signal (2007), Ram Gopal Varma's Company (2002) and its prequel D (2005), Anurag Kashyap's Black Friday (2004), Rahul Dholakia's "Parzania", Irfan Kamal's Thanks Maa (2009), and Deva Katta's Prasthanam (2010).

Other art film directors active today include Mrinal Sen, Mir Shaani, Buddhadeb Dasgupta, Gautam Ghose, Sandip Ray and Aparna Sen in Bengali cinema; Adoor Gopalakrishnan, Shaji N. Karun, Santosh Sivan and T. V. Chandran in Malayalam cinema; Nirad Mohapatra in Odiya cinema; Mani Kaul, Kumar Shahani, Ketan Mehta, Govind Nihalani, Shyam Benegal, Mira Nair, Nagesh Kukunoor, Sudhir Mishra and Nandita Das in Hindi cinema; Mani Ratnam in Tamil cinema; Pattabhirami Reddy, K. N. T. Sastry, B. Narsing Rao, and Akkineni Kutumba Rao in Telugu cinema. Deepa Mehta, Anant Balani, Homi Adajania, Vijay Singh and Sooni Taraporevala garnered recognition in Indian English cinema.

Global Discourse

Indians during the colonial rule bought film equipment from Europe. The British funded wartime propaganda films during the second world war, some of which showed the Indian army pitted against the axis powers, specifically the Empire of Japan, which had managed to infiltrate into India. One such story was Burma Rani, which depicted civilian resistance offered to Japanese occupation by the British and Indians present in Myanmar. Pre-independence businessmen such as J. F. Madan and Abdulally Esoofally traded in global cinema.

Indian cinema's early contacts with other regions became visible with its films making early inroads into the Soviet Union, Middle East, Southeast Asia, and China. Mainstream Hindi film stars like Raj Kapoor gained international fame across Asia and Eastern Europe. Indian films also appeared in international fora and film festivals. This allowed 'Parallel' Bengali filmmakers such as Satyajit Ray to achieve worldwide fame, with his films gaining success among European, American and Asian audiences. Ray's work subsequently had a worldwide impact, with filmmakers such as Martin Scorsese, James Ivory, Abbas Kiarostami, Elia Kazan, François Truffaut, Steven Spielberg, Carlos Saura, Jean-Luc Godard, Isao Takahata, Gregory Nava, Ira Sachs and Wes Anderson being influenced by his cinematic style, and many others such as Akira Kurosawa praising his work. The "youthful coming-of-age dramas that have flooded art houses since the mid-fifties owe a tremendous debt to the Apu trilogy". Subrata Mitra's cinematographic technique of bounce lighting also originates from The Apu Trilogy. Ray's film Kanchenjungha (1962) also introduced a narrative structure that resembles later hyperlink cinema. Since the 1980s, some previously overlooked Indian filmmakers such as Ritwik Ghatak and Guru Dutt have posthumously gained international acclaim.

Many Asian and 'South Asian' countries increasingly came to find Indian cinema as more suited to their sensibilities than Western cinema. Jigna Desai holds that by the 21st century, Indian cinema had managed to become 'deterritorialized', spreading over to many parts of the world where Indian diaspora was present in significant numbers, and becoming an alternative to other international cinema.

Indian cinema has more recently begun influencing Western musical films, and played a particularly instrumental role in the revival of the genre in the Western world. Baz Luhrmann stated that his successful musical film Moulin Rouge! (2001) was directly inspired by Bollywood musicals. The critical and financial success of Moulin Rouge! renewed interest in the then-moribund Western musical genre, subsequently fuelling a renaissance of the genre. Danny Boyle's Oscar-winning film Slumdog Millionaire (2008) was also directly inspired by Indian films, and is considered to be a "homage to Hindi commercial

cinema". Other Indian filmmakers are also making attempts at reaching a more global audience, with upcoming films by directors such as Vidhu Vinod Chopra, Jahnu Barua, Sudhir Mishra and Pan Nalin.

Indian Cinema was also recognized at the American Academy Awards. Three Indian films, Mother India (1957), Salaam Bombay! (1988), and Lagaan (2001), were nominated for the Academy Award for Best Foreign Language Film. Indian winners of the Academy Awards include Bhanu Athaiya (costume designer), Satyajit Ray (filmmaker), A. R. Rahman (music composer), Resul Pookutty (sound editor) and Gulzar (lyricist).

Influences

Victoria Public Hall, is a historical building in Chennai, named after Queen Victoria, Empress of British India. It served as a theatre in the late 19th century and the early 20th century.

Prasads IMAX Theatre located at Hyderabad, is the world's largest 3D-IMAX screen, and also the most attended screen in the world.

Ramoji Film City located in Hyderabad, holds Guinness World Record as the World's largest film studio. PVR Cinemas in Bengaluru is one of the largest cinema chains in India

There have generally been six major influences that have shaped the conventions of Indian popular cinema. The first was the ancient Indian epics of the Mahabharata and the Ramayana which have exerted a profound influence on the thought and imagination of Indian popular cinema, particularly in its narratives. Examples of this influence include the techniques of a side story, back-story and story within a story. Indian popular films often have plots which branch off into sub-plots; such narrative dispersals can clearly be seen in the 1993 films Khalnayak and Gardish.

The second influence was the impact of ancient Sanskrit drama, with its highly stylized nature and emphasis on spectacle, where music, dance and gesture were combined "to create a vibrant artistic unit with dance and mime being central to the dramatic experience". Sanskrit dramas were known as natya, derived from the root word nrit (dance), characterizing them as spectacular dance-dramas which have continued in Indian cinema. The Rasa method of performance, dating back to ancient Sanskrit drama, is one of the fundamental features that differentiate Indian cinema from that of the Western world.

In the Rasa method, empathetic "emotions are conveyed by the performer and thus felt by the audience", in contrast to the Western Stanislavski method where the actor must become "a living, breathing embodiment of a character" rather than "simply conveying emotion". The rasa method of performance is clearly apparent in the performances of popular Hindi film actors like Amitabh Bachchan and Shahrukh Khan, nationally acclaimed Hindi films

like Rang De Basanti (2006), and internationally acclaimed Bengali films directed by Satyajit Ray.

The third influence was the traditional folk theatre of India, which became popular from around the 10th century with the decline of Sanskrit theatre. These regional traditions include the Yatra of West Bengal, the Ramlila of Uttar Pradesh, Yakshagana of Karnataka, 'Chindu Natakam' of Andhra Pradesh, and the Terukkuttu of Tamil Nadu. The fourth influence was Parsi theatre, which "blended realism and fantasy, music and dance, narrative and spectacle, earthy dialogue and ingenuity of stage presentation, integrating them into a dramatic discourse of melodrama. The Parsi plays contained crude humour, melodious songs and music, sensationalism and dazzling stagecraft". All of these influences are clearly evident in the masala film genre that was popularized by Manmohan Desai's films in the 1970s and early 1980s, particularly in Coolie (1983), and to an extent in more recent critically acclaimed films such as Rang De Basanti.

The fifth influence was Hollywood, where musicals were popular from the 1920s to the 1950s, though Indian filmmakers departed from their Hollywood counterparts in several ways. "For example, the Hollywood musicals had as their plot the world of entertainment itself. Indian filmmakers, while enhancing the elements of fantasy so pervasive in Indian popular films, used song and music as a natural mode of articulation in a given situation in their films. There is a strong Indian tradition of narrating mythology, history, fairy stories and so on through song and dance". In addition, "whereas Hollywood filmmakers strove to conceal the constructed nature of their work so that the realistic narrative was wholly dominant, Indian filmmakers made no attempt to conceal the fact that what was shown on the screen was a creation, an illusion, a fiction".

However, they demonstrated how this creation intersected with people's day to day lives in complex and interesting ways. The final influence was Western musical television, particularly MTV, which has had an increasing influence since the 1990s, as can be seen in the pace, camera angles, dance sequences and music of recent Indian films. An early example of this approach was in Mani Ratnam's Bombay (1995).

Like mainstream Indian popular cinema, Indian Parallel Cinema was also influenced by a combination of Indian theatre (particularly Sanskrit drama) and Indian literature (particularly Bengali literature), but differs when it comes to foreign influences, where it is more influenced by European cinema (particularly Italian neorealism and French poetic realism) rather than Hollywood. Satyajit Ray cited Italian filmmaker Vittorio De Sica's Bicycle Thieves (1948) and French filmmaker Jean Renoir's The River (1951), which he assisted, as influences on his debut film Pather Panchali (1955). Besides the influence of European cinema

and Bengali literature, Ray is also indebted to the Indian theatrical tradition, particularly the Rasa method of classical Sanskrit drama. The complicated doctrine of Rasa "centers predominantly on feeling experienced not only by the characters but also conveyed in a certain artistic way to the spectator. The duality of this kind of a rasa imbrication" shows in The Apu Trilogy. Bimal Roy's Two Acres of Land (1953) was also influenced by De Sica's Bicycle Thieves and in turn paved the way for the Indian New Wave, which began around the same time as the French New Wave and the Japanese New Wave. Ray, known as one of the most important influences to Parallel Cinema, was depicted as an auteur (Wollen). The focus of the majority of his stories portrayed the lower middle class and the unemployed (Wollen). It wasn't until the late 1960s that Parallel Cinema support grew (Wollen).

