The Influence of Hindi Cinema on Fashion and Society in India and Vice Versa

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There is no time recorded when human started adorning themselves for better presentation. As admiration of beauty is an innate quality of human, to make himself look neat and attractive in tidy, pleasant appearance is also natural to humankind. In modern, it has become the most important fact of once appearance, which influences the opinion of others. To present oneself most appropriately and suitably to impress upon encouraged various developments, including fashion. According to Merriam-Webster fashion is to give shape or form to make, construct, or create, usually with careful attention or by the use of imagination and ingenuity. The appearance does not confine to the individual. It has to be presented or showcased, and there is no better medium than films which transacts to the largest society across the globe. The individual gathers and forms a group for persistent interaction; thus, a society evolves with major of dominant cultural expectations. The different Societies are characterised by patterns of relationships between individuals who share a distinctive culture and institutions. For sharing some kind of medium is required, which has evolved from sound, sign, and hieroglyphics to structured language. Cinema is a nineteen-century invention that has provided the opportunity to use both audio and visual senses, including emotion. In modern period cinema has become the mirror of the society. The paper

is an attempt to understand the influence of Hindi films on fashion and society in India and vice versa.

Key words: *Fashion, Indian Cinema, Society, appearance, influence*

Cinema and Fashion

The influences of films on society are everywhere; the influence can be seen in everything from high-end fashion to the streets. In addition, the popularity of Indian movies has led to high demand for similar kinds of clothing worn by the actors and actresses in the films. Indian dresses have become quite popular across the globe due to the rise in Indian cinema over the past decade (Chakravarty, 2011).

Fashion is the most general term and applies to any way of dressing; behaving or performing that is favoured at any one time or place (Merriam-Webster, 1984). Adorning oneself is an innate quality of human being (Adler & Press, 2020). The traces go back as early as c. 2300-1750 BCE in the Indus Valley Civilisation city of Mohenjo-Daro erstwhile India, which was one of the earliest cities found in excavation. The 10.5 cm tall prehistoric bronze figurine made in lost-wax casting of a nude female known as Dancing Girl adorns only with some ornaments or jewellery at wrist, elbow and a neckless. She wears 24 to 25 bangles on her left arm and four bangles on her right arm. Her necklace has three big pendants; her long hair is styled in a big bun that is resting on her shoulder (Singha & Massey, 1967). The ornamentation is not limited to female, but male also makes efforts to look presentable, and example is Priest-King, a sculpture 17.5 centimetres tall of a neatly bearded man with pierced earlobes and a fillet around his head as a hairstyle. He wears an armband, and a cloak with drilled trefoil, single circle and double circle motifs. This self-adornment continues till today. During those days conveying any style of self-presentation was in far reach but current times allows this at a fast face and cinema through its films produced is no less a powerful medium.

Indian cinema, started its journey with the Dadasaheb Phalke's *Raja Harishchandra* in 1913 (Dwyer, 2013) following which Ardeshir Irani produced the first sound movie in named, *Alam Ara* which acquired commercial success at that time showing the tremendous possibility for the musicians, sound artists and designers in India. In the year 1937, the first colour movie was produced in India, which eventually gained popularity in the 1950s when it came to the age of romantic melodramas (Rajadhyaksha, 2016). Looking through history, Indian cinema has always put a great impact on the audience. In one way or the other, it has helped Indian people to revive its culture and heritage and at large the International community. Indian cinema is known as Bollywood (Joshi, 2002) when seen from outside looks to be very charming and glamorous, but along with the charm, it has united the entire

nation. The golden age for the Indian cinema is considered the time between the 1940s and 1960s (Britannica, 2003). It produced movies like *Pyaasa, Kagaz ke Phool, Awara, Shree 420, Aan* etc. (p. 137). This was the time when India saw some of the great actors which Include Raj Kapoor, Guru Dutt, Dev Anand', Nargis, Meena Kumari etc. after it came with movies filled with romance and action which is still the trend and it is being followed now as well.

