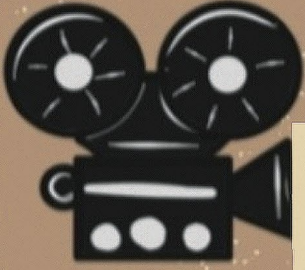


Vol. 63 | 2022-23

# DAKSHINAYANAM



*110 Years of  
Indian Cinema*



# HIGHLIGHTS

**Dr Ravindra Kulkarni**, present-VC of the University of Mumbai, addressed the faculty of the college on the 'Implementation of NEP' on 13<sup>th</sup> January 2023.



**Alumna, Suma Shirur** was felicitated by the SIES Management and the SIES College of Arts, Science, and Commerce, Sion West for receiving the Arjuna Award.

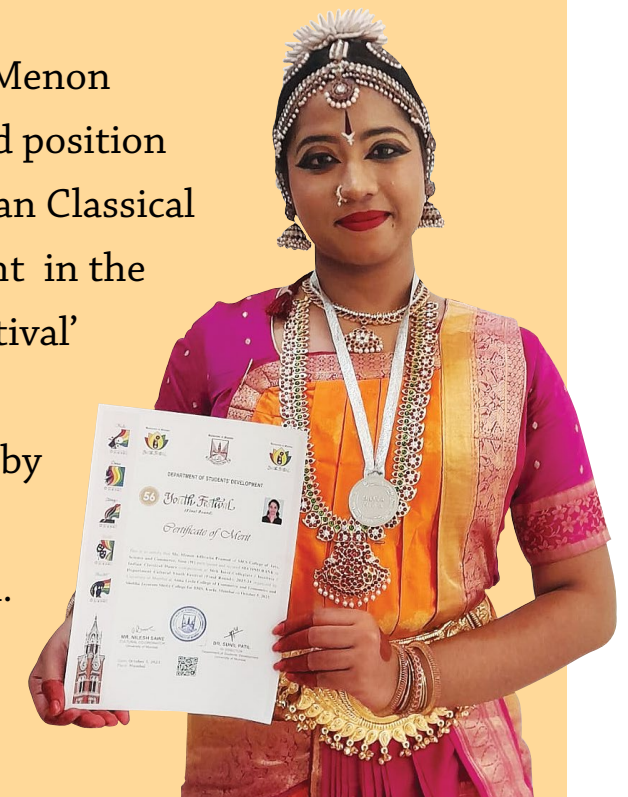


**Alumna, Padmashri Dr. Aruna Sairam** was felicitated by the SIES Management and the SIES College of Arts, Science, and Commerce, Sion West for receiving "The Chevalier de L'Ordre des Arts et des awards" from the Government of France on 3<sup>rd</sup> December 2022.



**Alumnus, Lieutenant Swaraj Bane** has been selected as an Officer in the JAT regiment of the Indian Army.

Adwaitha Menon secured 3<sup>rd</sup> position in the Indian Classical Dance event in the 'Youth Festival' 2022 conducted by University of Mumbai.



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# FROM THE PRINCIPAL'S DESK



**G**reetings! The year 2022-23 marched towards normalcy in many respects. The Academic activities of the students brought back the much awaited energy and enthusiasm in the college premises. The annual fests of the colleges Utkarsh and Visions were filled with excitement and buzz. It gave new opportunities to explore, compete and provide a platform to showcase their talent. All associations did splendid work once again connecting with other college students in organizing many events.

Now is the time for exploration and self-discovery. We are planning to implement National Education Policy 2020 in the year 23-24. We need to take advantage of the diverse range of courses, subjects, and extracurricular activities available to you. Use this opportunity to delve into different disciplines, discover your passions, and broaden your horizons. Embrace intellectual curiosity, ask questions, and engage in lively

discussions. Remember, learning is not confined to the boundaries of the classroom alone.

