

# **History of Mass Media**

**Complementary course of BA English/Malayam  
(Semester III)**

**CUCBSS**

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**UNIVERSITY OF CALICUT**

**SCHOOL OF DISTANCE EDUCATION**

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SCHOOL OF DISTANCE EDUCATION**

**STUDY MATERIAL  
HISTORY OF MASS MEDIA**

**Complementary Course of BA English/Malayalam  
( Semester III)**

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## Chapter 1

# EVOLUTION OF INDIAN PRESS

Printing presses were first brought to India in the 16th century by Christian missionaries for publishing evangelical literature. Their publications included the Bible and other literature to assist conversion and evangelization. Dr. Nadig Krishna Murthy states in his work *Indian Journalism* that the first printed book in India was *Doctrina Christa* (Doctrine of Christ), a missionary publication in 1557 in Goa. The second printing press in India was established in 1578 at Punikael, in Tirunelvely district in Tamil Nadu. This too was a Christian initiative.

The English East India Company also set up printing presses in different places for the efficient administration of the subcontinent. The birth of the first newspaper in the country was towards the end of the 18th century.

### **James Augustus Hicky**

James Augustus Hicky, a British citizen, published the first newspaper in India. The first issue appeared on January 29, 1780 in Calcutta, bearing the name *Bengal Gazette* or *Calcutta General Advertiser*. It was a weekly newspaper published in English and addressed exclusively to the large group of British residents in Calcutta. Its front page carried only classified advertisement. Hicky was the founder, editor, printer and promoter of this weekly. It was a two-page newspaper and the size of the paper was 12 inches by 8 inches. Advertisements occupied more space than reading matter. But it is important to note that there was hardly any news that really concerned the Indians.

Warren Hastings finally took action against Hicky for defamation in 1781. He was convicted and sentenced to a year's imprisonment and to pay a fine of Rs. 2000. But *Gazette* continued to appear regularly while Hicky was in prison.

Warren Hastings was repeatedly lampooned. A series of actions was taken against Hicky and his weekly. In March 1782, the types for printing the paper were confiscated and *Bengal Gazette* was suppressed. This marked the premature and unceremonious end of India's first newspaper. The seizure of the press was a severe blow to the already hurt editor. He died in obscurity.

### **James Silk Buckingham**

Sir James Silk Buckingham, one of the important personalities in Indian journalism, assumed the editorship of *Calcutta Journal* in 1818. The first issue of the paper appeared in Calcutta on October 2, 1818. It was an eight-page biweekly newspaper priced at rupee one. Its contents included political, commercial and literary news and views. Thus, *Calcutta Journal* was entirely different from Hicky's *Gazette* which mostly contained gossip, scandals and scurrilous writing.

He was fearless in condemning the local custom of *sati* and the government's failure to put an end to it. He gave prominence to news and views from Bengali and Persian journals. He was also a friend of the Indian press and defended its right to exist and voice the opinions of the people. Rangaswami Parthasarathy in his book *Journalism in India* describes James Silk Buckingham as the father of Indian Journalism.

British authorities became intolerant on account of his persistent criticism of their policies. John Adam, the acting Governor-General, deported Buckingham to England. Many describe Buckingham as the first real journalist in India. He was an inspiration behind the growth of Indian journalism.

### **Serampore Missionaries**

Serampore missionaries were a group of Baptist missionaries from England who settled down at Serampore in Bengal. The credit for starting the first vernacular newspaper in the country goes to this missionary group. Their publications included:

*Dig Darshan* was started in 1818 as a monthly magazine in Bengali. This journal carried reports of political activities, but it carefully avoided political controversies. Notices, articles relating to history and political news items were published in this paper.

The name of *Dig Darshan* was changed to *SamacharDarpan* in 1819 and it was published until 1840. It became a bilingual weekly in 1829. It collected news from many places in Bengal and nearby places. Information not available elsewhere could be found in it.

*The Friend of India* was a monthly magazine in English started on April 30, 1818. It stopped publication in 1827 due to financial constraints.

The basic objectives of these papers were to aid conversion to Christianity and to support the views of the British administrators in India. But it should be kept in mind that news about India and Indians occupied the largest amount of space in these publications.

### **Rajaram Rammohan Roy**

Rammohan Roy (1772-1833) is considered by most historians as the father of Indian journalism. He sponsored many journals, edited them, fought for social reforms and defended criticisms levelled against Vedanta philosophy by the Christian missionaries. The following newspapers were published by Rammohun Roy at various times.

#### ***SambadKaumudi***

It was a weekly in Bengali published in December 1821. The *Calcutta Journal* edited by James Silk Buckingham gave ample publicity in its columns to this new Indian project.

#### ***Mirat-ul-akhbar***

This was the second journal brought out by Rammohan from 1821. It was a weekly in Persian (the official language of the Mughal Empire) and published on every Friday. This weekly devoted space to national and international events. *Mirat-ul-akhbar* was shut down in 1823 to protest against the Press Regulation Act of 1823.

### ***Brahminical Magazine***

This was a monthly published in English to counter the missionaries' propagand. Twelve issues of this magazine appeared. Later, a regular periodical in English and Bengali titled *Brahmin Sevadhi* was started by Roy.

Through the above journals Rammohan tried to counter the accusations of the missionaries on the one hand and to form public opinion in favour of social reforms on the other. These publications marked the real beginning of journalism in India as they were addressed to Indians in their own languages.

### **Freedom Movement and the Press**

The pioneering work of Rammohan Roy in the field of journalism in the early 19th century led to a gradual growth of newspapers, magazines and other publications in India. The brutal suppression of the revolt of 1857, suppression of the Indian nationalist press and founding of Indian National Congress (INC) in 1885 and other citizens' associations were shaping Indian public opinion against the British.

### **Indian National Congress**

The Indian National Congress was founded by Allen Octavian Hume in 1885 which was in subsequent years responsible for freeing the country from British imperialism. The first session of the Indian National Congress in Bombay was attended by founders and editors of leading newspapers

### **World War I and the press in India**

Three days after the declaration of the War, an order was issued by the Government of India taking control of the press in India and controlling the publication of naval and military news. The Anglo-Indian press opined that nationalist activities should give way to the necessities created by the War. But the Indian nationalist press pleaded that British Government should accord to Indians the rights and liberties for which the allies were fighting in Europe.

### **Emergence of Gandhi**

Mohandas Karamchand Gandhi emerged as an important leader of the freedom movement in the post War period. He edited three publications namely, *Young India*, *Harijan* and *Navajivan*. Through these journals Gandhi guided the national movement and propagated his ideas of nonviolence and satyagraha.

The Government of India issued the Indian Press Ordinance of 1930 in order to control the press. This Ordinance was passed specifically to prevent the nationalist press from covering Gandhi's historic Dandi March in 1930. Newspapers were asked to deposit huge securities whenever the authorities made a demand.

Several more English and regional newspapers began in various parts of the country declaring support to the national movement. *The Indian Express*, *Free Press Journal*, *The Dawn*, *Hindustan*, *Blitz*, *National Herald*, *Mathrubhumi* etc. aroused national consciousness in the length and breadth of the country.