The fashion gives us the chance to re-discover ourselves by building our appearance to accommodate the shift in self-image. These altered images often reflect the icons we admire within the movies. Perhaps one cannot become them but can imitate to be like them. Adopting or copying the distinctive fashion styles associated with them is one of the methods (Valkenburg & Piotrowski, 2017). Sometimes, it is very simple as buying a new pair of designer jeans. On the hand, this can also mean embracing a culture that may be foreign. This is how Indian styles inspired by the movies have started to make a place in mainstream fashion (Medina-Rivera & Wilberschied, 2013).

Until Indian films were admired, western clothes were favoured attire, and they dominated the fashion world. Western-style clothing was most frequently worn in movies, and mainstream culture admired that. Indigenous garments, on the other hand, were considered unappealing and outdated (Sandhu, 2014). This began to change when Mumbai-based movies began to receive praise. The actors and actresses in these movies wore Indian garments, and this made Hindi-style clothing seem attractive.

This demonstrates the power of celebrities. Many celebrities are idolised by their fans. Because of this exalted status, the clothing they wear takes on positive associations. Thus, fans who admire them will naturally want to emulate them. They do this by using the same products the stars endorse. This includes accessories, footwear, and jewellery. In addition, the way they wear the garment can become a trend in itself. For example, if they do something different or daring, the chances are that this, too, will be copied by their fans (Madere, 2018).

It has been emphasised that 'each film is a brand in itself, and as each film releases, we have a fresh new brand of fashion and lifestyle products pushing fashion among the masses'. Nevertheless, films may appeal to Indian youth on a deeper level. The actors in them are role models because the films echo issues that are specific to them and the society: 'Increasingly these films are about the schizophrenic worlds that contemporary viewer's live in' (Valkenburg & Piotrowski, 2017). Thus, young people distinguish and respond to them. They, too, want to be strong and independent. They express their appreciation by modelling themselves after their icons; in addition, they tacitly express their aspirations by emulating the very people who represent them.

The link between cinema and mainstream fashion is easily evident. What is seen on the silver screen by movie viewers one day will often end up being a popular commodity. Movies provide an outlet for viewers, a chance to step out of their own lives and into the lives of others, with glamorous appeal. Fashion does in a related way too by allowing it is adherent the freedom to 're-invent' themselves. Often, people try to imitate the icons they like in film; therefore, it seems natural that they follow the style of dress of those they consider role models (Entwistle, 2000). As Entwistle has so aptly stated it, 'fashion paves possibilities for framing the self, however temporarily'.

Since the earliest film, like 'Raja Harish Chandra' (1913), the cinema has remained the most powerful medium for mass communication in India. Cinema has the capacity to unite entertainment with the communication of ideas. It has the prospective appeal for its audience. It surely leaves other media far behind in leaving such an impression. As in literature, cinema has produced to a great extent which touches the inmost layers of the humankind emotionally. It emulates life in such a way that leaves an impact on the generations. Cinema presents a picture of the society in which it is born and the hope, aspirations, frustration and contradictions present in any given social order (Purse, 2013).

Indian cinema has always inspired popular fashion trends (Kanesan, 2018). Be it *Mughal-E-Azam*'s Anarkali-style costume that is in trend even now, Anarkali is a garment that consists of a long frock the bodice of which is fitted below the chest and the rest of the frock is flowing, usually until the knee. The Anarkali is a variation of the Salwar Kameez and comprises of the frock style top, completed with bottoms and a scarf. Salman Khan's haircut in the movie *Tere Naam* took the youth by storm after the movie was released, Indian films have a major impact on the lives of Indians. A certain pride is taken in flaunting a dress that was worn on-screen by someone famous and name of actors or actresses are used as a reference for a haircut. The jewellery worn by women has to sparkle just like it did in a particular ad film and our homes should be done up just like it was in one of the films. It is said that cinema is a reflection of reality (Assomull, 2020).