Multilinguals

Some Indian films are known as "multilinguals", having been filmed in similar but non-identical versions in different languages. This was done in the 1930s. According to Rajadhyaksha and Willemen in the Encyclopaedia of Indian Cinema (1994), in its most precise form, a multilingual is a bilingual or a trilingual [that] was the kind of film made in the 1930s in the studio era, when different but identical takes were made of every shot in different languages, often with different leading stars but identical technical crew and music.

Rajadhyaksha and Willemen note that in seeking to construct their Encyclopedia, it they often found it "extremely difficult to distinguish multilinguals in this original sense from dubbed versions, remakes, reissues or, in some cases, the same film listed with different titles, presented as separate versions in different languages.... it will take years of scholarly work to establish definitive data in this respect".

Assamese Cinema

The Assamese language film industry traces its origins works of revolutionary visionary Rupkonwar Jyotiprasad Agarwala, who was also a distinguished poet, playwright, composer and freedom fighter. He was instrumental in the production of the first Assamese film Joymati in 1935, under the banner of Critrakala Movietone. Due to the lack of trained technicians, Jyotiprasad, while making his maiden film, had to shoulder the added responsibilities as the script writer, producer, director, choreographer, editor, set and costume designer, lyricist and music director. The film, completed with a budget of 60,000 rupees was released on 10 March 1935. The picture failed miserably. Like so many early Indian films, the negatives and complete prints of Joymati are missing. Some effort has been made privately by Altaf Mazid to restore and subtitle whatever is left of the prints. Despite the significant financial loss from Joymati, the second picture Indramalati was filmed between 1937 and 1938 finally released in 1939.

Although the beginning of the 21st century has seen Bollywood-style Assamese movies hitting the screen, the industry has not been able to compete in the market, significantly overshadowed by the larger industries such as Bollywood.

Assamese cinema has never really managed to make the breakthrough on the national scene despite its film industry making a mark in the National Awards over the years.

Bengali Cinema

The Bengali language cinematic tradition of Tollygunge located in West Bengal has had reputable filmmakers such as Satyajit Ray, Ritwik Ghatak and Mrinal Sen. Recent Bengali films that have captured national attention include Rituparno Ghosh's Choker Bali, starring Aishwarya Rai. But it is very sad that, this talented film–director has died in 2013, only at the age of 50. Bengali filmmaking also includes Bengali science fiction films and films that focus on social issues. In 1993, the Bengali industry's net output was 57 films.

The history of cinema in Bengal dates back to the 1890s, when the first "bioscopes" were shown in theatres in Kolkata. Within a decade, the first seeds of the industry was sown by Hiralal Sen, considered a stalwart of Victorian era cinema when he set up the Royal Bioscope Company, producing scenes from the stage productions of a number of popular shows at the Star Theatre, Calcutta, Minerva Theatre, Classic Theatre. Following a long gap after Sen's works, Dhirendra Nath Ganguly (Known as D.G.) established Indo British Film Co, the first Bengali owned production company, in 1918. However, the first Bengali Feature film, Billwamangal, was produced in 1919, under the banner of Madan Theatre. Bilat Ferat was the IBFC's first production in 1921. The Madan Theatres production of Jamai Shashthi was the first Bengali talkie.

In 1932, the name "Tollywood" was coined for the Bengali film industry due to Tollygunge rhyming with "Hollywood" and because it was the centre of the Indian film industry at the time. It later inspired the name "Bollywood", as Mumbai (then called Bombay) later overtook Tollygunge as the centre of the Indian film industry, and many other Hollywood-inspired names. The 'Parallel Cinema' movement began in the Bengali film industry in the 1950s. A long history has been traversed since then, with stalwarts such as Satyajit Ray, Mrinal Sen, Ritwik Ghatak and others having earned international acclaim and securing their place in the history of film.

Bhojpuri Cinema

Bhojpuri language films predominantly cater to people who live in the regions of western Bihar and eastern Uttar Pradesh. These films also have a large audience in the cities of Delhi and Mumbai due to migration to these metros from the Bhojpuri speaking region. Besides India, there is a large market

for these films in other Bhojpuri speaking countries of the West Indies, Oceania, and South America. Bhojpuri language film's history begins in 1962 with the well-received film Ganga Maiyya Tohe Piyari Chadhaibo ("Mother Ganges, I will offer you a yellow sari"), which was directed by Kundan Kumar. Throughout the following decades, films were produced only in fits and starts. Films such as Bidesiya ("Foreigner", 1963, directed by S. N. Tripathi) and Ganga ("Ganges", 1965, directed by Kundan Kumar) were profitable and popular, but in general Bhojpuri films were not commonly produced in the 1960s and 1970s.

The industry experienced a revival in 2001 with the super hit Saiyyan Hamar ("My Sweetheart", directed by Mohan Prasad), which shot the hero of that film, Ravi Kissan, to superstardom. This success was quickly followed by several other remarkably successful films, including Panditji Batai Na Biyah Kab Hoi ("Priest, tell me when I will marry", 2005, directed by Mohan Prasad) and Sasura Bada Paisa Wala ("My father-in-law, the rich guy," 2005).

In a measure of the Bhojpuri film industry's rise, both of these did much better business in the states of Uttar Pradesh and Bihar than mainstream Bollywood hits at the time, and both films, made on extremely tight budgets, earned back more than ten times their production costs. Although a smaller industry compared to other Indian film industries, the extremely rapid success of their films has led to dramatic increases in Bhojpuri cinema's visibility, and the industry now supports an award show and a trade magazine, Bhojpuri City.

Chhattisgarhi Cinema

Chhollywood was born in 1965 with the first Chhattisgarhi film Kahi Debe Sandesh ("In Black and White"), directed and produced by Manu Nayak was released. It was a story of intercaste love and it is said that former Indian Prime minister Indira Gandhi watched the movie. Dr Naidu wrote the lyrics for the film, and two songs of the movie were sung by Indian singer Mohammad Rafi. Then came the next, Niranjan Tiwari's directed Ghar Dwar in 1971, produced by Vijay Kumar Pandey. However, both movies did not do well at the box office, and disappointed the producers. No movie was produced for nearly 30 years thereafter.

Gujarati Cinema

The film industry of Gujarat started its journey in 1932. Since then Gujarati films immensely contributed to Indian cinema. Gujarati cinema has gained popularity among the regional film industry in India. Gujarati cinema is always based on scripts from mythology to history and social to political. Since its origin Gujarati cinema has experimented with stories and issues from the Indian society. Furthermore, Gujarat has immense contribution to Bollywood as several

Gujarati actors have brought glamour to the Indian film industry. Gujarati film industry has included the work of actors like Sanjeev Kumar, Rajendra Kumar, Bindu, Asha Parekh, Kiran Kumar, Arvind Trivedi, Aruna Irani, Mallika Sarabhai, Naresh Kanodia, Mahesh Kanodia and Asrani.

The scripts and stories dealt in the Gujarati films are intrinsically humane. They include relationship and family-oriented subjects with human aspirations and deal with Indian family culture. Thus, there can be no turning away from the essential humanity of these Gujarati cinema. The first Gujarati movie, Narasinh Mehta, was released in the year 1932 and was directed by Nanubhai Vakil. The film starred Mohanlala, Marutirao, Master Manhar, and Miss Mehtab. It was of the 'Saint film' genre and was based on the life of the saint Narasinh Mehta who observed a creed that was followed centuries later by Mahatma Gandhi. The film was matchless as it avoided any depiction of miracles. In 1935, another social movie, Ghar Jamai was released, directed by Homi Master. The film starred Heera, Jamna, Baby Nurjehan, Amoo, Alimiya, Jamshedji, and Gulam Rasool. The film featured a 'resident son-in-law' (ghar jamai) and his escapades as well as his problematic attitude toward the freedom of women. It was a comedy-oriented movie that was a major success in the industry.

Gujarati films thus proceeded with several other important social, political as well as religious issues. The years 1948, 1950, 1968, 1971 moved in a wide variety of dimensions. The Gujarati movies such as Kariyavar, directed by Chaturbhuj Doshi, Vadilona Vank directed by Ramchandra Thakur, Gadano Bel directed by Ratibhai Punatar and Leeludi Dharti directed by Vallabh Choksi brought immense success to the industry. The problems of modernization are the underlying concern of several films. The movies like Gadano Bel had strong realism and reformism.

Hindi Cinema

The Hindi language film industry of Mumbai also known as Bollywood is the largest and most popular branch of Indian cinema. Hindi cinema initially explored issues of caste and culture in films such as Achhut Kanya (1936) and Sujata (1959). International visibility came to the industry with Raj Kapoor's Awara and later in Shakti Samantha's Aradhana starring Rajesh Khanna and Sharmila Tagore. Hindi cinema grew during the 1990s with the release of as many as 215 films. With Dilwale Dulhania Le Jayenge, Hindi cinema registered its commercial presence in the Western world.