## **Quit India Movement**

The British authorities made every effort to control and muzzle the nationalist press during the Quit India Movement launched by Indian National Congress in 1942. Gandhiji suspended the publication of *Harijan* and other weeklies on account of pre-censorship imposed by the Government. *National Herald* was closed down in August 1942 and it could resume publication only in 1945.

## **Transition to Independence**

British owned newspapers began to change ownership into Indian hands. Like the owners of many plantations and industrial units, the British proprietors of newspapers decided to sell their shares and repatriate the proceeds to their homeland. *The Times of India* was sold to Ramakrishna Dalmia. *The Statesman* came under the Tatas.

The saga of the Indian freedom movement is almost synonymous with the history of Indian press. National consciousness was aroused, sustained and promoted by newspapers and periodicals. The Indian press played a valiant role in the struggle for freedom.

## **Role of Mahatma Gandhi as a Journalist**

Along with the active leadership in the freedom struggle, Gandhi was also a great journalist and promoter of newspapers. *Indian Opinion* was a weekly published in four languages namely English, Gujarati, Tamil and Hindi during 1903-1915 in South Africa. Gandhiji returned from South Africa and began his political activities in India. He was the editor of *Young India* (1919-1931), and *Harijan* (1933-1942 and 1946-January 1948).

Conflicting and exaggerated reports of riots and fearful predictions of communal outbursts flashed by newspapers prior to independence elicited a rebuke from Gandhiji. His newspapers were subjected to stoppages and revival according to the political situations. Among the publications of Gandhi, *Harijan* was the most important one. It was stopped in 1942 and was resumed in 1946. It ceased publication in 1949.

## **Objectives of journalism**

Journalism was a noble profession for Gandhi. According to him, a newspaper had three objectives to serve in a society. The first objective is to understand the popular feelings and give expression to them. The second is to arouse among the people certain desirable sentiments. The third objective is to fearlessly expose popular defects. His newspapers carried no advertisements and depended solely on subscription from readers.

## **Conclusion**

Gandhi was a great force to be reckoned with in the Indian freedom struggle. The noble objectives upheld by him in journalism are a model for media professionals and institutions. Gandhiji was certainly an editor with a difference.

## **Press in the post-independence era**

The Indian press includes 48 centenarians. The Gujarat daily *Mumbai Samachar*, published from Mumbai, is the oldest surviving newspaper. It was first published in 1822. As on

31<sup>st</sup> March 2014, there were 13,350 registered dailies on Registrar of Newspapers for India's record. As per the data from Annual Statements (2013-14) received, the highest numbers of newspapers were published in Hindi (3213), followed by Urdu (929), English (695) and Telugu (562).

In circulation, Hindi newspapers continued to lead with 12,64,77,693 copies followed by English with 3,31,48,808 copies. Among language Dailies, Hindi lead with 942 newspapers followed by 201 in English. The languages that published more than 100 daily newspapers were Urdu (191), Telugu (147) Marathi (130) and Gujarati (100). Circulation-wise, Hindi dailies maintained its dominance with 3,76,42,520 copies. English Dailies have a circulation of 1,29,14,581 copies.

*Ananda Bazar Patrika*, a Bengali daily from Kolkata is the largest circulated single edition daily with a claimed circulation of 11,81,112 copies per publishing day followed by *The Times of India*, an English daily from Mumbai with a claimed circulation of 10,26,153 copies and *Hindustan Times* an English daily from New Delhi with a circulation of 9,75,737 copies.

*The Times of India*, having 29 editions in English with a total claimed circulation of 47,42,671 copies per publishing day occupied the first position among multi-editions dailies during 2013-14. *Dainik Bhaskar*, having 35 editions in Hindi with a total claimed circulation of 35,49,796 copies per publishing day occupied second position among multi-editions dailies.

## **Press Council of India (PCI)**

The notion of a national Press Council in India was introduced by the First Press Commission Report of 1954. It would be their responsibility to censure anyone guilty of breach of the ethics of the profession besides fostering the development of the press and protecting it from external pressures.

### **Composition of the Press Council**

The Council is a body corporate having perpetual succession. It consists of a chairperson and 28 other members. The chairperson is, by convention, a retired judge of the Supreme Court of India and is nominated by a committee consisting of the chairman of the Rajya Sabha, Speaker of the Lok Sabha and a person elected from amongst themselves by the 28 members of the Council.

The Council has the power to consider complaints *suo moto*, in addition to inquiring into complaints brought before it. If satisfied that a violation of misconduct has taken place, the PCI may warn, admonish or censure the newspaper, news agency, editor or journalist or disapprove the conduct, recording the reasons in writing. The Press Council is not armed with any punitive powers. The Press Council has rendered a great service to the nation and in particular to the development of the press as a self-regulating entity. The Press Council has from time to time censured and warned a number of erring newspapers for violating the code of ethics.

## First Press Commission Report

First Press Commission under the chairmanship of Justice G S Rajyadhyaksha was appointed on September 23, 1952. The commission submitted its report in 1954. The major recommendations of the Commission are listed below :

- a) **Press Council** :The Commission's first recommendation was to constitute a Press Council. The Council is to look into the freedom, independence, standard and development of the press.
- b) **Registrar of newspapers in India** : A Press Registrar should bring out an annual report which will contain the facts and figures relating to the industry.
- c) **Advertising council** : An advertising council may be created to advise on the ethics of advertising, to organise market research and to carry out readership surveys.
- d) **News agencies** : There should not be government-owned or controlled news agencies. The Government should give no assistance to the news agencies in order to ensure their independent operations.
- e) **Government advertisements** : With regard to the allocation of government advertisements, there should not be any discrimination between newspapers merely on the grounds of their political or communal backgrounds.

Most of the recommendations of the Commission were accepted and implemented by the Government at different times.

## Second Press Commission Report

A ten-member commission under the chairmanship of Justice K K Mathew was appointed in 1980. The Commission placed its report in 1982. The major recommendations were the following.

- a) **MRTP Act and the press** : The Commission recommended that the Monopolies and Restrictive Trade Practices Act of 1969 should be made applicable to the newspaper industry. b) **Delinking the press from other business concerns**: The Commission recommended making mandatory for persons carrying on publishing a newspaper to refrain from engaging in other business activities.
- c) **News to advertisement ratio** : The Commission recommended that for the freedom of the press to be effective, the present degree of dependence on advertisement will have to be lessened. News to advertisement ratio is absolutely essential for promoting fair competition among existing units and the new entrants.
- d) **Newspaper Development Commission** : In order to improve the quality of newspapers, especially medium and small ones, the Commission recommended the setting up of a Newspaper Development Commission.

## Indian Newspaper Society (INS)

Indian Newspaper Society (INS) is the central body representing newspaper publishers. Founded in 1939, the Society safeguards and promotes the interests of newspaper proprietors.