Man has an instinct because of different thoughts flow which leaves an effect on the minds. The person laughs with the films as it tears with them too. Movies like 'Shaheed Bhagat Singh', make people patriotic and be sentimentally involved in the film. The dialogues in the film become popular with the film and get assimilated in our real life too. Dialogues in the movie Mugle Azam found a place in the normal interaction of people for a long time. People talked and walked like Prithvi Raj in Mugle Azam, who acted the great king Akbar (Dwyer, 2006). In a similar way, plays by Agha Hashat and Devdas by Sharat Chandra left a deep impression on the masses. The film 'Sholay' created an impending effect on so many (Chopra, 2000).

The renowned writer Javed Akhtar quotes "The films certainly do mirror what is happening in society. But they reflect the desires, the hopes, morals and traditions too". Indian wedding tends to copy the styles from famous movies where ladies are attired in the finest garments inspired from the Indian movies and revellers tapping to thumping hit songs during the Indian marriage procession (Bhatia, 2013).

Indian cinema has for long exerted a deep influence on popular Indian fashion. Any outfit worn by an actor or actress in a hit movie immediately becomes a prime sartorial trend for tailors to reproduce. Immediately after realising that people would want to wear the similar clothes from the popular movie they saw in theatres the ready-made industry manufactures these clothes in bulk and the designs are named after the character or movie, as in the case of famous *anarkali* gown (Dwyer, 2006), the jewellery in *movie Jodha Akbar* (2008) and the *masakali* gown from *Delhi-6* (2009) to name just a few. The fashion industry capitalises on this trend by launching their clothes and jewellery in movies. The most popular movie stars are made brand ambassadors endorse fashion products.

One of the first movie influences on Indian fashion amongst people was Madhubala's anarkali attire worn in *Mughal-e-Azam* (1960) which consisted of a long flowing frock with length below knees paired with fitted pyjama called churidars in the Hindi language. The anarkali dress is popular even today. In 1994, Madhuri Dixit's outfits in *Hum Aapke Hain Koun* (1994) were widely appreciated with women across nation lapping up the styles and reproducing them at weddings and other social occasions. The Indian dress worn by Rani Mukerji in movie *Bunty Aur Babli* (2005) was another fashion rage for some time (Sen & Basu, 2013).

Indian movies are mostly musicals and are full of the song followed by a dance which is widely popular among girls in India who are keen to learn this art more than any classical dance. The Indian diaspora abroad also keeps in touch with their roots by watching Hindi movies and learning dance moves as performed by the actors and actresses in those films (Morcom, 2017). Mumtaz created an indelible impression with her orange stitched sari. It became an innate part of fashion trends for generations in India. The Mumtaz style drape highlighted the curves and was a perfect style for voluptuous Indian women. The song, *'Aaj kal tere mere pyaar ke charche.,'* from the film, *Brahmachari*, where Mumtaaz was seen draped in the sari, set in motion the trend of experimenting with different ways of wearing a sari (Sen & Basu, 2013). The shorter, tighter blouses, a hint of skin, and bold makeup were the hallmarks of Indian fashion in the 1960s inspired from movies back then. The iconic winged eyeliner and big puffy hair were in the trend amongst the young population. Costume designers like Bhanu Athaiya started experimenting with film fashion, initially working on period costumes in *Sahib Bibi Aur Ghulam* (1962) and *Amrapali* (1966) (Mazumdar, n.d.).

Furthermore, with the era producing colour films, clothes became prominent and stylish, on-screen with a profusion of shades, prints and experimental styles (Asaikkannu, 2019). Most unforgettable trends include bell-bottoms, cropped shirts, over-sized glasses, high platform heels and polka dots, with colloquially named 'bobby print' after Dimple Kapadia's look in the 1973 hit, *Bobby* (p. 68). Zeenat Aman's look in Hare Rama Hare Krishna (1971) was heavily inspired by the Hippie culture of the west in the 70s. From bell-bottom pants to big tinted glasses, hoop earrings, marigolds, and middle-parted wavy hair, this film continues to be a style inspiration even at present (Dawar, 2006).

