

RECENT CHANGES IN COMTEMPORARY TAMIL CINEMA

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Abstract - The purpose of this research article is to examine the changes and developments in modern Tamil cinema. This research examines the screenplay of Tamil cinema, market expansion and changes in investment. This research shows the technological changes in Tamil cinema. The market of Tamil cinema is growing internationally. At the same time, you can see that the scenes of violence have grown. This research demonstrates the changing attitudes of heroes and actors. The trend of working with new and young directors has increased. Cinema artists are entering the political field. Contemporary cinema offers a great opportunity for this. Political images are centered on contemporary Tamil cinema. It is believed to have a profound effect on politics. In the cinemas, rowdies are often seen as heroes. Gangster films are becoming more and more common. At the same time, films that address farming issues are becoming a new genre.

Key Words: Modern Tamil cinema, screenplay changes, market segments, politics and cinema, heroism

1. INTRODUCTION

The first Tamil Truth movie was released in Tamil Nadu by Mr. Nataraja Mudaliar. The film was a hit at the time. With this success, various film efforts were made. Keechaka Vadham was the first silent film in Tamil cinema. Kalidas became the first talking film released in the year 1931. It was commercially successful movie in those days.

Tamil cinema flourished in the 1940s and 1950s. The cinema and allied industries in India underwent major changes during this period. The 1950s and 1960s are celebrated as the golden period of Indian cinema.

In the 1940s, mythological stories were given much greater importance. In the 1950s, it was a very popular film format and genre. At that time, the cinema was not welcomed by the elite. It was seen as a street art played by the lower caste people. But it became a great entertainment media for ordinary people.

In the 1950s, the Dravidian movements made a change in society by properly using the communication device called cinema. Arignar Anna, Kalaingar Karunanithi, and M. G. Ramachandran were the greatest driving force on this change. Great artists such as Shivaji Ganeshan and S.S. Rajendran appeared at this time.

This research work has five sections. The section one discusses the introduction part. The section two helps to write the related research works. The section 3 and section 4 elaborates the research methodology and findings of the research. The research conclusions are written in the section 5.

Need for this work

There is wide research gap is present in the Tamil film industry. Also, there are no adequate research works found in the technology and marketing area of Tamil film industry.

2. REVIEW OF THE RESEARCH

According to the Malayala Manorama news paper Tamil film industry produced more than 5,000 movies in the 20th century [1]. It had the biggest in house production facilities in south India. It contributed more than one percent of the total GDP of Tamil Nadu [2]. According to the researcher Theodore Baskaran 'tamil films had a very unique audience segments than the other regional Indian cinema [3].

According to Vamanan (2004) Tamil films had Masala and mixed formats. It included music, songs, fight sequences and unique love story lines [4].

According to Iyer (1997), the tamil films had a special voice culture. It included the failure of aesthetic aspects in its contents [5].

According to j. kumar (2008), Tamil Nadu had a unique scriptures, language practices, social norms, and belief systems. It reflected in the film medium [6].

According to Dickey (1993), Tamil cinema revolved around the stories related to love and social problems. It did not have the realistic solutions to the social problems [7]. According to the business standard review the Tamil and Telugu film industry outshine bollywood in all the film production aspects [8].

3. RESEARCH METHODOLOGY

Technically developed films were taken into consideration in this research. Also this research work considered the politics and content of the recent Tamil cinema. A case study was conducted to analyze the development in the Tamil cinema industry. . The different types of variables were selected in this research. The genre, technicality, and

market were analyzed in the recently released Tamil film industry.

Hypothesis 1:

There is a significant technological development found in the recent Tamil films.

Hypothesis 2:

There is a significant changes found in the film genres in the Tamil film industry.

Hypothesis 3:

There is a significant development found in the market segments i.e., international market, satellite rights, OTT platforms (Internet based over the top platforms)

Films like, 2.0, Bagubali, kabalai, Chekka sivantha vaanam, Kanaa, Kadaikutty singam, pettai, pariyerum perumal, Sarkar, Viswasam, and Bigil were taken into consideration in this research.

Technological developments:

Films like 2.0 and Bagubali had very huge investment in the Indian film industry. They had very high quality visual effects, special effects and animations.

Market Segments:

Films like Bagubali, 2.0, pettai, Viswasam opened the international market for the south Indian films. They collected huge amount in the international film industry. The over the top platforms like amazon, Netflix, youtube, and other online tv channels created the new market segments for the film industry,

Contents:

Films like pariyerum perumal, kanaa and asuran created a new wave in the content oriented films. They discussed the social problems in the Tamil society.

New Genre:

Films like kadaikutty singam, kaapan, and kanaa had the new genre. i.e.. Farmer's problem centric films.

Women centric movies:

Films like kanaa, kolamavu kogila, and 96 gave importance to feminism and women centric contents and stories.

4. RESULTS AND SUGGESTIONS:

This analytical study shows the changing trends in the recent film industry. Also it shows the new sub genres like former's issues in film industry.

This research shows the expansion of the film markets. Also it shows the developments in the foreign markets and new sources.

It shows the difference in rural and urban audience difference in Tamil Nadu.

Films like chekka sivantha vaanam got more appreciation from the urban area. But films like kadaikutty singam got more appreciation in the rural area.

5. LIMITATIONS OF THIS RESEARCH

This research work considered the mega hit movies and content oriented movies. This research work had many limitations like region, audience, and market segments. This research did not consider the failure movies and mixed genres and experimental films.

6. CONCLUSION

This changing cinema trend clearly shows the technological developments and changing market segments in the current Tamil cine industry. The content driven movies released in those days create the social change. But now the contents are not up to the level. The movies like pariyerum perumal and kanaa showed the changing mindset of the audience towards the content oriented films, This research shows the ural and urban market segments present in the Tamil cine industry. The success of the movies like 2.0 and bagubali developed the new markets. Furthermore, this research work showed the inclusion of visual and special effects in the recent Tamil films. This research showed the changing mindsets of the Tamil film stars. The political motives of the film actors showed in the recent movies like Sarkar and LKG.

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