The INS was earlier known as the 'Indian and Eastern Newspaper Society' (IENS). Press Trust of India (PTI) was set up as a result of the efforts of INS. The Society was also instrumental in the formation of the Audit Bureau of Circulation in 1948. There are nearly 700 members in the INS.

### **Audit Bureau of Circulation (ABC)**

The Audit Bureau of Circulation in India, founded in 1948, is a non-profit association consisting of publishers, advertisers and advertising agencies. Its headquarters is in Bombay. Its function is to devise and lay down a standard and uniform method by which member publishers shall compute their circulation. The ABC verifies the circulation claims of publishers using the services of chartered accountants it appoints. It also issues certificates of circulation once in six months.

### **GENESIS OF INTERNET**

Internet was first developed in US in 1960s. This project sponsored by US government was initially intended for military and academic research. In 1973 network expanded to Europe. Significant growth in the use of the internet began in the late 1980s.

The birth of the World Wide Web in the early 1990s introduced graphic user interface and a protocol for hyper linking information stored in different computers. This provided access to millions and took internet to the masses.

India found a place in the internet map in 1987. ERNET (Educational and Research Network), India's first internet service, was launched in 1987. Presently, there are more than 200 internet service providers in India. The resulting competition lowered the cost and led to the rapid growth of internet connections.

### **NEW MEDIA**

Until the 1980s media relied primarily upon print and broadcast models such as newspaper, magazines, television and radio. The last thirty years have seen rapid transformation in media with the arrival of digital computers such as the internet. The use of digital computers has transformed the 'old' media by the advent of digital television, radio and online publications.

New media has been used extensively by social movements to educate, organize, share cultural products of movements, communicate and more. New media has been a great tool in the democratization of information by using websites, blogs and online videos to demonstrate the effectiveness of the movement itself.

Interactivity has become a key term for number of new media use options. Interactivity can be considered as a central concept in understanding new media. Internet replaces the "one-to-many" model of traditional mass communication with the possibility of a "many-to-many" style of communication.

### **SOCIAL MEDIA NETWORKS**

Oxford online dictionary defines social media networks as websites and applications that enable users to create and share content or to participate in social networking. Social media differ from traditional or industrial media in many ways, including quality, reach, frequency, usability,

immediacy, and permanence. *Facebook, Twitter, WhatsApp, and LinkedIn* are some of the popular social media networks.

The social media, was a political time bomb that ripped across several autocratic nations especially in the Middle East. The social media driven movement across the Middle East is popularly known as **Jasmine Revolution**. The Anna Hazare movement against corruption in India was driven and coordinated by the social media.

## Chapter 2

# HISTORY OF MALAYALAM JOURNALISM

The credit for starting the first newspaper in Malayalam goes to a Christian missionary group from Germany, the Basel Mission Society (BMS). The history of early Malayalam press and the role of Christian missionaries in laying the foundation for Malayalam journalism can be traced through the history of the important journals.

### 1. *Rajyasamacharam*

This was the first journal published in Malayalam. BMS brought it out from June 1847 from a press owned by the Mission at Illikkunnu near Thallassery. Copies of *Rajyasamacharam* were distributed free of cost. Although the name of the editor was not mentioned, it is assumed by many scholars that Dr. Herman Gundert was the man behind this first Malayalam journal. This paper lasted up to 1840.

### 2) *Paschimodayam*

This was the second journal in Malayalam brought out from October 1847 from Thallassery. The publishers of this paper, too, was the Basel Mission Society. Its contents included articles on natural science, astronomy, geography and history. *Paschimodayam* was a typical Christian publication. According to some historians this journal lasted till June 1857.

### 3) *Jnana Nikshepam*

*Jnana Nikshepam*, a monthly magazine in Malayalam, was published by the Church Mission Society (CMS) in Kottayam from November 1848. It was the third among the publications in Malayalam and it was the first newspaper printed in the letter press developed by Rev Benjamin Bailey, a foreign missionary. *Jnana Nikshepam* is published today as are religious publication of the Church of South India (CSI).

### 4) *Vidyasamgraham*

It was the fourth journal in Malayalam and the first educational publication. *Vidyasamgraham* or Kottayam College Quarterly Magazine was started by Church Mission Society (CMS) College in 1864 from Kottayam. This quarterly had a variety of articles in English and Malayalam written by scholars. It ceased publication in 1867.

### 5) *SathyanadaKahalam*

It was a Catholic newspaper started as a fortnightly on October 12, 1876. From 1900, *Sathyanada Kahalam* was published thrice a month. It became a weekly in 1904. In 1926 the name was changed to *Sathyanadam*. In 1970, it was merged with *Kerala Times*, a daily from Kochi. *Sathyanadam* was then published as the Sunday edition of *Kerala Times*. The existence of *Sathyanadam* ended in 1999 when *Kerala Times* was closed down.

### 6) *Keralopakari*

It was magazine published by the Basel Mission Society from 1878. It was printed from Mangalore. Its contents included articles on Christian literature, essays, proverbs, parables, stories with moral content and Western literature.

### 7) *Nasrani Deepika*

*Nasrani Deepika* started as a fortnightly publication from St. Joseph's Press at Mannanam on April 15, 1887. From 1895, it was published thrice on month. It became a weekly in 1899 and in 1927 it became a daily. In 1938, the name *Nasrani Deepika* was changed to *Deepika* and the place of publication was shifted from Mannanam to Kottayam. It is the oldest surviving newspaper in Malayalam.

### Conclusion

Most of the publishers were missionary organisations who used newspapers solely for propagating Christian religious values and teachings. But Malayalam press was also gradually evolving into an institution capable of reflecting larger social concerns. The Christian missionary publications laid a strong foundation for the present day enviable state of Malayalam press.

### *Malayala Manorama*

The first issue of *Malayala Manorama* rolled out of its press in Kottayam on March 22, 1890 as weekly. Kandathil Varghese Mappilai was its founder-editor. From January 26, 1928 *Malayala Manorama* became a daily newspaper.

*Malayala Manorama* antagonised the Travancore Government when it actively supported the Abstention Movement (Nivarthana Movement). C P Ramaswami Aiyer, the Dewan of Travancore, brutally suppressed the agitations. On September 9, 1938, the Dewan banned *Manorama* and confiscated the press. It resumed publication on November 29, 1947 after the advent of freedom.

*Manorama* is now one of the largest circulated language newspapers in India. From a humble beginning in 1888 with a capital of Rs.10000, *Malayala Manorama* has become a powerful institution. It has combined professionalism, innovative marketing strategies and high standards of journalism in its stride towards heights of glory and excellence.

### **Kerala Mitram**

*Kerala Mitram*, a weekly newspaper from Kochi, began on January 1, 1881. Most journals published in Malayalam hitherto were missionary publications. *Kerala Mitram* was entirely different from the existing papers and it professed a secular outlook.

Devji Bhimji, a Gujarathi settled in Kochi, was the promoter of this paper. Kandathil Varghese Mappilai, was its first editor.