In 1995, the Indian economy began showing sustainable annual growth, and Hindi cinema, as a commercial enterprise, grew at a growth rate of 15% annually. The salary of lead stars increased greatly. Many actors signed contracts

for simultaneous work in 3–4 films. Institutions such as the Industrial Development Bank of India also came forward to finance Hindi films. A number of magazines such as Filmfare, Stardust, Cineblitz, etc., became popular.

The audience's reaction towards Hindi cinema is distinctive with involvement in the films by audience's clapping, singing, reciting familiar dialogue with the actors.

Kannada Cinema

Kannada film industry, also referred to as Sandalwood, is based in Bengaluru and caters mostly to the state of Karnataka. Rajkumar was eminent in Kannada film industry. In his career, he performed versatile characters and sung hundreds of songs for film and albums. Other notable Kannada and Tulu actors include Vishnuvardhan, Ambarish, Ravichandran, Girish Karnad, Prakash Raj, Shankar Nag, Ananth Nag, Upendra, Darshan, Sudeep, Ganesh, Shivaraj Kumar, Puneet Rajkumar, Kalpana, Bharathi, Jayanthi, Pandari Bai, Tara, Umashri and Ramya.

Film directors from the Kannada film industry like Girish Kasaravalli, P. Sheshadri have garnered national recognition. Other noted directors include Puttanna Kanagal, G. V. Iyer, Girish Karnad, T. S. Nagabharana, Upendra, Yograj Bhat, Soori. G.K. Venkatesh, Vijaya Bhaskar, Rajan-Nagendra, Hamsalekha, Gurukiran, Anoop Seelin and V. Harikrishna are other noted music directors.

Kannada cinema, along with Bengali and Malayalam films, contributed simultaneously to the age of Indian parallel cinema. Some of the influential Kannada films in this genre are Samskara (based on a novel by U. R. Ananthamurthy), Chomana Dudi by B. V. Karanth, Tabarana Kathe, Vamshavruksha, Kadu Kudure, Hamsageethe, Bhootayyana Maga Ayyu, Accident, Maanasa Sarovara, Ghatashraddha, Tabarana Kathe, Mane, Kraurya, Thaayi Saheba, Dweepa. Munnudi, Atithi, Beru', Thutturi, Vimukthi, Bettada Jeeva, Bharath Stores.

Konkani Cinema

Konkani language films are mainly produced in Goa. It is one of the smallest film industries in India with just 4 films produced in 2009. Konkani language is spoken mainly in the states of Goa, Maharashtra and Karnataka and to a smaller extent in Kerala. The first full length Konkani film was Mogacho Anvddo, released on 24 April 1950, and was produced and directed by Jerry Braganza, a native of Mapusa, under the banner of Etica Pictures. Hence, 24 April is celebrated as Konkani Film Day. Karnataka is the hub of a good number of Konkani speaking people. There is an immense Konkani literature and art in Karnataka. Several films have been noted among the Karnataka Konkani folks. Kazar (English: Marriage) is a 2009 Konkani film directed by Richard Castelino and produced by Frank Fernandes. Konkani Movie 'Ujvaadu' - Shedding New Light on Old Age Issues. The director and producer of the Konkani film

"Ujvaadu" is Kasaragod Chinna, whose stage name is Sujeer Srinivas Rao. The pioneering Mangalorean Konkani Film is Mog Ani Maipas. It was well appreciated among the Karanataka film makers.

Malayalam Cinema

The Malayalam film industry, (some film magazines call Mollywood), is based in Kerala. It is considered to be the fourth largest among the film industries in India. Malayalam film industry is known for films that bridge the gap between parallel cinema and mainstream cinema by portraying thought-provoking social issues with top notch technical perfection but with low budgets. Filmmakers include Adoor Gopalakrishnan, Shaji N. Karun, G. Aravindan, K. G. George, Padmarajan, Sathyan Anthikad, T. V. Chandran and Bharathan.

Vigathakumaran, a silent movie released in 1928 produced and directed by J. C. Daniel, marked the beginning of Malayalam cinema. Balan, released in 1938, was the first Malayalam "talkie". Malayalam films were mainly produced by Tamil producers till 1947, when the first major film studio, Udaya Studio, was established in Kerala. In 1954, the film Neelakkuyil captured national interest by winning the President's silver medal. Scripted by the well-known Malayalam novelist, Uroob, and directed by P. Bhaskaran and Ramu Kariat, it is often considered as the first authentic Malayali film. Newspaper Boy, made by a group of students in 1955, was the first neo-realistic film in India. Chemmeen (1965), directed by Ramu Kariat and based on a story by Thakazhi Sivasankara Pillai, went on to become immensely popular, and became the first South Indian film to win the National Film Award for Best Feature Film.

The period from late 1980s to early 1990s is popularly regarded as the 'Golden Age of Malayalam Cinema' with the emergence of actors Mohanlal, Mammootty, Suresh Gopi, Jayaram, Murali, Thilakan and Nedumudi Venu and filmmakers such as I.V. Sasi, Bharathan, Padmarajan, K. G. George, Sathyan Anthikad, Priyadarshan, A. K. Lohithadas, Siddique-Lal, TK Rajeev Kumar and Sreenivasan. In 2012, the total number of Malayalam movies released were 128 out of which about 40 movies managed to break even.

Marathi Cinema

Marathi cinema is the films produced in the Marathi language in the state of Maharashtra, India. Marathi Cinema is one of the oldest industries in Indian Cinema. In fact the pioneer of cinema in Union of India was Dadasaheb Phalke, who brought the revolution of moving images to India with his first indigenously made silent film Raja Harishchandra in 1913, which is considered by IFFI and NIFD part of Marathi cinema as it was made by a Marathi crew.

The first Marathi talkie film, Ayodhyecha Raja (produced by Prabhat Films) was released in 1932, just one year after "Alam Ara" the first Hindi talkie film.

Marathi cinema has grown in recent years, with two of its films, namely "Shwaas" (2004) and "Harishchandrachi Factory" (2009), being sent as India's official entries for the Oscars. Today the industry is based in Mumbai, Maharashtra, but it sprouted and grew first from Kolhapur and then Pune.

There are many Marathi Movies, the list of the best films in Marathi will be very big, and very few can be named like 'Sangate Aika', 'Ek Gao Bara Bhangdi, 'Pinjara' of V. Shantaram, 'Sinhasan', 'Paathlaag' 'Jait Re Jait' 'Saamana', Santh Wahate Krishnamai', 'Sant Tukaram', 'Shyamchi Aai' by Acharya Atre, based on Sane Guruji's best novel Shamchi Aai, and so on. Maharashtra has immense contribution to Bollywood as several Maharashtrian actors have brought glamour to the Indian film industry. Marathi film industry has included the work of actors including, Nutan, Tanuja, V Shantaram, Dr. Shriram Lagoo, Ramesh Dev and Seema Dev, Nana Patekar, Smita Patil, Madhuri Dixit, Sonali Kulkarni, Sonali Bendre, Urmila Matondkar, Reema Lagoo, Lalita Pawar, Mamta Kulkarni, Nanda, Padmini Kolhapure, Sadashiv Amrapurkar, Sachin Khedekar, Durga Khote, and others.

Odiya Cinema

The Odiya Film Industry is the Bhubaneswar and Cuttack based Odiya language film industry. Sometimes called Ollywood a portmanteau of the words Odiya and Hollywood, although the origins of the name are disputed. The first Odiya talkie Sita Bibaha was made by Mohan Sunder Deb Goswami in 1936. Shreeram Panda, Prashanta Nanda, Uttam Mohanty, Bijay Mohanty started the revolution in the Odiya film industry by not only securing a huge audience but also bringing in a newness in their presentation. Mohan sunder Deb's movies heralded in the golden era of the Odiya commercial industry by bringing in freshness to Odiya movies. Then the first colour film was made by Nagen Ray and photographed by a Pune Film Institute trained cinematographer Mr. Surendra Sahu titled "Gapa Hele Be Sata" —meaning although it's a story, it's true. But the golden phase of Odiya Cinema was 1984 when two Odiya films 'Maya Miriga' and 'Dhare Alua' was showcased in 'Indian Panorama' and Nirad Mohapatra's 'Maya Miriga' was invited for the 'Critics Week' in Cannes. The film received 'Best Third World Film' award at Mannheim Film Festival, Jury Award at Hawaii and was shown at London Film Festival.

Punjabi Cinema

K. D. Mehra made the first Punjabi film Sheila (also known as Pind di Kudi). Baby Noor Jehan was introduced as an actress and singer in this film. Sheila was made in Calcutta (now Kolkata) and released in Lahore, the capital of Punjab; it ran very successfully and was a hit across the province. Due to the success of this first film many more producers started making Punjabi films.

As of 2009, Punjabi cinema has produced between 900 and 1,000 movies. The average number of releases per year in the 1970s was nine; in the 1980s, eight; and in the 1990s, six. In 1995, the number of films released was 11; it plummeted to seven in 1996 and touched a low of five in 1997. Since the 2000s the Punjabi cinema has seen a revival with more releases every year featuring bigger budgets, home grown stars as well as Bollywood actors of Punjabi descent taking part. Manny Parmar made the first 3D Punjabi film, Pehchaan 3D, which was released in 2013.