One of the most admired styles of the 1980's in India was Sridevi's gossamer *sari* in the film, *Mr. India*. Neon colours and red lipstick became popular, as did leg warmers and unruly hair. The 1980s were also notable for the emergence of the first generation of Indian fashion designers such as Rohit Khosla and Satya Paul (Bhandari, 2012).

In 1989, Salman Khan kicked off the men's fitness trend, presenting a chiselled body in his first-ever leading role as Prem in *Maine Pyar Kiya*. A few years later, Karisma Kapoor leads the way of showing women's fitness trend with her role as the energetic dancer Nisha, in movie *Dil to Pagal Hai*. This popular musical romance, along with the blockbuster *Kuch Kuch Hota Hai* popularised sportswear as casual daytime attire in the age of brand consciousness. The 1990s saw pants gave way to skirts and flaunting skin was no longer forbidden. The *sari*, however, continued to rule as Madhuri Dixit's wore it in embroidered purple colour in *Hum Aapke Hain Kaun* (Wilkinson-Weber, 2005).

21st-century brought more International brands and Indian fashion designers such as Tarun Tahilani, Manish Malhotra and Neeta Lulla playing an important role as channelising their creative ideas to masses through movie icons. These times are all about whom to wear (Gehlawat, 2015). Precise 'looks' started being designed for characters rather than the actors portraying them. There was an eclectic mix of ethnic and western styles. Memorable looks that caught on with audiences included the relaxed urban styles worn in *Dil Chahta Hai,* following a minute circular beard style confined just below lips, popularly named Goati flaunted by Amir khan the ornate jewellery seen in *Devdas,* the wedding dress worn by Preity Zinta in movie *Veer Zaara,* especially the golden round tassels stitched at the hem of her heavily embroidered headcover or scarf called dupatta in the Hindi language.

Rajshri production's *Hum Aapke Hai Koun* also redefined Indian fashion trends with Madhuri Dixit's backless blouse or Salman Khan's three-piece suit, which caught everyone's attention and people immediately started flaunting the same. Tailors were specially asked to scoop the back of the blouses to make it just like Madhuri's and the white-and-green colour ensemble with fitted green blouse below waist length, and ankle-length white skirt was the newest colour combination of that season after the

movie was released (Ghosh, 2000). Kajol's a maroon jumpsuit, like the one Kajol wore in the movie Kuch Kuch Hota Hai became popular after the movie release. The film revolutionised college into a whole new cool for 80s kids (Kuch kuch hota hai, 2005).

The Hindi movie industry has also had a deeper impact on Indian society. For example, the film *Baabul* (2006) raised the issue of widow remarriage, while movies like *Kabhi Khushi Kabhi Gham* (2001) and *Baghban* (2003) celebrated the virtue of respecting elders. The widely acclaimed *Rang De Basanti* (2006) gave voice to youth angst about the nation's corrupt politics and politicians (Kaur & Sinha, 2005).

Film directors like Madhur Bhandharkar and Prakash Mehra in modern India have raised awareness about the issues of the day in India through their movies. The films *Rann* (2007), *Corporate* (2006) and *Gulaal* (2009) exposed political and social controversies.

Movie actress Bhagyashree's blue skirt and a top with polka dots immediately got popular amongst young girls as in *Maine Pyaar Kiya* which was released in 1989. They specially made similar outfits along with the black cap with Friend inscribed on it. Salman Khan's leather jackets were also in demand after the release of the film, and soon college campuses resembled the sets of the film (Bose, 2006).

Famous Indian fashion designer Manish Malhotra, is famous for his costume design from the movie Rangeela where Urmila wore fitted Lycra dresses and pants. The designer carried forward the work by creating Karisma Kapoor's look in the movie Dil To Pagal Hai. These look sooner got trickled down to the masses and gained a permanent spot the urban dictionaries (Punathambekar, 2013). It is a very common sight to find several women attending weddings or formal events and dressed head-to-toe only in the finest materials based on their looks inspired by popular Indian movies. Kareena Kapoor's 'Shararas' from *Kabhi Khushi Kabhi Ghum* had almost become a uniform wedding outfit (Joshi, 2015). And later, jumpsuits and flowy palazzo pants geared up suddenly as a style statement after Deepika Padukone wore them in Cocktail (Vasudev, 2012). Actress Alia Bhatt renewed the simple but classy look of long skirts in her movie *2 States*. While Huma Qureshi in a very notoriously attractive way revamped the image of aviator glasses, making them an interesting and happening style accessory from the movie Gangs of Wasseypur.