*Kerala Mitram* was the result of the dare and hope of a Gujarathi to start a newspaper at a time when the publications in Malayalam were predominantly controlled by Christian

missionaries. Devji wanted to expose the rampant corruption prevailing in the administration of Kochi Government. *Kerala Mitram* continuously criticised the government but chose the words carefully to avoid open confrontation with the government. *Kerala Mitram* could not continue publication much after the death of Devji.

### ***Kerala Patrika***

*Kerala Patrika* was published as a weekly from Calicut in 1884. Its founder-editor was Chenkulath Kunhirama Menon. The editor laid emphasis on promoting nationalist feelings and on opposing the autocratic functioning of the bureaucracy.

Kunhirama Menon was highly impressed with the working of *Amrita Bazar Patrika* of Calcutta and he modelled his paper after the Calcutta newspaper. It is said that *Kerala Patrika* was the first Congress newspaper in Malayalam.

*Kerala Patrika* was published for a long time. After a short interruption in 1930 the paper resumed publication in 1938. Later this paper continued publication from Cochin in 1947 for some time.

## **Role of Malayalam Press in the Freedom Struggle**

Many newspapers were started in various places and a few among them supported the Indian National Congress and its activities. But it should be noted that not every Malayalam newspaper wholeheartedly supported the freedom movement. A brief history of the leading newspapers that supported the freedom struggle is given below.

### **1) *Lokamanyan***

It was edited by K. Neelakanda Pillai and published by Poovathungal Sebastian from Thrissur from 1920. *Lokamanyan* actively supported the Indian National Congress and its activities. The government prosecuted the editor and publisher and sentenced them to six months imprisonment on charges of sedition. The paper was closed down as a result.

### **2) *Swarad***

*Swarad* was a biweekly newspaper published from Kollam. This paper was started in 1921 for the purpose of spreading the ideology of INC and to support the Congress activities in Travancore. *Swarad* played a prominent role in the Vaikom Sathyagraha. From 1926, *Swarad* became a daily and its headquarters was shifted from Kollam to Thiruvananthapuram. This newspaper was at the forefront in criticising the Travancore Newspaper Regulation Act of 1926 promulgated by Dewan Watts. But *Swarad* could not survive long in the midst of hostilities from the government.

### **3) *Mathrubhumi***

In the 1920s, there were four newspapers published from Calicut namely *Kerala Patrika*, *Kozhikodan Manorama*, *Kerala Sanchi* and *Mitavadi*. These papers supported the British government and hardly any of them reported the activities of the Congress. Hence Congress leaders felt the need to set up a press and publish a newspaper. Mathrubhumi Printing and

Publishing Company Limited was registered as a public limited company on February 15, 1922. The first issue went to the public on March 18, 1923.

The founders of *Mathrubhumi* were members of the Indian National Congress led by K.P. Kesava Menon (1886-1978). The paper lost money regularly in the initial years but that did not matter because its goals were not those of profitable commerce but of social service.

It came to be known as a Congress newspaper which was also closely associated with Malabar region. *Mathrubhumi* was in the forefront of the events such as Vaikom Sathyagraha, Guruvayur Sathyagraha and Aikya Kerala Movement etc. Sri. K. P. Kesava Menon who was the founder-editor of *Mathrubhumi* was sent to jail for his leadership role in *Vaikom Sathyagraha*. *Mathrubhumi* became a daily from April 6, 1930.

*Mathrubhumi* was a product of the freedom struggle. *Mathrubhumi*, keeping with its glorious traditions, continues to produce effective, high quality publications and render yeoman service to Malayalees.

#### **4. Al-Ameen**

*Al-Ameen* was launched in October 12, 1924 from Calicut. It was edited and promoted by Muhammed Abdul Rahiman. He was a great leader of the freedom struggle and a reformer in the Muslim community. While other newspapers faced difficulties from the Government, *Al-Ameen* had to face obstacles both from the Government and the orthodox sections of the Muslim community.

*Al-Ameen* became a daily in 1930 and it had to continuously face many problems from the Government. Through an ordinance the Madras Presidency confiscated the press in August 1930 and demanded to execute a bond of Rs. 2000.

The paper resumed publication on November 20, 1930 as a daily. But due to financial difficulties it was soon published as a tri-weekly. On March 15, 1939 *Al-Ameen* became once again a daily newspaper. The Madras Government banned the paper on September 26, 1939 for its campaign for non cooperation in World War II. That was the end of this newspaper.

#### **5) Malayala Rajyam**

It was a weekly newspaper edited and published by K. G. Shanker from Kollam in 1929. Its main aim was to support the Congress Party's activities.

*Malayala Rajyam* is said to be the first morning newspaper in Kerala. In 1931, it became a daily newspaper. The paper had its own transportation system to distribute the copies to agents on time. Then it became one of the largest circulated newspapers in the 1930s. After the prolonged illness of K.G. Shanker, the ownership of the paper changed hands. Soon it became a pro-government newspaper.

#### **6) Prabhatham**

*Prabhatham* started publication from Shoranur with E.M.S. Namboodiripad as its editor. It was the organ of the newly-formed Congress Socialist Party. Its license was suspended following refusal to furnish security to government consequent on the publication of a poem on

Bhagat Sing's martyrdom. The license was restored later. The paper was shifted to Kozhikode in 1938, but did not survive for long.

### 7) *Deenabandhu*

This newspaper was started as a weekly on January 26, 1941 from Thrissur. V.R. Krishnan Ezhuthachan was its editor. Right from its inception, this paper wholeheartedly supported the Congress and the freedom struggle. Its editor was imprisoned in 1942 during the Quit India Movement.

The *Deenabandhu* had also to face stiff opposition at the hands of the royal regime in Travancore. The paper was officially banned from this area. But the enterprising workers of the paper smuggled copies to Travancore through underground channels located in the British enclaves of Thangassery and Anchuthengu. The ban was lifted only after independence.

It became a daily on January 26, 1946 and the place of publication was shifted to Ernakulam. Sir C.P. Ramaswami Aiyer banned the circulation of this paper in Travancore. After a splendid innings spread over 21 years *Deenabandhu* finally succumbed to financial difficulties and ceased publication in 1962.

### **Conclusion**

It is nearly impossible to give an exhaustive list of the names of newspapers and journals that played a role in the freedom struggle. We have discussed only the publications that have played a predominant role in the freedom struggle. Several other newspapers have also contributed to the freedom struggle.

The nationalist phase was a fertile period for Malayalam journalism. Newspapers sprang up in quick succession, often to go under with equal speed. Most of these publications could not survive owing to financial difficulties and in some cases following repression by the authorities. The history of Malayalam journalism is intricately interwoven with the history of the freedom struggle in Kerala. Among the many newspapers that supported the freedom struggle, only a handful have survived till today. But all of them played a historical role in shaping opinions, instructing people and carrying out the watchdog function of media. Importantly, these newspapers mobilised people for the country's freedom struggle.