Sindhi Cinema

Though striving hard to survive, mainly because not having a state or region to represent, Sindhi film industry has been producing movies in intervals of time. The very first Sindhi movie produced in India was 1958 film Abana which was a success throughout the country. In the later time Sindhi cinema has seen the production of some Bollywood style films like Hal ta Bhaji Haloon, Parewari, Dil Dije Dil Waran Khe, Ho Jamalo, Pyar Kare Dis: Feel the Power of Love and The Awakening. There are a numerous personalities from Sindhi descent who have been and are contributing in Bollywood, viz., G P Sippy, Ramesh Sippy, Nikhil Advani, Tarun Mansukhani, Ritesh Sidhwani, Asrani and many more.

Tamil Cinema

The Tamil language film industry, also known as Kollywood, is among India's three largest film industries in terms of number of films produced annually. It is based at Kodambakkam in Chennai, Tamil Nadu. Tamil films are distributed to various parts of Asia, Southern Africa, Northern America, Europe and Oceania. The industry has inspired Tamil filmmaking in Sri Lanka, Malaysia, Singapore and Canada. Tamil cinema and Dravidian politics have heavily influenced each other.

In 1985, the Tamil film industry made its peak, with a net output of 236 films. Some female Bollywood actresses have their origin from Tamil, even though some of them not had their initial debut in Tamil cinema. They include Vyjayanthimala, Hema Malini, Sridevi and Meenakshi Sheshadri. They were also considered "Numero Uno actresses" of Hindi cinema.

Telugu Cinema

Telugu Film industry is the second largest film industry in the country, in terms of annual film production and revenue. In the years 2005, 2006 and 2008 the Telugu film industry produced the largest number of films in India exceeding the number of films produced in Bollywood, with 268, 245 and 286 films in each year respectively. As of 2012, the Telugu film Industry produced the second highest number of films in the country.

Ramoji Film City, which holds the Guinness World Record for the world's largest film production facility, is located in Hyderabad, India. Hyderabad is the only city in India which has six functional Film studios. The Prasad's IMAX located in Hyderabad is the world's largest 3D IMAX Screen and it is the most attended screen in the world. The state of Andhra Pradesh has the most number of cinema theaters in India.

N. T. Rama Rao, S. V. Ranga Rao, Kanta Rao, Bhanumathi Ramakrishna, Savitri and Sobhan Babu are the actors who received the Rashtrapati Award for best performance in a leading role, and Sharada, Archana, Vijayashanti and P. L. Narayana are the actors to receive the National Film Award for best performance in acting from this industry. Bomireddi Narasimha Reddy, Paidi Jairaj, L. V. Prasad, B. Nagi Reddy, Akkineni Nageswara Rao, and D. Ramanaidu have won Dadasaheb Phalke Award from this industry.

Play back singer S. P. Balasubramanyam holds the Guinness World Record of having sung the most number of songs for any male playback singer in the world. In 2002, the Guinness Book of Records named Vijaya Nirmala as the female director with most number of films; she made 47 films. In a career spanning approximately two decades, she acted in over 200 films with 25 each in Malayalam and Tamil. She also produced 15 films. Telugu actor Brahmanandam holds the Guinness World Record for acting in the most number of films in a single language. Movie producer D. Rama Naidu holds the Guinness World Record as the most prolific producer with 130 films. Highest number of theatres in India is Andhra Pradesh, i.e., 2809 out of 10167.

Genres and Styles

Masala is a style of Indian cinema, especially in Bollywood, cinema of West Bengal and South Indian films, in which there is a mix of various genres in one film. For example, a film can portray action, comedy, drama, romance and melodrama all together. Many of these films also tend to be musicals, including songs filmed in picturesque locations, which is now very common in Bollywood films. Plots for such movies may seem illogical and improbable to unfamiliar viewers. The genre is named after the masala, a mixture of spices in Indian cuisine.

Parallel Cinema

Parallel Cinema, also known as Art Cinema or the Indian New Wave, is a specific movement in Indian cinema, known for its serious content of realism and naturalism, with a keen eye on the social-political climate of the times. This movement is distinct from mainstream Bollywood cinema and began around the same time as the French New Wave and Japanese New Wave. The movement was initially led by Bengali cinema (which has produced internationally acclaimed

filmmakers such as Satyajit Ray, Mrinal Sen, Ritwik Ghatak, and others) and then gained prominence in the other film industries of India. Some of the films in this movement have garnered commercial success, successfully straddling art and commercial cinema. An early example of this was Bimal Roy's Two Acres of Land (1953), which was both a commercial success and a critical success, winning the International Prize at the 1954 Cannes Film Festival. The film's success paved the way for the Indian New Wave.

One of the neo-realist filmmakers was the Bengali filmmaker Satyajit Ray, closely followed by the others like Ritwik Ghatak, Mrinal Sen, Shyam Benegal, Shaji N.Karun, Adoor Gopalakrishnan and Girish Kasaravalli. Ray's films include The Apu Trilogy, consisting of Pather Panchali (1955), Aparajito (1956) and The World of Apu (1959). The three films won major prizes at the Cannes, Berlin and Venice Film Festivals, and are frequently listed among the greatest films of all time.

Film Music

Music in Indian cinema is a substantial revenue generator, with the music rights alone accounting for 4–5% of the net revenues generated by a film in India. The major film music companies of India are Saregama, Sony Music etc. Commercially, film music accounts for 48% India's net music sales. A typical Indian film may have around 5–6 choreographed songs spread throughout the film's length.

The demands of a multicultural, increasingly globalized Indian audience often led to a mixing of various local and international musical traditions. Local dance and music nevertheless remain a time tested and recurring theme in India and have made their way outside of India's borders with its diaspora. Playback singers such as Mohammad Rafi and Lata Mangeshkar drew large crowds with national and international film music stage shows. The end of the 20th century and the beginning of the 21st saw extensive interaction between artists from India and western world. Artists from Indian diaspora blended the traditions of their heritage to those of their country to give rise to popular contemporary music.

4.4 FILM LANGUAGE AND GRAMMAR

In film, film grammar is defined as follows:

- A frame is a single still image. It is analogous to a letter. A shot is a single continuous recording made by a camera. It is analogous to a word.

- A scene is a series of related shots. It is analogous to a sentence. The study of transitions between scenes is described in film punctuation.

- A sequence is a series of scenes which together tell a major part of an entire story, such as that contained in a complete movie. It is analogous to a paragraph.

The term 'film grammar' is best understood as a creative metaphor, since the elements of film grammar described above do not stand in any strict relation of analogy to the components of grammar as understood by philology or modern linguistics.

D. W. Griffith has been called the father of film grammar. Few scholars still hold that his "innovations" really began with him, but Griffith was a key figure in establishing the set of codes that have become the universal backbone of film language. He was particularly influential in popularizing "cross-cutting" — using film editing to alternate between different events occurring at the same time in order to build suspense. He still used many elements from the "primitive" style of movie-making that predated classical Hollywood's continuity system, such as frontal staging, exaggerated gestures, minimal camera movement, and an absence of point of view shots. Some claim, too, that he "invented" the close-up shot.

Credit for Griffith's cinematic innovations must be shared with his cameraman of many years, Billy Bitzer. In addition, he himself credited the legendary silent star Lillian Gish, who appeared in several of his films, with creating a new style of acting for the cinema.

In linguistics, grammar is the set of structural rules governing the composition of clauses, phrases, and words in any given natural language. The term refers also to the study of such rules, and this field includes morphology, syntax, and phonology, often complemented by phonetics, semantics, and pragmatics.

Use of the Term

The term 'grammar' is often used by non-linguists with a very broad meaning. As Jeremy Butterfield puts it, "Grammar is often a generic way of referring to any aspect of English that people object to". However, linguists use it in a much more specific sense. Speakers of a language have in their heads a set of rules for using that language. This is a grammar, and the vast majority of the information in it is acquired — at least in the case of one's native language — not by conscious study or instruction, but by observing other speakers; much of this work is done during infancy. Learning a language later in life usually involves a greater degree of explicit instruction.

The term 'grammar' can also be used to describe the rules that govern the linguistic behaviour of a group of speakers. The term 'English grammar', therefore, may have several meanings. It may refer to the whole of English grammar — that is, to the grammars of all the speakers of the language — in which case, the term encompasses a great deal of variations. Alternatively, it may refer only to

what is common to the grammars of all, or of the vast majority of English speakers (such as subject-verb-object word order in simple declarative sentences). Or it may refer to the rules of a particular, relatively well-defined variety of English (such as Standard English).

"An English grammar" is a specific description, study or analysis of such rules. A reference book describing the grammar of a language is called a "reference grammar" or simply "a grammar". A fully explicit grammar that exhaustively describes the grammatical constructions of a language is called descriptive grammar. This kind of linguistic description contrasts with linguistic prescription, an attempt to discourage or suppress some grammatical constructions, while promoting others. For example, preposition stranding occurs widely in Germanic languages and has a long history in English. John Dryden, however, objected to it (without explanation), leading other English speakers to avoid the construction and discourage its use.