While academic pursuits are vital, try to maintain a balance in your life. College is not just about grades and exams; it is also about personal growth and holistic development. Engage in activities that interest you, whether it's sports, arts, and music or community service. These experiences will not only enrich your time here but also help you develop crucial life skills such as teamwork, leadership, and time management. Carry the values along with your grades.

Networking and building relationships are also important aspects of your undergraduate experience. Connect with your peers, join study groups, and engage with faculty members. These interactions can open doors to new opportunities, mentorship, and lifelong friendships. Remember to foster a spirit of collaboration and respect as you navigate through your academic and social circles.

Finally set clear and achievable goals for your academic and personal development. Learn to create short-term and long-term goals that align with your interests and aspirations. Each one of you has a long way to go and keep the flag of SIES fluttering wherever you find fortune. Best wishes to all!

*Dr. Uma Maheswari Shankar*  
Principal

# FACULTY EDITORIAL



left to right - Dr.Ajinkya Gaikwad, Dr.Seema C, Dr.Varsha Muley, Ms.Anuya Dharap, Ms.Amruta Padhye, Mr.Santosh Tiwari

**T**he editorial team of the College Magazine is very happy to hand over the issue of *Dakshinayanam* of the academic year 2022-23.

The full-fledged offline academic year for both the students and the staff was a wonderful experience. The student editorial team enjoyed the work on the magazine. The frequent meetings held to discuss the theme for *Dakshinayanam* recharged them with great enthusiasm. They came up with many ideas and concepts. Eager to meet classmates and to encourage them to come along and participate in the literary activity of the magazine in various capacities, they organized visits to the classrooms and motivated other students. Some welcomed the idea of being in writers' pool and became a part of the magazine team. Quite a few students joined the team and the editorial and formatting work proceeded on a cheerful note. The team members, as every year, have given valuable contributions to various aspects of the magazine. Theme of "110 years of the Indian Cinema" was unanimously picked up by the editorial board.

It was nice to see our students take up responsibilities and work jointly as a team. There are several good articles in this issue of the magazine and everyone will

surely enjoy reading on 110 years journey of Indian Cinema.

Since the Government declared the year 2023 as Millet Year, students decided to dedicate a section to Millets and exploring its varied aspects in this academic year. Thus, the Millet Section of the magazine became another interesting area to read on. Besides the articles, the illustrations and digital aspects of magazine, the cover page and Section page design, each and every task shows the mark of a collective contribution.

Student Editor, Co-Editor, Section Editor, Graphic designs, and Digital support in-charge, all have worked dedicatedly in the making of *Dakshinayanam* 2022-23. We appreciate the talent, efforts, and sincerity of each student member of the editorial Board. All the members enjoyed working for the college magazine and felt that it was a valuable learning experience for them.

This work is a collaborative effort and each staff member stood in support of the students. The outcome of this collective contribution has been wonderful and all will enjoy reading *Dakshinayanam* Volume 63.

*Dr. Varsha Muley*  
Faculty Editor

# STUDENT EDITORIAL



Imagine a world where SRK never spread his arms out from behind his back. Imagine a world where we never saw Hrithik Roshan dance like a man. A childhood robbed of all the bollywood hits we sang in Antakshari, no daydreams of Aishwarya Rai or Priyanka Chopra, and absolutely no citing iconic dialogues to our friends and family.

With every passing year, Indian films have gifted us food for thought, taught us life lessons, shown us the tragedies and beauties of the universe (and beyond!).

This year, Indian Cinema celebrates its 110th year; seeing its widespread influence in every domain of our lives, it seemed only fair that Dakshinayanam celebrates it too, in our own way! This edition is all about Indian Cinema and how far it has come. We tried our best to cover as many aspects of film as possible, be it music, philosophy, gender, psychology, economy, and many more. The centerfold section this year is dedicated to the Year of Millets. Students from across streams have teamed up to give our readers a comprehensive understanding of both topics.