# Chapter 3

## LEGENDS OF JOURNALISM

### 1) Dr Herman Gundert

Dr. Herman Gundert was a German missionary who came to Kerala in 1839 in order to spread the teachings of Christ. He contributed greatly to the growth of Malayalam language, literature and journalism. Gundert was a great scholar. He mastered Malayalam language and compiled the first comprehensive Malayalam-English dictionary. He also wrote books on Malayalam grammar and history.

It was under his leadership that the two earliest newspapers, *Rajyasamacharam* and *Paschimodayam* were published. It could be said that Gundert laid the foundation for the enviable growth of Malayalam journalism. According to his biographer, he mastered several Indian languages during his stay at Illikunnu and authored nearly 20 books in Malayalam. He produced the first Malayalam textbook (*Patamala*) for children.

### 2) Kandathil Varghese Mappilai

Kandathil Varghese Mappilai was the brain behind the success story of *Malayala Manorama*. He began his career in journalism as the editor of the Kochi-based *Kerala Mithram*, published by DevjiBhimji. Varghese resigned from this post and established the Malayala Manorama Company in Kottayam with the intention of starting a newspaper.

In 1891 Varghese formed a literary club, Bhashaposhini Sabha. An offshoot of the Sabha was Bhashaposhini magazine started by Varghese in 1892.

Varghese, an experienced hand in newspaper industry and an able administrator, floated shares to raise the capital for starting the newspaper. Kandathil Varghese, a trend-setter in journalism and a great visionary, passed away in 1904.

### 3) Swadeshabhimani Ramakrishna Pillai (1878-1916)

Swadeshabhimani Ramakrishna Pillai was one of the stalwarts of Malayalam journalism. Pillai began his career in journalism as the editor of *Kerala Darpan* in 1899. Later he edited another magazine, *Upadyayan*, in 1900 and in the following year he edited *Kerala Panchika*. This paper carried out a series of exposures of the corruption in the bureaucracy. The proprietors of *Kerala Panchika* requested Pillai to mellow down the attacks on the administration. Pillai refused to abide by the proprietors' request and resigned the post of editor.

In 1903, he joined *Malayali* and continued his policy of virulent attacks on the Government. Disagreement with the management on policy matters led to his resignation. Later, Pillai started a magazine, *Keralan*, on his own in 1905. This publication lasted up to his deportation in 1910.

K Ramakrishna Pillai became its new editor in July, 1903. Under the pen name *Keralan*, Pillai wrote articles and editorials criticizing the Divan of Travancore and the maladministration.

Pillai was asked by the management to mellow down the writings. Pillai refused to tone down and resigned the editorship of *Malayali*.

Ramakrishna Pillai assumed the editorship of this paper on January 17, 1906. The paper's repeated exposures of corruption in the bureaucracy antagonized the government. Finally, the then king of Travancore, Srimoolam Thirunal, banned the paper on September 26, 1910. The press was confiscated and Ramakrishna Pillai was deported from Travancore with immediate effect. Pillai passed away on March 28, 1916 in Kannur.

#### **4) Kesari Balakrishna Pillai**

A. Balakrishna Pillai joined *Samadarshi* in 1923 as its editor. The sharp criticism in the *Samadarshi* went down well with the reading public but the authorities were displeased. The management of the paper was not prepared to invite official displeasure and Pillai had to resign in 1926.

On June 4, 1930 Pillai started the newspaper *Prabhodakanon* his own. He minced no words in his criticism of the Government. The Government revoked the license granted to *Prabhodakanas* per the Travancore Newspaper Regulations Act of 1926. Thus, the weekly stopped publication on September 10, 1930. Balakrishna Pillai launched *Kesarion* September 18, 1930, a week after the closure of *Prabhodakan*. The contents and format of *Kesari* was very similar to those of *Prabhodakan*. Scathing criticism of the authorities was taken up with an added zeal in the columns of the new publication.

Balakrishna Pillai, through the columns of *Kesari*, continued to be a headache to the Travancore Government. The authorities finally managed to suppress the publication of *Kesari* in 1935 through authoritarian methods.

#### **6) K. P. Kesava Menon (1886-1978)**

K.P. Kesava Menon, the founder-editor, made *Mathrubhumi* a voice of the forces fighting for freedom. He courted imprisonment in the Vaikom Satyagraha.

Kesava Menon spent several years in Malaysia as barrister. He was a minister of propaganda in the parallel government set up by Subhash Chandra Bose in Malaya in 1927. He returned to India after the independence and assumed the editorship of *Mathrubhumi*.

*Mathrubhumi*, under the dynamic leadership of K.P. Kesava Menon, played a memorable role in the freedom struggle and did much to spread the ideals of Gandhi and the Congress party.

K.P. Kesava Menon was India's High Commissioner to Sri Lanka in 1951. He was also a member of the Kerala Sahitya Academy during 1957-60. He was honoured with Padma Bhushan by the nation. He passed away in 1978.

## 7) C. V. Kunhiraman

C. V. Kunhiraman started his career in journalism in *Sujana Nandini* published from Quilon in 1890. Later he started *Kerala Kaumudi* as a weekly in 1911 from Mayyanad. C. V. Kunhiraman could not work as the editor then since he was a government employee. He resigned the job and took up the editorship of the paper in 1912.

*Kerala Kaumudi* championed the cause of the uplift of the socially and economically backward sections of the society, especially, the Ezhava community. C.V. through the columns of *Kerala Kaumudi*, commented on political, social and cultural affairs. Under his editorship, *KeralaKaumudi* prospered and became a respected newspaper.

A weekly, *Navajeevan*, and a magazine, *Kathamalika*, were also published by the *Kerala Kaumudi* group under the editorship of C. V. Kunhiraman.

## 8) Raghu Rai

Raghu Rai (born 1942) is an Indian photographer and photojournalist. He became a photographer in 1965, and a year later joined *The Statesman* in New Delhi. In 1976, he left the paper and became a freelance photographer. From 1982 up until 1992, Rai was the director of photography for *India Today*.

Rai has specialized in extensive coverage of India. Working in both colour and blackandwhite, he has published much of his works in books. His photo essays have appeared in many of the world's leading magazines and newspapers including *Time*, *Life*, *GEO*, *The New York Times*, *Sunday Times*, *Newsweek*, *The Independent*, and the *New Yorker*.

## 9) K. Shankar Pillai

KesavaShankaraPillai (1902 -1989), better known as Shankar, was a famous Indian cartoonist. He is considered as the father of political cartooning in India. He founded *Shankar's Weekly* in 1948, which also groomed cartoonists like Abu Abraham, Ranga and Kutty. He closed down the magazine in 1975 due to the Emergency imposed by Ms Indira Gandhi, the then Prime Minister. He was awarded Padma Vibhushan in 1976. Today he is most remembered for setting up Children's Book Trust established 1957 and Shankar's International Dolls Museum in 1965.

He joined *The Hindustan Times* as a staff cartoonist in 1932 and continued as its staff cartoonist till 1946.