History of Linguistics

The first systematic grammars originated in Iron Age India, with Yaska (6th century BC), Pini (4th century BC) and his commentators Pingala (c. 200 BC), Katyayana, and Patanjali (2nd century BC). In the West, grammar emerged as a discipline in Hellenism from the 3rd century BC forward with authors like Rhyanus and Aristarchus of Samothrace, the oldest extant work being the Art of Grammar attributed to Dionysius Thrax (c. 100 BC). Latin grammar developed by following Greek models from the 1st century BC, due to the work of authors such as Orbilius Pupillus, Remmius Palaemon, Marcus Valerius Probus, Verrius Flaccus, and Aemilius Asper.

Tolkppiyam is the earliest Tamil grammar; it has been dated variously between 3rd century BC and 3rd century CE.

A grammar of Irish originated in the 7th century with the Auraicept na n-Éces.

Arabic grammar emerged with Abu al-Aswad al-Du'ali from the 7th century who in-turn was taught the discipline by Ali ibn Abi Talib, the fourth historical caliph of Islam and first Imam for Shi'i Muslims.

The first treatises on Hebrew grammar appeared in the High Middle Ages, in the context of Mishnah (exegesis of the Hebrew Bible). The Karaite tradition originated in Abbasid Baghdad. The Diqduq (10th century) is one of the earliest grammatical commentaries on the Hebrew Bible. Ibn Barun in the 12th century compares the Hebrew language with Arabic in the Islamic grammatical tradition.

Belonging to the trivium of the seven liberal arts, grammar was taught as a core discipline throughout the Middle Ages, following the influence of authors from Late Antiquity, such as Priscian. Treatment of vernaculars began gradually

during the High Middle Ages, with isolated works such as the First Grammatical Treatise, but became influential only in the Renaissance and Baroque periods. In 1486, Antonio de Nebrija published *Las introduciones Latinas contrapuestoel romance al Latin,* and the first Spanish grammar, *Gramática de la lengua castellana,* in 1492. During the 16th-century Italian Renaissance, the Questione della lingua was the discussion on the status and ideal form of the Italian language, initiated by Dante's de vulgari eloquentia (Pietro Bembo, Prose della volgar lingua Venice 1525). The first grammar of Slovene language was written in 1584 by Adam Bohori.

Grammars of non-European languages began to be compiled for the purposes of evangelization and the Bible translation from the 16th century onward, such as *Grammatica o Arte de la Lengua General de los Indios de los Reynos del Perú* (1560), and a Quechua grammar by Fray Domingo de Santo Tomás.

In 1643 there appeared Ivan Uzievych's *Grammatica sclavonica* and, in 1762, the *Short Introduction to English Grammar* by *Robert Lowth was also* published. The *Grammatisch-Kritisches Wörterbuch der hochdeutschen Mundart,* a High German grammar in five volumes by Johann Christoph Adelung, appeared as early as 1774.

From the latter part of the 18th century, grammar came to be understood as a subfield of the emerging discipline of modern linguistics. The Serbian grammar by Vuk Stefanovi Karadži arrived in 1814, while the *Deutsche Grammatik* of the Brothers Grimm was first published in 1818. *The Comparative Grammar* by Franz Bopp, the starting point of modern comparative linguistics, came out in 1833.

Development of Grammars

Grammars evolve through usage and also due to separations of the human population. With the advent of written representations, formal rules about language usage tend to appear also. Formal grammars are codifications of usage that are developed by repeated documentation over time, and by observation as well. As the rules become established and developed, the prescriptive concept of grammatical correctness can arise. This often creates a discrepancy between contemporary usage and that which has been accepted, over time, as being correct. Linguists tend to view prescriptive grammars as having little justification beyond their authors' aesthetic tastes, although style guides may give useful advice about standard language employment, based on descriptions of usage in contemporary writings of the same language. Linguistic prescriptions also form part of the explanation for variation in speech, particularly variation in the speech of an individual speaker (an explanation, for example, for why some people say "I didn't do nothing", some say "I didn't do anything", and some say one or the other depending on social context).

The formal study of grammar is an important part of education for children from a young age through advanced learning, though the rules taught in schools are not a "grammar" in the sense most linguists use the term, particularly as they are often prescriptive rather than descriptive.

Constructed languages (also called planned languages or conlangs) are more common in the modern day. Many have been designed to aid human communication (for example, naturalistic Interlingua, schematic Esperanto, and the highly logic-compatible artificial language Lojban). Each of these languages has its own grammar.

Syntax refers to linguistic structure above the word level (e.g., how sentences are formed), though without taking into account intonation, which is the domain of phonology. Morphology, by contrast, refers to structure at and below the word level (e.g., how compound words are formed), but above the level of individual sounds, which, like intonation, are in the domain of phonology. No clear line can be drawn, however, between syntax and morphology. Analytic languages use syntax to convey information that is encoded via inflection in synthetic languages. In other words, word order is not significant and morphology is highly significant in a purely synthetic language, whereas morphology is not significant and syntax is highly significant in an analytic language. Chinese and Afrikaans, for example, are highly analytic, and meaning is therefore very context-dependent. (Both do have some inflections, and have had more in the past; thus, they are becoming even less synthetic and more "purely" analytic over time.) Latin, which is highly synthetic, uses affixes and inflections to convey the same information that Chinese does with syntax. Because Latin words are quite (though not completely) self-contained, an intelligible Latin sentence can be made from elements that are placed in a largely arbitrary order. Latin has a complex affixation and simple syntax, while Chinese has the opposite.

Grammar Frameworks

Various "grammar frameworks" have been developed in theoretical linguistics since the mid-20th century, in particular under the influence of the idea of a "universal grammar" in the United States. Of these, the main divisions are:

- Transformational Grammar (TG)
- Systemic Functional Grammar (SFG)
- Principles and Parameters Theory (P&P)
- Lexical-functional Grammar (LFG)
- Generalized Phrase Structure Grammar (GPSG)
- Head-Driven Phrase Structure Grammar (HPSG)

- Dependency Grammars (DG)

- Role and reference Grammar (RRG)

Prescriptive grammar is taught in primary school (elementary school). The term "grammar school" historically refers to a school teaching Latin grammar to future Roman citizens, orators, and, later, Catholic priests. In its earliest form, "grammar school" referred to a school that taught students to read, scan, interpret, and declaim Greek and Latin poets (including Homer, Virgil, Euripides, Ennius, and others). These should not be confused with the related, albeit distinct, modern British grammar schools.

A standard language is a particular dialect of a language that is promoted above other dialects in writing, education, and broadly speaking in the public sphere; it contrasts with vernacular dialects, which may be the objects of study in descriptive grammar but which are rarely taught prescriptively. The standardized "first language" taught in primary education may be subject to political controversy, because it establishes a standard defining nationality or ethnicity.

Recently, efforts have begun to update grammar instruction in primary and secondary education. The primary focus has been to prevent the use of outdated prescriptive rules in favour of more accurate descriptive ones and to change perceptions about relative "correctness" of standard forms in comparison to non-standard dialects.

The pre-eminence of Parisian French has reigned largely unchallenged throughout the history of modern French literature. Standard Italian is not based on the speech of the capital, Rome, but on the speech of Florence because of the influence Florentines had on early Italian literature. Similarly, standard Spanish is not based on the speech of Madrid, but on the one of educated speakers from more northerly areas like Castile and León. In Argentina and Uruguay the Spanish standard is based on the local dialects of Buenos Aires and Montevideo (Rioplatense Spanish). Portuguese has for now two official written standards, respectively Brazilian Portuguese and European Portuguese, but in a short term it will have a unified orthography.

The Serbian language is divided in a similar way; Serbia and the Republika Srpska use their own separate standards. The existence of a third standard is a matter of controversy, some consider Montenegrin as a separate language, and some think it's merely another variety of Serbian.

Norwegian has two standards, Bokmål and Nynorsk, the choice between which is subject to controversy: Each Norwegian municipality can declare one of the two its official language, or it can remain "language neutral". Nynorsk is endorsed by a minority of 27 per cent of the municipalities. The main language used in primary schools normally follows the official language of its municipality, and is decided by referendum within the local school district.

Standard German emerged from the standardized chancellery use of High German in the 16th and 17th centuries. Until about 1800, it was almost entirely a written language, but now it is so widely spoken that most of the former German dialects are nearly extinct.

Standard Chinese has official status as the standard spoken form of the Chinese language in the People's Republic of China (PRC), the Republic of China (ROC) and the Republic of Singapore. Pronunciation of Standard Chinese is based on the Beijing dialect of Mandarin Chinese, while grammar and syntax are based on modern vernacular written Chinese. Modern Standard Arabic is directly based on Classical Arabic, the language of the Quran. The Hindustani language has two standards, Hindi and Urdu.

In the United States, the Society for the Promotion of Good Grammar designated March 4 as National Grammar Day in 2008.