Helping the new team members learn the ropes and taking up more responsibility ourselves has been both challenging and wonderful. This edition has been a joy to create – our theme was so interesting to work on that we can confidently say you’ll find it interesting too! Thank you for your support for the magazine. Happy reading!

Rhea Prabhu, Student Editor  
Palakshi Sathe, Student Co-editor

left to right: Soha Ansari,  
Palakshi Sathe, Rhea Prabhu,  
Dhara Mandaliya, Zeena  
Khambatta, Nandita Murali.  
below left to right: Pooja  
Nair, Umesh Maurya, Vibha  
Vishweshwaran.

# DOWN MEMORY LANE

**Interview of Padmashri Dr. Aruna Sairam** conducted by SIES college student Ms. Antara Gopukrishna on the occasion of Dr. Sairam’s felicitation function at SIES college of Arts, Science and Commerce on 3<sup>rd</sup> December 2022.

Good morning ma’am. It is such an honour and privilege to get this opportunity of sitting across the table and having this talk with you. Thank you so much for agreeing to this interview.

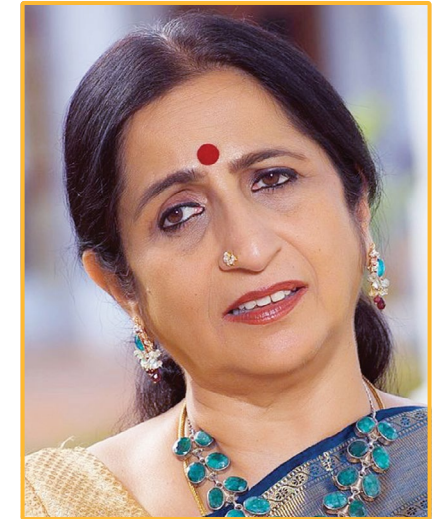
You have been awarded the prestigious “The Chevalier de L’Ordre des Arts et des awards” by the Government of France. So could you describe how you felt upon being informed of this rare honour by the council General of France?

The first reaction was one of disbelief, because I said this could be impossible, particularly because after Covid things have been very slow on the performing arts front and we’ve all been closeted in our little spaces so sometimes especially our performing artist even if you don’t perform for one month suddenly you start thinking can I really go back on the stage and sing because stage is such an unrelenting place that you have to constantly be in touch with that to keep yourself in that mode. So in that condition when this award came it was a big boost for my self-confidence, respect, self-esteem and also sense of surprise but that wears off after a day or two. The everlasting feeling is that of responsibility. Every morning I tell myself, as long as I am up and about and I can do something constructive

please let me keep improving myself and be grateful for whatever is being given to me.

You have also been awarded the Padma Shri, the fourth-highest civilian award for your contribution in the field of Carnatic music so this again must have been a proud moment. So could you tell us your feelings with respect to the presentation of this award?

When it comes to awards, any award is a huge pat on the back. It’s a huge encouragement. Whether it’s from a private organisation or any other organisation, certain awards are more special than others. For example, like today I’ve come here to my alma mater, and I shed tears as I walked through



the portals of the gate. Because every day I used to come here. So if my alma mater invites me it’s very special.

Again it meant a lot when Shanmukhananda (Sabha) gave me the (M.S.) Subbulakshmi Award because the award is not just the award but it’s named after a great artist. Further, when the government gives



Student interviewing Padmashri Dr. Aruna Sairam

you an award, more sense of pride and patriotism, sense of identity, sense of ancestors and legacy everything comes together. So as I walked along the portals of the Darbar Hall in the Rashtrapati Bhavan my heart was just filled with pride because it's our country India.