## 10) Pothan Joseph

Pothan Joseph (1892 – 1972) lived through a turbulent period during modern Indian history and made his mark on Indian journalism and is generally recognized as one of the greatest Indian journalists. He was a close associate of Jawaharlal Nehru and for some time editor of Mahatma Gandhi's *Young India*. Joseph was either the founder or developer of many famous newspapers such as *Hindustan Times*, *The Mail*, *The Indian Express*, *Deccan Herald* and *The Dawn* started in New Delhi by Jinnah.

Joseph was connected with dozens of newspapers either as editor or as columnist, but he was most well known for his deeply thought-provoking column *Over a Cup of Tea*.

## Chapter 4

### INDIAN BROADCAST MEDIA

In 1895, Guglielmo Marconi, an Italian inventor, sent the first radio communication signals through the air. Experimental radio broadcasts began in about 1910. Regular radio services in many countries including India began in the 1920's. One of the first commercial radio stations was established in the United States and regular broadcasts began in August, 1920.

In India, as early as August 1921, *The Times of India* in collaboration with the Posts and Telegraphs Department broadcast a special programme from its Bombay office. The first radio programme in India was broadcast by the Radio Club of Bombay in June 1923. An agreement was signed for this purpose between the Government of India and a private company called the Indian Broadcasting Company Limited. In 1930, Indian Broadcasting Company handed over the Bombay station to the Government and it was renamed the Indian State Broadcasting Service (ISBS). Later it was renamed All India Radio on June 8, 1936.

All India Radio has a multi-system of broadcasting through which it caters to the information, education and entertainment needs of the people. These services are given below:

- i) **National service** : The national channel of AIR started functioning on May 18, 1988. It covers nearly 76% of the population and 64% of the area of the country.
- ii) **Regional services** : The regional services cater to major linguistic and cultural groups. Regional service is offered in 24 Indian languages and in 146 dialects.
- iii) **External services** :The External Service Division of All India Radio began in 1939 during World War II. External broadcasts project the Indian point of view on world affairs. This service offers programmes in 24 foreign languages.
- iv) **Vividh Bharati** : Vividh Bharati, which is a popular entertainment service, is broadcast from 35 centres in India This service was started on October 2, 1957, to compete with Radio Ceylone, which had begun directing a commercial service to India on powerful short wave transmitters.

#### Frequency Modulation (FM) Broadcast

FM broadcast is essentially a local radio channel with a reach of 70 km radius from the place of transmission. This broadcast provides crystal clear reception to the listener and it has traditionally been used for airing music. FM broadcast was introduced in India in 1977 but it was not really popularised till 1992. Presently there are 105 FM transmitters in India including Kochi, Devikulam and Kannur stations in Kerala. The Government of India has privatised FM broadcasting in the country. Several Malayalam FM radio stations will soon begin broadcasting in Kerala.

## **Future of Radio**

In a country like India where more than 70% of the population lives in villages, radio cannot be completely replaced by any other media. Moreover, one medium does not put to an end to another medium. Television cannot replace radio, but they will complement each other and will grow side by side.

## **TELEVISION**

Television started in India on an experimental basis on September 15, 1959 with a limited transmission on three days a week. The scope of programmes was restricted to educational broadcasts for a limited area around New Delhi.

Television, at this initial phase, was not considered to be a medium of entertainment but primarily an educational tool. The Government of India supported the television project financially. In 1961 television programmes for teachers were started. Regular broadcasting of television programmes began in 1965.

The period between 1972 and 1982 saw the rapid expansion of television. In 1976 television broadcasting was delinked from All India Radio and was put under an independent organisation called *Doordarshan*. It switched over to colour transmission on August 15, 1982.

A number of foreign as well as private domestic television channels have been established in the country after 1990s. Private television channels in various languages dominate the television broadcasting industry. Although, *Doordarshan* has excellent network and presence all over India, its popularity has dwindled significantly.

## **Satellite Instructional Television Experiment (SITE)**

In 1975 Doordarshan, still a part of AIR, launched the Satellite Instructional Television Experiment (SITE), one of the most ambitious experiments in television history.

From August 1, 1975 to July 31, 1976, Doordarshan used the ATS-6 satellite to beam farm, health and hygiene, and family planning programs 4 hours each day to 2400 villages in rural India. SITE was also used to telecast entertainment programs, consisting chiefly of rural art, music, and dance. For the most part, since very few people had their own sets, they watched SITE programs in communal areas where TV sets were specifically set up for viewing purposes.

SITE's primary agenda was not only to educate people about solutions to the country's problems, but also to unify the diverse and multilingual audiences country by exposing them to one another's cultures. SITE opened up the possibility of connecting people in far and unreachable corners of the country through the magic of satellite communication.

## **Impact of television**

Television in India is now over 40 years old. Within this short span of time, it has made a profound impact on our society. It has changed the lifestyles of the people and has become a major influence on our culture. Unlike printing which took hundreds of years to influence our daily lives, TV's impact was almost instantaneous.

Television as a mass medium cannot be ignored anymore. It has become an inseparable part of the individual, family and social life. Hence television is capable influencing our attitudes, ideas, behavior and even our social life.

Television broadcasting in India began with the noble objective of educating the masses. But this priority had to be sacrificed due to the pressures of the market forces. The primary objective of television is presently to entertain the masses. We live in a culture that is different from the one that our parents had lived. The present culture is mass mediated, in as much as this culture is produced, advertised, propagated and reproduced by the media and consumed by the masses. This mass mediated culture has a new language, new psychology, new values and new techniques.

The greatest advantage of television in a country like India is that it is capable of breaking the barrier of illiteracy. Besides, television has the intimacy of radio and believability of personal participation. It has an intimate approach which makes it very appealing and attracts the attention and interest of the people.

### **Prasar Bharathi**

Doordarshan was a Government-controlled organ right from its inception. In 1959, when India witnessed the first experiment in television broadcasting. The various Governments at the Centre not only controlled the electronic media but made use of them to promote the ruling party's hidden agenda.

The demand for autonomy for the broadcast media was gaining increasing support. The National Front Government led by Mr. V. P. Singh introduced the Bill in the first Parliamentary session in January 1990 to grant autonomy to the broadcast media in the country. Finally the Act came into force on September 22, 1997. The Prasar Bharathi Board was formed paving the way for granting autonomy to Doordarshan and All India Radio.

#### **Main functions**

1. To organize and conduct public service broadcasting.
2. To ensure a balanced development of radio and television broadcasting.
3. To establish a system of gathering news for radio and television.
4. To conduct or commission programmes, audience research, market or technical services
5. To purchase or acquire programmes and rights or privileges in respect of sports or other events, films, serials etc.

PrasarBharathi will aim to provide, in the most efficient manner possible, media content of the highest quality that will empower and enlighten the citizens of India and audiences outside the country, through original and relevant programmes which inform, educate and entertain while ensuring a sizeable audience and reach.