Hair Styles, Accessory and Cinema

Actress Sadhana Shivdasani, in 60's introduced the famous fringe hairstyle through Indian movies. She flaunted the haircut in her debut film, *Love in Simla* (1960). The suggestion was made by her husband, Nayyar, who was also the director of the film.

He thought that the fringe style would make her forehead look narrow (Stringer, 2013). Nayyar cited the example of Hollywood actress Audrey Hepburn, and she became the inspiration for the haircut. The fringe was all the rage in the '60s and the hairstyle that is still called the 'Sadhana cut' in honour of the actress who popularised it, followed by a generation of young girls (ch.17).

Movies influence on fashion is not just limited to women. Certainly, men too, have adapted enough styles and look from the big screen celebrity. Be it the famous hair puff of Dev Annand or long hair covering both the ears and neck as of Alvis Presley and French beard that Amitabh Bachchan re-introduced and influenced millions of young men from 60s to 90s in India. Amir Khan's spikes and earlier mentioned goatee from *Dil Chahta Hai,* which went impressive with its smart and stylish looks (Gibson, 2013).

Salman Khan's hairstyle from the film, *Tere Naam* in 2003*, too,* caught everyone's attention. Young boys started sporting the hairstyle, and it became followed across the nation. Friendship bands were all the rage after the movie release of *Kuch Kuch Hota Hai* in 1998 and have become symbolic of Friendships Day celebration since then. Shah Rukh Khan's T-shirts inscribed with the words 'POLO' and locket that read, 'COOL' swamped the markets and were a sell-out.

Kajol's short blunt cut in *Kuch Kuch Hota Hai* also became a trend post the release of the film. The boys in 2008 flooded the haircutting saloons to follow Aamir Khan's *Ghajini* hairstyle (Arora, 2014).

Social Relevance and Hindi Cinema

Indian cinema has influenced Indian society a lot similarly if we look the other way around Indian society has also influenced and shaped the film industry which is clearly seen in it is the evolution from an era of silent movies to the present scenario of action and violent movies (Banaji, 2006). Sarkar (2009) mentions in his book that Indian cinema has influenced the nationalism during the independence movement or bringing forth social issues like child marriage, dowry system, and exploitation by influential or untouchability. Sarker (2018) further elaborates on the social movements in India related to environment protection like 'Chipko Movement' that are perfect examples of participatory democracy forcing Governments to amend its constitution and realising to safeguard its subjects.

It will not be out of place to mention that India is the major producer of films across the world (Dastidar & Elliott, 2019). Cinema is the best medium to dictate one's own tale in the most vibrant fashion possible. It is considered to be the best medium of expression and a form of entertainment to date among all the various age groups (Bruzzi, 2012) as mentioned

earlier during the wars that how Indian movies through their songs have motivated Indians to struggle and achieve a sense of patriotism among the people and also to achieve national integration emerging as a part of the global economy (Sarkar, 2009). India is a country where poverty is its main drawback, and despite that Indian cinema has managed to attract international stars and audience, which is clearly seen in the global awards ceremonies. India is a culturally diverse country, and this diversity is experienced not only in the books but also seen in various movies (Bandyopadhyay, 2008).