**Can you please tell us under whom you trained, who was your guru and maybe an insight into their life as well?**

My very first influence was my mother, so my parents as a young couple settled in Bombay and I was born at Pai hospital and I studied at JB Vacha (School) and then I came to SIES College and through the time from my very young age of 3 or 4 till I was 10 years my mother trained me. So by that time she had taught me a lot of basic compositions and a lot of information was crammed into my head. Then at the age of 10 my guru Sri Brinda, she by chance came to Bombay, not to teach me, I was a kid, a little waif at that actually, but she came to teach Hariharan's mother Alamelumani amma, but she was staying at our house. And Alamelumani amma used to come to our house and I was just sitting around them completely unaware of who this is but after a month or so by the end of her first visit I was humming some of her songs.

Praising doesn't fit in our Philosophy, otherwise it would go to our head and particularly in front of students she (Brindamma, Aruna Sairam's Guru ) would never convey her praises.

Then slowly... She used to tell my mom, "Yes! Your daughter is singing

now and improving. From tomorrow onwards, tell her to sit for practice." I know in those days teachers would never openly praise the student, that was my induction to becoming a student with Brinda amma. That first year she taught me one composition, next year she came back and that is how for the next 10 years I learnt with Brinda amma. So my primary influences are my mother and Smt. Brinda after that I trained with many other gurus but those were more like mentorships.

A guru is the most important influence in our life that's why Kabir said, "Guru Govind dono khade Ka ko lagun paon", He's the one who shows me everything.

**We would like to know your reasoning on the current state of music today and how you see dramatic music impacting thus, so are there any lessons to be learnt?**

I would say so, I think music and culture in the sense of all our rituals, samskaras, everything is like a river it flows and as it flows it takes along with its influences that come, and the beauty about our Indian culture is that it never lets go of the past. We never let go of the past. We have always integrated new influences and brought it into an evolutionary process but we never let go of the past influences. I feel whatever is happening now is a natural process of integrating western instruments or collaborative work. Of course influence of dramatic ragas in films started right from the time Shri Ramanathan and Vishwanathan Ram Murthy and Ilayaraja. Because classical is classical, tradition is tradition, it lives in different avatars



Dr. Aruna Sairam was conferred the Chevalier de l'Ordre des Arts et des Lettres award from the Government of France in November 2022. The award honours those who have made important contributions to the arts in France or to France's cultural and artistic legacy.

but it lives and it's thriving and alive and kicking and we don't have to be worried about it.

# RESULTS AT A GLANCE

CLASS	APPEARED	PASSED	DISTINCTION	I <sup>ST</sup> CLASS	II <sup>ND</sup> CLASS	PASS CLASS	SCHOOL/ COLLEGE %
XI ARTS	317	305	156	123	24	2	96.21
XI SCIENCE	649	646	225	369	51	1	99.54
XII ARTS	318	302	94	108	79	21	94.97
XII SCIENCE	640	549	67	174	264	44	85.78
FY BA Semester-II	317	191	0	101	83	7	60.25
SY BA Semester-IV	251	235	13	205	17	0	93.63
TY BA Semester-VI	245	225	0	93	126	6	91.84
FY BCOM Semester-II	238	130	1	27	77	22	54.62
SY BCOM Semester-IV	190	173	4	144	25	0	91.05
TY BCOM Semester-VI	216	203	0	132	70	1	93.98
FY BSC Semester-II	210	64	1	35	27	1	30.48
SY BSC Semester-IV	229	217	14	190	13	0	94.76
TY BSC Semester-VI	281	241	0	150	91	0	85.77
FY BSC C.S. Semester-II	117	75	0	36	36	3	64.10
SY BSC C.S. Semester-IV	85	84	13	65	6	0	98.82
TY BSC C.S. Semester-VI	106	99	4	90	5	0	93.40
FY BSC B.T. Semester-II	39	29	2	16	10	1	74.36
SY BSC B.T. Semester-IV	31	30	1	23	6	0	96.77
TY BSC B.T. Semester-VI	25	25	1	19	5	0	100.00
FY BAMMC Semester-II	112	97	0	66	24	7	86.61
SY BAMMC Semester-IV	95	93	30	59	4	0	97.89
TYBAMMC Semester-VI	97	93	2	79	12	0	95.88
FY BMS Semester-II	110	98	0	85	13	0	89.09
SY BMS Semester-IV	100	99	33	64	2	0	99.00
TY BMS Semester-VI	94	94	39	54	1	0	100.00
FY BSC - IT Semester-II	120	61	3	48	10	0	50.83
SY BSC - IT Semester-IV	100	82	1	58	22	1	82.00
TY BSC - IT Semester-VI	101	84	8	71	5	0	83.17
FY BMS Semester-II ( C.M.)	58	43	0	19	24	0	74.14
SY BMS Semester-IV ( C.M.)	50	49	5	44	0	0	98.00
M.SC. - Semester-II (Botany)	11	7	1	4	2	0	63.64