## **Broadcasting Codes**

Generally, what will and what will not be aired on All India Radio and on Doordarshan is dictated by the 1968 AIR code. While permitting the discussion of political and social policies followed by the government and various political parties, the code does not allow the broadcast of

1. Criticism of friendly countries
2. Attacks on religious or ethnic communities
3. Obscene, defamatory, inflammatory, and anarchic material
4. Content that undermines the integrity of the President of India, State Governors or the judiciary
5. Hostile criticism of the State and Central governments
6. Content disrespectful of the Indian Constitution
7. Content that advocates violence as a means for changing the Indian Constitution.

## Chapter 5

### THE WORLD OF CINEMA

Photography made the possibility of capturing still images. The next attempt was to capture moving pictures. Auguste and Louis, better known as Lumiere brothers patented a camera on February 13, 1895 which could also project films. They made the first film which was later screened on March 22, 1895 at a hall in Paris.

Cinema was first exhibited in India by the Lumiere brothers on July 7, 1896 at Watson's Hotel in Mumbai, six months after their public exhibition in Paris. Feature films found their place in India in 1912 when the first film 'Pundalik' was made by R. G. Torney and N. G. Chitre. This film was followed by 'Raja Harishchandra' in 1913 by Dhundiraj Govind Phalke.

The era of talkie films began in 1931 when the first film 'Alam Ara' was produced by Ardeshir Irani. The noted film directors of early years were V. Shantaram, K. A. Abbas, P.C. Barua, Satyajit Ray, Sohrab Mody, Raj Kapoor, Mrinal Sen and Mehboob Khan to name a few. Sohrab Mody's *Jhansi Ki Rani* (1953) was India's first colour film. The Indian film industry, famously known as Bollywood, is the largest in the world and produces around 1000 films a year.

#### Documentary film

Documentary film, also known as *cinema verite*, is a broad category of visual expressions that is based on the attempt to "document" reality. The filmmaker John Grierson used the term documentary in 1926 to refer to any nonfiction film medium, including travelogues and instructional films. The earliest "moving pictures" were, by definition, documentaries.

Propaganda films made by countries during the World War II and during the Cold War era were important phases in documentary film production. In the 1960s and 1970s, documentary film was often conceived as a political weapon against neocolonialism and capitalism in general, especially in Latin America, and other Third World countries.

Box office analysts have noted that this film genre has become increasingly successful in theatrical release with films such as *Fahrenheit 9/11*, *Super Size Me*, *Earth (2009 film)*, *March of the Penguins*, and *An Inconvenient Truth* among the most prominent examples.

#### Indian Documentaries

Documentary films in India was started by P V Pathy, D G Tendulkar and H S Hirlekar. Later Paul Zils and Fali Billimoria established a Documentary Unit in India in 1947. Paul Zils made a number of documentaries including *Hindustan Hamara*, *Zalzala*, *The Vanishing Tribe*. Independent documentary film producers had to face stringent censorship from Board of Censors and Film Advisory Board. However, a committed band of independent documentary producers made films based on political and humanitarian issues from the 1970s and 1980s.

One of the most noted documentarian is Anand Patwardhan. His *Waves of Revolution*, *Prisoners of Conscience* and *Hamara Shaher* opened new frontiers in independent documentary

productions. His later works *Narmada Diary*, *In Memory of Friends*, *In the Name of God*, and *Father, Son and Holy War* have caught the attention of the audience both in India and abroad.

By the turn of the century, documentary film production have come of age. There are several producers of film that have unearthed and focused on the exploitation of the marginalized and environmental issues and corporate greed. An international film festival under the aegis of Film Division named Mumbai International Film Festival for Documentary, Short and Animation Film is held every year.

## **Short films**

A short film is any film not long enough to be considered a feature film. *The Academy of Motion Picture Arts and Sciences* defines a short film as "an original motion picture that has a running time of 40 minutes or less, including all credits". In the beginning, all films were short. The films screened by the Lumière brothers' were of less than one minute duration. The length of film got extended as the industry began to grow.

But the biggest demand for short films has undoubtedly come from the internet. YouTube and WhatsApp have become some of the most popular viewing platforms for the short films online. The internet is also proving to be a popular alternative for short film-makers who can't afford to distribute their films on DVD. Many of the campus films produced by schools and colleges belong to this category. Apart from the short film competitions and festivals, the internet has become the biggest platform for the exhibition of short films.

## **History of Malayalam cinema**

The first Malayalam cinema was produced and directed by J C Daniel. His film *Vigathakumaran* was released in 1928. The second film *Marthandavarma* based on a novel of the same name by C V Raman Pillai, was produced by Sunder Raj in 1933.

*Balan*, the first Malayalam cinema with a sound track was released in 1938. *Jeevithanouka* was a turning point for Malayalam cinema. It was a huge success and can be considered as the first 'super hit' of Malayalam cinema.

Malayalam cinema too took a new path during the mid 1950s towards more down-to-earth social realities, rather than cosmetic social dramas. After the success of *Neelakuyil*, films with authentic Malayalam stories set in the backdrops of Kerala villages started arriving. *Minnaminingu* directed by RamuKaryat and *Rarichhanenna Pouran* by P Bhaskaran were noted films produced during the late 1950s.

In 1961 *KandamBacha Coat*, the first full-length colour film in Malayalam was released. *BhargaviNilayam* (1964) directed by A Vincent is a notable film of this period. *IrutinteAthmavu* directed by P Bhaskaran based on M T Vasudevan Nair's story was also a noteworthy film. *Chemmeen* (1965) directed by RamuKaryat was the first South Indian film to bag the President's Golden Lotus Award for the best film

The growth of film society movement and the screenings of world classics forced a drastic change in Malayalee film sensitivity during the early 1970s. A new movement often termed as the 'New Wave Malayalam Cinema' or the 'Malayalam Parallel Cinema' emerged.

Adoor Gopalakrishnan made his first film *Swayamvaram* in 1972, which made Malayalam cinema noticed at International film arena. G Aravindan through his *Uttarayanam* in 1974 accelerated this radical change in Malayalam cinema.

Another major stream of Malayalam cinema that appeared during the 1970s, which was a synthesis of the highly commercial popular cinema and the parallel cinema from which the masses always stayed away, was the 'middle-stream cinema'. These films, mainly from directors like K G George, Padmarajan and Bharathan, had meaningful themes but had popular forms of presentation and had influenced a generation of film viewers.

Malayalam films saw the signs of massive resurgence in the post-2010 with the release of several experimental films mostly from new directors. New generation film is a Malayalam film movement developed in the early 2010s. Screenplay is rooted-to-reality, closer-to-life and lead characters become ordinary men and women. The entry of new actors, absence of superstars, rise of urban and middle-class themes and different story-lines are some of the features of new generation movies. Films of the new wave differ from conventional themes of the past two decades (1990s and 2000s) and introduced several new trends to the Malayalam industry. While the new generation formats and styles are deeply influenced by global and Indian trends, their themes are firmly rooted in Malayalee life and mindscapes. The new generation also helped the Malayalam film industry to regain its past glory.

## **GREAT MASTERS OF WORLD CINEMA**

Cinema, one of the most captivating medium all over the world, has an illustrious history of more than 100 years. Consequently, there are numerous directors and other film personalities that have contributed to this medium. The following section is an attempt to introduce some of masters of cinema. The list is incomplete.