4.5 FILM INSTITUTIONS IN INDIA

The Film and Television Institute of India (FTII), is an autonomous Institute under the Ministry of Information and Broadcasting, Govt. of India. It is aided in parts by Central Government of India. It is situated in the premises of the erstwhile Prabhat Film Company in Pune, India. Since its inception in 1960, FTII has become India's premier film and television institute, with its alumni becoming the biggest known actors and directors in the Indian film industry.

FTII is a member of CILECT (International Liaison Centre of Schools of Cinema and Television), an organization of the world's leading schools of film and television. Dharmendra Jai Narain is the present Director of Film and Television Institute of India.

The Institute was established in 1960. The institute started running its courses from 1961. The Television Training wing, which was earlier functioning in New Delhi, shifted to Pune in 1974. Thereafter, the institute became fully aided by the Ministry of Information and Broadcasting, Government of India. In July 2011, Information and Broadcasting Minister Ambika Soni said that a bill in the parliament to make FTII a 'Centre of Excellence' would be introduced. This would enable the institute to enjoy the academic status and privileges of a university.

4.6 FILM AND TELEVISION AWARDS

This is a list of groups, organizations and festivals that recognize achievements in cinema, usually by awarding various prizes. The awards sometimes also have popular unofficial names (such as the 'Oscar' for Hollywood's Academy Awards),

which are mentioned if applicable. Many awards are simply identified by the name of the group presenting the award.

Awards have been divided into three major categories: critics' awards, voted on (usually annually) by a group of critics; festival awards, awards presented to the best film shown in a particular film festival; and industry awards, which are selected by professionals working in some branch of the movie industry.

Significant Critics' Awards

- FIPRESCI (Fédération Internationale de la Presse Cinématographique) or International Film Critics Award given by the International Federation of Film Critics at various film festivals.

- International Online Film Critics' Poll (IOFCP).

Argentina

Argentine Film Critics Association Awards

Clarín Awards

Konex Award

Australia

- Australian Film Critics Association (AFCA)
- Film Critics Circle of Australia (FCCA)

Bangladesh

- National Film Awards (Bangladesh)
- Meril Prothom Alo Awards

Belgium

- Belgian Film Critics Association (UCC)

Canada

- Toronto Film Critics Association (TFCA) - Link
- Vancouver Film Critics Circle (VFCC) - Link
- Genie Award - Link
- Canadian Film Awards

Denmark

- Danish Association of Film Critics—Bodil Awards

France

- French Union of Film Critics
- Louis Delluc Prize

Germany

- German Film Critics Association Awards

Hong Kong

- Hong Kong Film Award
- Hong Kong Film Critics Society Awards
- Golden Bauhinia Awards

India

- Anandalok Awards
- Apsara Film & Television Producers Guild Awards
- Asianet Film Awards
- Bengal Film Journalists' Association Awards
- BIG Star Entertainment Awards
- Colour Awards
- Dadasaheb Phalke Award
- Filmfare Awards
- Filmfare Awards South
- Global Indian Film Awards
- Golden Kela Awards
- Indian Telly Awards
- International Indian Film Academy Awards
- Karnataka State Film Awards
- Kerala State Film Awards
- Mathrubhumi Film Awards
- National Film Awards {Directorate of Film Festivals}
- Nandi Awards
- Odisha State Film Awards
- South Indian International Movie Awards

- Colours Screen Awards
- Stardust Awards
- Vijay Awards
- Zee Cine Awards
- Cinemaa Awards

Internet

- Cinemarati Awards
- Online Film Critics Society
- Online Motion Picture Academy
- Skander Halim Memorial Movie Survey
- Award of the Italian Foreign Academy
- Italian Online Movie Awards
- Gransito Movie Awards
- Goldspirit Awards—Soundtracks and Film Music
- Movie Farm Awards
- The Boozies by MovieBoozer
- The Sammy Film Music Awards
- Ultimate Movie Awards
- YouMovie Awards Official website

Pakistan

- Lux Style Award
- Nigar Awards
- Bolan Academy Awards
- National Film Awards
- Hum Film Awards

The Philippines

- Gawad Urian Awards of the Filipino Film Critics

Spain

- Goya Awards
- Feroz Awards

- Gaudí Awards
- Festival Intercional de cine de San Sebastián
- Jose María Forqué Awards

Turkey

- SIYAD Awards of Turkish Film Critics Association (SIYAD)

United Kingdom

- BAFTA Awards
- Evening Standard British Film Awards
- London Film Critics Circle
- National Movie Awards—first one aired September 29, 2007, on ITV
- Tried and Trusted Short Film Awards Borehamwood www.triedandtrusteduk.com

United States

- American Film Institute (AFI) - Link
- Austin Film Critics Association (AFCA)
- Boston Society of Film Critics (BSFC) - Link
- Broadcast Film Critics Association (BFCA) - Link
- Central Ohio Film Critics Association (COFCA)
- Chicago Film Critics Association (CFCA) - Link
- Dallas-Fort Worth Film Critics Association (DFWFCA) - Link
- Florida Film Critics Circle (FFCC) - Link
- Georgia Film Critics Association (GFCA)
- Golden Raspberry Awards (a.k.a. the Razzies)
- Gotham Awards
- Iowa Film Critics (IFC) - Link
- Kansas City Film Critics Circle (KCFCC) - Link
- Las Vegas Film Critics Society (LVFCS) - Link
- Los Angeles Film Critics Association (LAFCA) - Link
- Maverick Movie Awards (MMA) Link
- Murray Film Critics Circle Awards

- National Society of Film Critics (NSFC) - Link

- National Board of Review (NBR) - Link

- New York Film Critics Circle (NYFCC) - Link

- New York Film Critics Online (NYFCO)

- Phoenix Film Critics Society (PFCS) - Link

- Political Film Society (PFS)

- San Diego Film Critics Society (SDFCS) - Link

- San Francisco Film Critics Circle (SFFCC) - Link

- Seattle Film Critics (SFC)

- Southeastern Film Critics Association (SEFCA) - Link

- St. Louis Gateway Film Critics Association (SLGFCA)

- NYU Tisch School of the Arts Wasserman Award

- Washington D.C. Area Film Critics Association (WAFCA) - Link

- X-Rated Critics Organization (XRCO) Heart-On Awards

Significant Festival Awards

This is not intended to be a complete list of film festivals, but we will try to showcase the distinctively named awards given at some festivals.

Argentina

- Buenos Aires International Festival of Independent Cinema

- Péoples Choice Award

- Mar del Plata Film Festival

- Astor Award

Armenia

- Golden Apricot Yerevan International Film Festival

- Golden Apricot

- Silver Apricot

- Parajanov's Thaler—Lifetime Achievement Award

Bangladesh

- Dhaka International Film Festival

- Rainbow Award (covering all segments)

Belgium

- Flanders International Film Festival Ghent

Bosnia and Herzegovina

- Sarajevo Film Festival
- Heart of Sarajevo

Burkina Faso

- Panafrican Film and Television Festival of Ouagadougou (FESPACO)

Canada

- Montreal World Film Festival
- Grand Prix des Ameriques (best picture)
- Toronto International Film Festival
- People's Choice Award

Croatia

- Motovun Film Festival
- Propeller of Motovun
- ZagrebDox
- Big Stamp
- Little Stamp

Czech Republic

- Karlovy Vary International Film Festival
- Crystal Globe (best picture)

Egypt

- Cairo International Film Festival
- Golden Pyramid (best picture)

France

- Cannes International Film Festival
- Palme d'Or (best picture)
- Grand Prize (best picture runner up)
- Camera d'Or (best first picture)

Germany

- Berlin International Film Festival
- Golden Bear (best picture)
- Silver Bear (jury grand prize, director, actor and actress)

Greece

- International Thessaloniki Film Festival
- Golden Alexander (best picture)

Hungary

- Hungarian Film and TV Awards

India

- International Film Festival of India
- Golden Peacock (best picture)
- International Film Festival of Kerala
- Golden Crow Pheasant
- Mumbai International Film Festival
- Golden Conch (best fiction and best documentary)

Iran

- Fajr International Film Festival

Italy

- Venice International Film Festival
- Golden Lion (best picture)
- Coppa Volpi (best actor and actress)

Morocco

- International Film Festival of Marrakech
- Golden Star (best picture)

Netherlands

- Netherlands Film Festival
- Golden Calf (various categories)

Norway

- Norwegian International Film Festival
- Amanda (various categories)
- Tromsø International Film Festival

Pakistan

- Kara Film Festival

Poland

- Festiwal Polskich Filmów Fabularnych
- Golden Lions (Złote Lwy)
- Polish Film Academy
- Eagels (Orły)
- International Film Festival of the Art of Cinematography CAMERIMAGE
- Golden Frogs (Złote Żaby)

Portugal

- Fantasporto
- Grande Prémio Fantasporto

Philippines

- Cinemanila International Film Festival
- Cinemalaya Philippine Independent Film Festival
- Metro Manila Film Festival

Russia

- Moscow International Film Festival
- Saint George Slaying the Dragon

Spain

- San Sebastián International Film Festival
- Golden Shell (best picture)
- Ciudad de Santander International Sport Film Festival
- Categories: Shorts; documentary; features on theme of sport

Sweden

- Göteborg Film Festival
- Göteborg Film Festival Nordic Film Award, The FilmDragon
- The Ingmar Bergman International Debut Award
- Stockholm International Film Festival
- Bronze Horse (best picture)

Switzerland

- Locarno International Film Festival
- Golden Leopard (best picture)
- Silver Leopard (best picture)
- Bronze Leopard (best actor and actress)
- Neuchâtel International Fantastic Film Festival
- The Narcisse Award (the statuette has been designed by H.R. Giger).