CLASS	APPEARED	PASSED	DISTINCTION	I <sup>ST</sup> CLASS	II <sup>ND</sup> CLASS	PASS CLASS	SCHOOL/ COLLEGE %
M.SC. - Semester-IV (Botany)	12	10	0	10	0	0	83.33
M.SC. - Semester-II (Bioanalytical Sciences)	19	19	2	16	1	0	100.00
M.SC. - Semester-IV (Bioanalytical Sciences)	11	11	0	10	1	0	100.00
M.SC. - Semester-II (Biochemistry)	11	10	2	7	1	0	90.91
M.SC. - Semester-IV (Biochemistry)	12	11	1	9	1	0	91.67
M.SC. - Semester-II (Biotechnology)	22	21	0	16	5	0	95.45
M.SC. - Semester-IV (Biotechnology)	23	23	1	21	1	0	100.00
M.SC. - Semester-II (Chemistry)	21	21	0	20	1	0	100.00
M.SC. - Semester-IV (Chemistry)	19	19	0	19	0	0	100.00
M.SC. - Semester-II (Computer Science)	24	18	0	15	3	0	75.00
M.SC. - Semester-IV (Computer Science)	24	23	0	19	4	0	95.83
M.SC. - Semester-II (Information Technology)	18	16	1	13	2	0	88.89
M.SC. - Semester-IV (Information Technology)	23	22	7	15	0	0	95.65
M.SC. - Semester-II (Physics)	9	8	0	5	2	1	88.89
M.SC. - Semester-IV (Physics)	11	11	2	9	0	0	100.00
M.SC. - Semester-II (Microbiology)	10	8	2	6	0	0	80.00
M.SC. - Semester-IV (Microbiology)	9	8	7	1	0	0	88.89
M.SC. - Semester-II (Zoology)	10	10	0	8	2	0	100.00
M.SC. - Semester-IV (Zoology)	10	10	3	5	1	1	100.00
M.SC. - Semester-II (Data Science)	24	23	1	17	5	0	95.83

# LITERARY SECTION

## BOLLYWOOD AND ITS MELODIOUS TRYST WITH MUSIC

*“Music expresses that which cannot be said and on which it is impossible to be silent.” - Victor Hugo*

**B**ollywood, in the past 100 years, has not only produced some of its greatest iconic films and actors, but has also given birth to hundreds of songs in many genres, ranging from ‘Pyaar Kiya Toh Darna Kya’, defending true love to ‘Kya Hua Tera Waada’, questioning it. The songs, romantic or not, weave a legacy that the people of India treasure and enjoy.

Music was never an ignored feature in Hindi films. Even the makers of the first sound film ‘Alam Ara’ were aware of the fact that inclusion of songs to the first talkie movie of Bollywood will eventually set a precedent for the forthcoming films. Thus, ‘Alam Ara’ gave Bollywood its first Hindi song and the rest is history. One can never ignore the role played by K. L. Saigal when tracing the history of music in Indian cinema, whose unique singing style set a benchmark for the singers of the future. It was Saigal who dominated the pre-independent Hindi cinema as an actor and a singer. What Saigal created was not just a precedent for



“ One can never ignore the role played by K. L. Saigal when tracing the history of music in Indian cinema, whose unique singing style set a benchmark for the singers of the future.

other singers, but also an everlasting impact on the audience who by now, had become well versed with what they were supposed to expect from Indian cinema.