The diversity is not limited to customs, but it expends to religion too. The Hindu or Hinduism in India is one of the world's oldest religions, according to many scholars, with roots and customs dating back more than 4,000 years. During Vedic period the society was divided into four classes (*Verna*) based on *Dharma* or the 'Work' putting *Brahman* the priest or the pure on the top and *Shudra* the labour and service class or the impure at the bottom as hierarchic. Later instead of dharma, the hereditary and birth in the particular family proliferated the castes (*jati*) system (p.352). The labour or service class were considered impure hence treated as the "untouchables". In 1936 Bombay Talkies produced *Achhut Kannya* (Untouchable Girl) a Hindi film directed by Franz Osten during British rule in India. The film is based on the social positioning of girls who hail from untouchable caste. The film is considered a reformist period-piece (Dwyer, 2006). The previous attempt of Franz Osten to reflect the society and achieving an imaginary solution of equality through Shiraz, a silent film produced by Himansu Rai in 1928 in which Shiraz, a potter's son, falls in love with Selima from a royal lineage and risks his life.

Upon getting independence in 1947, the issue of discrimination of society based on inhumane practice was dealt with by the Indian lawmakers while designing its constitutions. The untouchables are officially designated as Scheduled Castes in the constitution of modern India. Practising of untouchability became unconstitutional and punishable offence (Mendelsohn & Vicziany, 1998). Though the laws are in place deeply rooted conventions and practice of thousands of years are hard to go. The issues concerning this social stigma were well reflected by the filmmakers like Satyajit Ray, Shyam Benegal etc. Hindi cinema projected continuously to narrate appalling social conditions and the struggles of untouchables, Scheduled Caste as per the Indian constitution or Dalit as now they are addressed. The parallel cinema of the 1970s and 80s, portrayed the actualities of a Dalit life with ethnographic accuracies, like a slice of social reality to the audience. An epitome of the Dalits being wretched and surviving in brutal social conditions has dominated most of the film narratives. In Satyajit Ray's *Sadgati* (1981) the lead character Dukhi dies because of stress, fatigue and starvation but does not challenge the authority of the Brahmin superiority. In *Aakrosh* (1980) again, as a solution to end the tragic conditions of *Bhiku Lahanya and Nagi* and their existence, the central character chooses self-destruction. These

narratives showcased the anarchic and wretched social conditions in which Dalits have been trapped for centuries. The thrashing of untouchable by upper caste is a normal practice and acceptable to all.

Dalit, as a person, remained distant from the normal image of a civilised person. The Dalit character is showcased as scantily dressed and primitive as *Ghinua* in *Mrigaya* (1977), thin mal nutritious couple *Naurangia* and *Rama* in *Paar* (1984), dark and pale *Sanjeevan* in *Damul* (1985), alcoholic *Kishtayya* in *Ankur* (1974), in recent period corrupt and immoral *Nathadas* in *Peepli Live* (2010) and sometimes, even physically challenged *Kachra* in *Lagaan* (2001). A Dalit character as a cheerful, happy and a normal family person has hardly been shown on screen (Wankhede*, 2017).* But on a few occasion, Dalit has shown aggressive as he is aware of his constitutional rights as shown in *Manthan* (1976). The rise of the Dalits in the film could be felt when the Dalits of the village elect a Dalit youth Moti as head of Milk Cooperative Society. The issue of untouchability, depicted in one of the scenes where the *Sarpanch* (Village Head) orders the Dalits to make a queue separate from the upper castes to sell milk to the cooperative society, may have softened to a certain extent after more than seven decades of independence and the change is visible.

Now the time when untouchability is abolished constitutionally from India depicted in the movie *Lagaan* by Aamir Khan as pre-cursor (Bhatkal, 2002). Socially, India is a country which carried the legacy from its previous generations as they all believed and practised the tradition of arranging and in-caste marriages. But again, Indian drama is successful in teaching the meanings of different relations in a more holistic way. The society was also encouraged from various movies as it showcased successful inter-caste marriages in India (Hogan, 2009). Movies have played a significant role in teaching how to express feelings of romance or violence. The songs provided by the Indian movies have been the soul of every Indian. Any party, festival or a wedding is incomplete without Indian movie songs. As for the teenagers of Indian society, it is the music which accompanies them in times of their happiness or grief. It also supports them in case of sleepless nights as well. The younger generation of Indian society is adversely affected by the change brought in society due to current movies, be it motivational or despair.