Turkey

- Adana International Film Festival
- Golden Boll
- AFM International Independent Film Festival
- Ankara Flying Broom Women's Film Festival
- Antalya Film Festival
- Golden Orange
- International Eurasia Film Festival
- Istanbul Animation Festival
- Istanbul International Film Festival
- Golden Tulip
- Film Award of the Council of Europe (FACE)

United Kingdom

- London Film Festival
- The Sutherland Trophy (best picture)
- Dinard Festival of British Cinema
- Golden Hitchcock (best picture)

- Sheffield Doc/Fest
- Special Jury Prize, Audience Award (both best picture)
- Tried and Trusted Short Film Awards Borehamwood www.triedandtrusteduk.com

United States

- Chicago International Film Festival
- Gold Hugo (best picture)
- Silver Hugo (picture runner-up, actor, actress, director and cinematography)
- Sundance Film Festival
- Grand Jury Prize
- Audience Award
- Hawaii International Film Festival
- Golden Maile (best picture)
- Seattle International Film Festival
- Golden Space Needle (best picture)
- Slamdance Film Festival

Industry Awards

Argentina

- Academy of Motion Picture Arts and Sciences of Argentina Awards

Australia

- AACTA Awards (replaced the Australian Film Institute Awards)
- AWGIE Awards

Austria

- Österreichischer Filmpreis (Austrian Film Awards)

Bangladesh

- Meril Prothom Alo Awards

Belgium

- Joseph Plateau Awards
- Magritte Awards

Canada

- Academy of Canadian Cinema and Television
- Genie Awards
- Prix Gemeaux
- Canadian Society of Cinematographers
- Feminist Porn Awards
- Jutra Awards

Catalonia

- Gaudí Awards

China

- Golden Rooster Awards

Denmark

- The Film Academy of Denmark—Robert Awards

Europe

- European Film Academy
- European Film Awards (formerly the Felix)

Finland

- Jussi Awards

France

- César Awards
- Lumieres de Paris Awards
- Prix Romy Schneider

Germany

- Bayerischer Filmpreis
- Bogey Awards
- Bremer Filmpreis
- Deutscher Filmpreis (German Film Awards)

- German Screen Awards

- Deutscher Schauspielerpreis (German Actors Awards)

Hong Kong

- Hong Kong Film Awards

- Asian Film Awards

India

- Apsara Film & Television Producers Guild Awards

- BIG Star Entertainment Awards

- Filmfare Awards South

- Filmfare Awards

- Global Indian Film and Television Honours

- IIFA Awards

- Kerala State Film Awards for the Malayalam cinema

- National Film Awards (equivalent of Hollywood's Academy Awards)

- Nandi Awards in India for Telugu cinema

- Star Screen Awards

- Stardust Awards

- Zee Cine Awards

Indonesia

- Citra Awards Indonesia Movie Awards

International

- International Documentary Association Awards

- World Soundtrack Awards

- World Stunt Awards

Ireland

- Irish Film and Television Academy Awards

Israel

- Ophir Award

Italy

- David di Donatello Awards
- Nastro d'Argento Awards

Japan

- Blue Ribbon Awards
- Japan Academy Prize
- Mainichi Film Awards

Lithuania

- Sidabriné gervé

Mexico

- Ariel Award

Nigeria

- Africa Film Academy
- African Movie Academy Awards popularly known as AMAA
- Best of Nollywood Awards (BON)
- Nollywood Movies Awards (NMA)

Pakistan

- Lux Style Award

Philippines

- Filipino Academy of Movie Arts and Sciences
- FAMAS Awards
- Film Academy of the Philippines
- Luna Awards
- PMPC Star Awards for Movies

Poland

- Polish Film Awards

Portugal

- Sophia Awards

Romania

- Gopo Awards

Russia

- Nika Award
- Golden Eagle Award

South Africa

- South African Film and Television Awards

South Korea

- Chunsa Film Art Awards
- Grand Bell Awards

Spain

- Goya Awards
- Feroz Awards

Sweden

- Guldbagge Award
- PlexiDraken at Göteborg International Film Festival

Switzerland

- Swiss Film Awards

Taiwan

- Golden Horse Film Festival and Awards

Thailand

- Thailand National Film Association Awards

Turkey

- Yesilçam Award

United Kingdom

- British Academy of Film and Television Arts (BAFTA)

- British Academy Film Awards
- British Independent Film Awards
- British Filmmakers Alliance Awards

United States

- Academy of Motion Picture Arts and Sciences
- Academy Awards, popularly known as the Oscars
- Academy of Science Fiction, Fantasy and Horror Films
- Saturn Awards
- American Choreography Awards
- American Cinema Editors Golden Reels
- American Society of Cinematographers
- Art Directors Guild
- ASCAP (American Society of Composers, Authors, and Publishers) Film and Television Awards
- Aurora Awards
- AVN (Adult Video News) Awards
- BMI Film Music Awards
- Casting Society of America
- Cinema Audio Society
- Costume Designers Guild
- Creative Spirit Award
- The Decade Awards
- Directors Guild of America Awards - Link
- EDI Reel Awards
- Film Your Issue College Film Awards
- Golden Trailers
- Gotham Awards—Independent Feature Project
- Hollywood Foreign Press Association
- Golden Globe Awards
- Hollywood Makeup and Hairstylist Guild

- Hollywood Reporter Key Art Awards

- Hollywood Reporter YoungStar

- Independent Spirit Awards - Link

- International Animated Film Society/ASIFA—Hollywood

- Annie Awards

- International Film Music Critics Association (IFMCA) Awards

- International Press Academy

- Satellite Awards - Link

- Motion Picture Sound Editors

- Murray Motion Picture Academy

- MMPA Awards

- NAACP

- Image Awards

- Producers Guild of America Awards - Link

- Publicists Guild of America Awards

- Screen Actors Guild Awards - Link

- ShoWest/National Association of Theatre Owners Convention

- USC Scripter Award

- Visual Effects Society Awards

- Writers Guild of America, East & Writers Guild of America, West

- Writers Guild of America Award - Link

- Young Artist Awards

Vietnam

- Silver Kite Awards

Audience Awards

Canada

- Constellation Awards

International

- YOBI.tv YobiFilm Award

Bangladesh

- Meril Prothom Alo Awards

India

- Filmfare Award
- Filmfare Awards South
- Vijay Awards

Pakistan

- Lux Style Awards

Poland

- Polish Academy Audience Award

United Kingdom

- ITV
- National Movie Awards

  Audience Award for Most Popular Show (now retired)
- Soft and Hard Adult Film and Television Awards

United States

- Independent Lens Audience Award
- Nickelodeon
- Kid's Choice Awards include both film and other media awards
- Fox
- Teen Choice Awards include both film and other media awards
- Procter & Gamble
- People's Choice Awards include both film and other media awards

4.7 FILM REVIEW

Film review is the analysis and evaluation of films, individually and collectively. In general, this can be divided into journalistic criticism that appears regularly in newspapers, and other popular, mass-media outlets and academic criticism by film scholars that is informed by film theory and published in academic journals.

Film critics working for newspapers, magazines, broadcast media, and online publications, mainly review new releases. The plot summary and description of a film that makes up the majority of any film review can have an important impact on whether people decide to see a film. Poor reviews can doom a film to obscurity and financial loss.

In recent times, the impact reviews have on a film's box office performance and DVD rentals/sales have become a matter for debate. There are those who think modern movie marketing, using pop culture convention appearances and social media along with traditional means of advertising, has become so invasive and well financed that established reviewers with legitimate criticism cannot be heard over the din of popular support. Moreover, this has led, in part, to a decline in the readership of many reviewers for newspapers and other print publications. The vast majority of film critics on television and radio have all but disappeared over the last thirty years, as well. It can be observed that most of the discussion of film on television is focused on the amount of box office business a film does, as if financial success was the only criterion needed to define artistic success. Today arts criticism in general does not hold the same place it once held with the general public.

Conversely, it's been claimed that positive film reviews have been known to spark interest in little-known films. For example, independent films with smaller marketing budgets, such as The Hurt Locker, are promoted more widely thanks to the positive reviews they received. There are those who believe critics are biased towards art-house films (examples: The Hurt Locker, Blue Valentine) and against commercial blockbusters (examples: Pirates of the Caribbean, Cowboys & Aliens). However, many critics analyze a film by its inexhaustibility, or the range of its impact and appeal on to generations of fans beyond its original release date.