### **1. Vittorio De Sica**

Vittorio De Sica (1902 –1974) was a film director and actor who was a major figure in the Italian Neo-realist movement. During a prolific career that spanned 55 years, De Sica directed 35 films and acted in more than 150. *The Bicycle Thief* is considered to be his masterpiece and rated as one of the best film ever made.

### **2. Akira Kurosawa**

Akira Kurosawa (1910 –1998) was a Japanese film director, producer, screenwriter and editor. In a career that spanned 50 years, Kurosawa directed 30 films. He is widely regarded as one of the most important and influential filmmakers in film history. In 1989, he was awarded the Academy Award for lifetime achievement. He was first Japanese film director to win international acclaim, with such films as *Rashomon* (1950), *Ikiru* (1952), *Seven Samurai* (1954), *Throne of Blood* (1957), *Kagemusha* (1980), and *Ran* (1985), *Dreams* (1990)

### **3. Ingmar Bergman**

Ingmar Bergman (1918 –2007) was a Swedish director, writer and producer for film, stage and television. He directed over sixty films and documentaries. His major themes dealt with death, illness, betrayal and insanity. Bergman first achieved worldwide success with *Smiles of a Summer Night* (1955), *The Seventh Seal* (1957) and *Wild Strawberries* (1957). *The Seventh Seal* won a

special jury prize and was nominated for the Palme d'Or at Cannes and *Wild Strawberries* won numerous awards for Bergman.

#### **4. Satyajit Ray**

Satyajit Ray (1921 –1992) is regarded as one of the greatest directors of 20th century cinema. He directed thirty-seven films, including feature films, documentaries and short films. Ray's first film, *PatherPanchali* (1955), won eleven international prizes, including *Best Human Document* at the Cannes film festival. Alongside *Aparajito* (1956) and *Apur Sansar* (1959), the three films form *The Apu Trilogy*.

Ray's other important films include *Devi*, *Kanchenjunga*, *Charulata*, *Mahanagar*, *Teen Kanya*, *Abhijan* and *Kapurush o Mahapurush*. An honorary Oscar was awarded to him weeks before his death, which he received in a gravely ill condition. He died on 23 April 1992. He was awarded the Dadasaheb Phalke Award in 1985. He was awarded the highest civilian honour, *Bharat Ratna* shortly before his death.

#### **5. Sergei Eisenstein**

Sergei Eisenstein (1898 –1948) was a revolutionary Soviet film director and film theorist noted in particular for his silent films *Strike*, *Battleship Potemkin* and *October*, as well as historical epics *Alexander Nevsky* and *Ivan the Terrible*. But it was mostly his international critical renown which enabled Eisenstein to direct *The General Line (Old and New)*, and then *October (Ten Days That Shook The World)* as part of a grand tenth anniversary celebration of the October Revolution of 1917.

#### **6. Krzysztof Kie lowski**

Krzysztof Kie lowski (1941 –1996) was an influential Polish film director and screenwriter, known internationally for his film cycles *The Decalogue* and *Three Colors*. His early documentaries focused on the everyday lives of city dwellers, workers, and soldiers. Though he was not an overtly political filmmaker, he soon found that attempting to depict Polish life accurately brought him into conflict with the authorities. Kie lowski remains one of Europe's most influential directors, his works are included in the study of film classes at universities throughout the world.

#### **7. Roman Raymond Polanski**

Roman Raymond Polanski (1933- ) is film director, producer, writer and actor. Polanski's first feature-length film, *Knife in the Water* (1962), made in Poland, was nominated for an Academy Award for Best Foreign Language Film. His *Chinatown* (1974) was nominated for eleven Academy Awards, and was a critical and box-office success.

*The Pianist* (2002), based on the real story of World War II Jewish-Polish musician is one of his best films. The film won three Academy Awards including Best Director, the Cannes Film Festival's Palme d'Or, and seven French César Awards including Best Picture and Best Director.

#### **8. Federico Fellini**

Federico Fellini (1920 –1993), an Italian film director, is considered one of the most influential and widely revered filmmakers of the 20th century. Many of his films blended realism with social satire. As a child, Fellini ran away to the circus for a few days and the experiences inspired much of his films. His first international success, *La Strada* (1954) won an Academy Award as best

foreign film and established his wife, Julietta Masina as a star. This grimly realistic, yet poetic film describes the relationship between a brutal circus strongman and a half-witted young girl.

## **9. Charlie Chaplin**

Charlie Chaplin (1889–1977) stardom began in 1914. He was a figure of poverty looking undernourished and undersized. He wore a funny hat, a coat too small for him and trousers too large for him. He walked in a shuffling manner with a bamboo walking stick. With his inimitable acting style and peculiar mannerism, he brought laughter and relief to millions of film viewers.

Chaplin's early films include *The Kid* (1920), *A Woman of Paris* (1923), *The Gold Rush* (1925) and *The Circus* (1928). After the arrival of sound films, Chaplin made *The Circus* (1928), *City Lights* (1931), as well as *Modern Times* (1936) before he committed to sound. In *The Great Dictator* (1940) he played two roles, a humble Jewish barber and a tyrant based on the German dictator Adolf Hitler.

## **10. Alfred Joseph Hitchcock**

Alfred Joseph Hitchcock (1899–1980) was an English filmmaker and producer who pioneered many techniques in the suspense and psychological thriller genres. *The Pleasure of Garden* (1925) was Hitchcock's first film. He gained his first success with *The Lodger* (1926) based on Jack the Ripper. Later he emigrated to US and there his film probed more deeply into the psychology of the characters and were longer and complex works. His first US film *Rebecca* (1940) received the Academy Award for the best picture.

## **11. Steven Spielberg**

Steven Spielberg, (born 1946-) is an American film director, screenwriter, and film producer. Spielberg's early science-fiction and adventure films were seen as an archetype of modern Hollywood blockbuster filmmaking. In later years, his films began addressing such issues as the Holocaust, slavery, war and terrorism.

Spielberg won the Academy Award for Best Director for *Schindler's List* (1993) and *Saving Private Ryan* (1998). Three of Spielberg's films, *Jaws* (1975), *E.T. the Extra-Terrestrial* (1982) and *Jurassic Park* (1993) achieved box office record. Spielberg's next film, *Schindler's List*, was based on the true story of Oskar Schindler, a man who risked his life to save 1,100 Jews from the Holocaust.

## **12. Stanley Kubrick**

Stanley Kubrick (1928–1999) was an American director. He became noted for his pictures dealing with serious social themes. Kubrick aroused much controversy with his satire *How I Learned to Stop Worrying and Love the Bomb* (1964). The film is a bitter but comic treatment of how the Soviet Union and the United States accidentally start a nuclear war. Kubrick's science fiction story *2001: A Space Odyssey* (1968) became spectacular for its visual effects. His other major films include *Lolita*, *Spartacus*, *A Clockwork Orange*, *The Shining*, *Full Metal Jacket*.