Indian cinema is extremely responsive in showcasing stories which are entirely based on evil acts against women like sexual harassment, rape, murder cases etc. These movies are made to provoke awareness among the audience and make them aware of the consequences of enacting these vulgar acts. These kinds of films are not made for doing huge business at the box office but for spreading a social message amid people. The actors of these movies are brave as they face a lot of disparagement from the public as they have taken up such a sensitive issue in front of the audience. Like the movie, *Talwar* was based on a real-life incident and was tremendously a sensitive topic to put forth among the audience. The actors

of this movie had to face a lot of media and press as to why they have taken up such a highly controversial issue. As the majority of the Indian population is of the middle class and for a middle class, the family is the most important thing is his/her life. Likewise, this similar kind of act was enacted in a movie named *Drishyam* (2015).

The societies follow many practices based on informed traditions of ignorance and may have withheld the progress of our society. The prevailing caste system, untouchability, dowry system and veil system among the female population have done enormous harm to the society. Films are the modern sources for building awareness and help in eradicating unlawful or inhumane practices. The medium is useful for promoting national integration; inter-caste marriages, family planning, eradication of illiteracy, etc. Such real issues and challenges have always been a source of information and encouragement to produce films and help in the transformation of our society. The cinema as a powerful medium getting inspired by the society is being used as an instrument to educate and motivate people to get rid of obscurantism and also to guide them along the right path. It can help in removing ignorance from our society. Not only this, several much needed social reforms instigated and brought about with the involvement of cinema (Kanesan, 2018).

In 2012 Delhi witnessed a mob protest against the gang rape of a 23-year-old girl, media was the prime instrument in spreading the news. The incident received widespread media coverage the protests were sparked both nationally and internationally. The kind of crime was condemned and triggered widespread public protest and criticism of the Indian government for not providing enough protection to women. After much criticism and persistent social pressure, the Government has to take quick and stringent decisions to prevent any future incidents. Inspired by the series of events, Leslee Udwin directed a documentary film India's Daughter in 2015 (Roberts, 2016). The film was scheduled to be aired on TV channels around the world on March 8, 2015 to coincide with International Women's Day. However, due to various reasons including the intervention of the court, the BBC could not air the film. Yet it aired outside of India on 4 March, was uploaded on YouTube, and soon went viral via shares on social media. On 5 March, the Indian government directed YouTube to block the video in India. The interdependency of influence between society and films remain evident.

A coin has two sides; likewise, everything has its own pros and cons. Excess of anything is bad. The impact of movies on Indian society has both positive and negative effects. Films are a reflection of society, both present and past. It is understood that the film and it's innovations sometimes has to catch up from the society and sometimes it leads or motivates society too. Movies are stories, and movies are people who come out with ideas about something they wanted to say, something they wanted and wants to tell someone. Movies are the form of communication and that communication, those stories, come from societies, not

just where society is presently and what it is doing now but where society has been and ideally should be. It has been that way for as long as movies have been around.

Conclusion

The cinema paves a great influence on the mind of the people. At the same time, it has a great educative value to it too. It can achieve splendid results in the field of expansion of education. Lessons on road sense, rules of hygiene and civic sense can be taught to the students and the public as well in a very effective manner with the help of cinema pictures like being taught in the times of Covid pandemic in 2020 to stay home to stay safe. Many successful experiments have been made in various countries on the utility of films as a means of education. Feature films have been produced for school, and college students and students are being benefitted by them.

Cinema has the power to influence the thinking of the people. This powerful medium has helped in changing the society, and social trends or least has provoked the thought of change. Be it a burning social or environmental issue or pleasant presentable appearance of a person. Cinema not only has introduced new fashions in society, but it has also described as pace-setters in causing various social movements. Films create a direct impact on our social life long way towards arousing national consciousness and also in utilising the energies of the youth in social reconstruction and nation-building by a skilful adaption of good moral, social and educative themes, and by the introduction of popular sentiments, cinema, to a great extent, helps to formulate ideas to some extend guide public opinion as well.

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