Today, fan-run film analysis websites like Box Office Prophets and Box Office Guru routinely factor in general public film review opinion with those of more experienced reviewers in their projections of a film. Other websites, such as Rotten Tomatoes, combine all reviews on a specific film published online and in print to come up with an aggregated rating known as a "freshness rate".

Some well-known journalistic critics have included: James Agee (Time (magazine), The Nation); James Berardinelli; Vincent Canby (The New York Times); Roger Ebert (Chicago Sun-Times, At the Movies with Ebert & Roeper);

Pauline Kael (The New Yorker); Derek Malcolm (The Guardian); Michael Phillips (Chicago Tribune); and Joel Siegel (Good Morning America).

Online Film Reviews

Some websites, such as Rotten Tomatoes, Metacritic, and Rate The Film seek to improve the usefulness of film reviews by compiling them and assigning a score to each in order to gauge the general reception a film receives. Other sites such as Spill.com review sites with ratings such as "rent it" or "matinée" to tell the viewer in what setting to watch the film rather than a numerical score. Some go so far as to recommend the number of beers you will need to enjoy a movie such as MovieBoozer. The Online Film Critics Society, an international professional association of Internet-based cinema reviewers, consists of writers from all over the world. For Independent Films sites such as IndyRed offer reviews for amateur/independent film titles and then rely on social to spread the word. Sites like this are filling the gap between Hollywood and Independent film makers.

A number of websites allow internet users to submit movie reviews and scores to allow a broad consensus review of a movie. Some websites specialize in narrow aspects of film reviewing. For instance, there are sites that focus on specific content advisories for parents to judge a film's suitability for children (e.g., Screen it!). Others focus on a religious perspective (e.g., CAP Alert). Still others highlight more esoteric subjects such as the depiction of science in fiction films. One such example is Insultingly Stupid Movie Physics by Intuitor. One website, Everyone's a Critic, allows anyone to publish film reviews and comment on them. There are even websites for special interest groups such as the Christian review site, Movieguide.

Blogging has also introduced opportunities for a new wave of amateur film critics to have their opinions heard. These review blogs may focus on one genre, director or actor, or encompass a much wider variety of films. Friends, friends of friends, or complete strangers are able to visit these sites, and can often leave their own comments about the movie and/or the author's review. Although much less frequented than their professional counterparts, these sites can gather a following of like-minded people who look to specific bloggers for reviews as they have found that the critic consistently exhibits an outlook very similar to their own.

Websites like Movie-Blogger.com are now blending the gap between movie blogs and movie review sites. These community based websites allow users to

publish movie reviews from their own blogs the site, meaning the content is community driven. This method gives amateur and professional movie reviewers an equal platform to express their opinions and comment on each other's work. These kinds of websites allow smaller bloggers the opportunity to showcase their work to a wider audience, and submit their ratings on movies which help to establish an overall score for that particular movie.

Community driven review sites have allowed the common movie goer to express their opinion on films. Many of these sites allow users to rate films on a 0 to 10 scale, while some rely on the star rating system of 0–5 or 0–4 four stars. The votes are then culled into an overall rating and ranking for any particular film. Some of these community driven review sites include Reviewer, Movie Attractions, Flixster, FilmCrave, Flickchart, and Rotten Tomatoes.

Some online niche websites, such as Cinefile Review, provide comprehensive coverage of the independent sector; usually adopting a style closer to print journalism. They tend to prohibit adverts and offer uncompromising opinions free of any commercial interest. Their film critics normally have an academic film background.

Academic Criticism

It has been claimed that journalist film critics should only be known as film reviewers, and that true film critics are those who take an academic approach to films. This work is more often known as film theory or film studies. These film critics try to come to understand why film works, how it works, what it means, and what effects it has on people. Rather than write for mass-market publications their articles are published in scholarly journals that tend to be affiliated with university presses; or sometimes in up-market magazines.

Some notable academic film critics include André Bazin, Jean-Luc Godard and François Truffaut (all writers for Cahiers du Cinéma); Kristin Thompson, David Bordwell, Robert Ray and Sergei Eisenstein.

4.8 SUMMARY

- Cinema has become an important part of Indian culture, besides being a huge industry worth about ₹ 100 billion with increasing transnational operation. It warrants more responsible, serious, educative and productive journalism. Attempts are being made by the government, civil society

groups like film societies and several trade bodies to promote better film journalism.

• The cinema, wrote the documentarist Paul Rotha in the 1930s, 'is the great unresolved equation between art and industry'. It was the first, and is arguably still the greatest, of the industrialized art forms which have dominated the cultural life of the twentieth century.

• The Frenchman Louis Lumiere is sometimes credited as the inventor of the motion picture camera in 1895. Other inventors preceded him, and Lumiere's achievement should always be considered in the context of this creative period. Lumiere's portable, suitcase-sized cinematographe served as a camera, film processing unit, and projector all in one. He could shoot footage in the morning, process it in the afternoon, and then project it to an audience that evening. His first film was the arrival of the express train at Ciotat. Other subjects included workers leaving the factory gates, a child being fed by his parents, people enjoying a picnic along a river. The ease of use and portability of his device soon made it the rage in France.

• Indian cinema has turned 100 the last year. India's first indigenous full length feature film Dadasaheb Phalke's Raja Harishchandra premiered on 21 April and was commercially released on 3 May 1913. Though another feature film titled Pundalik on a Marathi saint was released a year earlier, Raja Harishchandra enjoys the distinction of being the first wholly Indian venture in sync with the patriotic sentiment of its times, vis-a-vis Pundalik, which was an Indo-British joint production.

• The cinema of India consists of films produced across India, which include the cinematic cultures of Andhra Pradesh, Assam, Bihar, Gujarat, Haryana, Jammu and Kashmir, Jharkhand, Karnataka, Kerala, Maharashtra, Manipur, Odisha, Punjab, Rajasthan, Tamil Nadu, Uttar Pradesh and West Bengal. Indian films came to be followed throughout Southern Asia, the Greater Middle East, Southeast Asia, and the former Soviet Union. The cinema as a medium has gained popularity in the country as many as 1,000 films in various languages of India are produced annually.

• After Indian independence the cinema of India was inquired by the S. K. Patil Commission. S. K. Patil, head of the commission, viewed cinema in India as a 'combination of art, industry, and showmanship' while noting its commercial value. Patil further recommended setting up of a Film Finance Corporation under the Ministry of Finance. This advice was later taken up in 1960 and the institution came into being to provide financial

support to talented filmmakers throughout India. The Indian government had established a Films Division by 1948 which eventually became one of the largest documentary film producers in the world with an annual production of over 200 short documentaries, each released in 18 languages with 9000 prints for permanent film theatres across the country.

- Indians during the colonial rule bought film equipment from Europe. The British funded wartime propaganda films during the second world war, some of which showed the Indian army pitted against the axis powers, specifically the Empire of Japan, which had managed to infiltrate into India. Indian cinema's early contacts with other regions became visible with its films making early inroads into the Soviet Union, Middle East, Southeast Asia, and China. Mainstream Hindi film stars like Raj Kapoor gained international fame across Asia and Eastern Europe. Indian films also appeared in international fora and film festivals. This allowed 'Parallel' Bengali filmmakers such as Satyajit Ray to achieve worldwide fame, with his films gaining success among European, American and Asian audiences.

- Victoria Public Hall, is a historical building in Chennai, named after Victoria, Empress of India. It served as a theatre in the late 19th century and the early 20th century.

- Prasads IMAX Theatre located at Hyderabad, is the world's largest 3D-IMAX screen, and also the most attended screen in the world.

- Ramoji Film City located in Hyderabad, holds Guinness World Record as the World's largest film studio.

- Masala is a style of Indian cinema, especially in Bollywood, Cinema of West Bengal and South Indian films, in which there is a mix of various genres in one film. For example, a film can portray action, comedy, drama, romance and melodrama all together. Many of these films also tend to be musicals, including songs filmed in picturesque locations, which is now very common in Bollywood films. Plots for such movies may seem illogical and improbable to unfamiliar viewers. The genre is named after the masala, a mixture of spices in Indian cuisine.

- Film review is the analysis and evaluation of films, individually and collectively. In general, this can be divided into journalistic criticism that appears regularly in newspapers, and other popular, mass-media outlets and academic criticism by film scholars that is informed by film theory and published in academic journals.

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4.9 GLOSSARY

- **Film Review:** Film review is the analysis and evaluation of films, individually and collectively. In general, this can be divided into journalistic criticism that appears regularly in newspapers, and other popular mass-media outlets and academic criticism by film scholars that is informed by film theory and published in academic journals.

- **Film Grammar:** Television and film use certain common conventions often referred to as the 'grammar' of these audiovisual media. This list includes some of the most important conventions for conveying meaning through particular camera and editing techniques (as well as some of the specialized vocabulary of film production.

4.10 REVIEW QUESTIONS

1. What is meant by film journalism?
2. Explain the film language and grammar.

3. Write a brief note on the world cinema.

4. Discuss the history of Indian cinema.

5. What is the impact influence of cinema?

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