From 1947 what started was nothing less than a phenomenal evolution of Hindi cinema, especially

in terms of music. The Dilip Kumar starrer ‘Mela’ in 1948 saw the rise of music director Naushad, singer Mukesh and also Mohammed Rafi who rose to prominence with a single song, ‘Yeh Zindagi ke Mele’. The period of late 1940s to 1960s is referred to as the Golden Era of Hindi Cinema, and



although film historians appreciate the unique genres and themes that films of this period explored, most music lovers will especially remember this period for the variety of tunes, lyrics and songs that these films gave to the country.

Music in Bollywood in the early stages had a strong classical base, and in this regard, the legendary composer Naushad played a pioneering role. His composition, 'Suhani Raat Dhal Chuki', in the 1949 film 'Dulari' is still remembered as an evergreen song of longing and waiting in love. The song, which might seem to be a westernised one due to the use of mandolin, is in fact based on the Hindustani raag, Mishra Pahadi. The mass popularity garnered by this song encouraged the music director to further include more complex raagas in Hindi songs. One can even say that Naushad took a greater risk of including pure classical songs in his future movies, especially at the time where the masses were completely unaware of classical music.

But the 1951 movie 'Baiju Bawra' proved that this risk was worth it. The movie not only established Naushad in mainstream Bollywood, but also gave India its legendary maestro, Mohammed Rafi. Almost all the songs in the movie are based on a Hindustani raag, one of them being 'Man Tarpat Hari Darshan Ko', in Naushad's own favourite raag, Malkauns. Hence, Naushad set the benchmark for future music directors to play with Hindustani raagas and carve them to fit into cinematic music. Even in his future movies, Naushad's music acquired a different level of fame from 1950s to 70s with hits like 'Oh Door ke



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Musafir', 'Duniya Mein Hum Aaye Hain Toh', 'Madhuban Mein Radhika Naache', 'Mere Mehboob Tujhe', and of course the magnum opus, 'Pyaar Kiya Toh Darna Kya'.

The late 1950s and most of the 1960s were dominated by the legendary duo Shankar-Jaikishan. While Naushad introduced the audience to the intricacies of Hindustani music, Shankar-Jaikishan introduced the masses to what is known as 'semi-classical' music. If there are still people wondering what kind of songs this duo produced in their career spanning nearly two decades, one can easily remind them the tunes of 'Ajeeb Dastaan Hai Yeh', 'Aaj Kal

Tere Mere Pyaar ke Charche', and the evergreen rain song, 'Pyaar Hua Iqraar Hua'. The rise of Shankar-Jaikishan also saw the rise of their unique talent of giving fast paced beats along with high pitched tunes to sad songs, which generally would have been expected to be slower with dull music. These songs included 'Tera Jaana Dil ke Armaanon Ka', 'Sab Kuch Seekha Humne', 'Ramaiya Vastavaiya', and 'Dil Ke Jharoke Mein'. The SJ duo, as they were popularly referred to, is therefore credited for introducing the audiences to jazz songs and also inspiring future music directors to work as a duo, the most famous being Kalyanji-Anandji and Laxmikant-Pyarelal.



The late 1950s and most of the 1960s were dominated by the legendary duo Shankar-Jaikishan. They inspired future music directors to work as a duo, the most famous being Kalyanji-Anandji and Laxmikant-Pyarelal.

The Golden Era and the years following it, also saw the growing influence of Western music in Hindi films and one major reason for this was due to the songs produced by the Burmans. S.D. Burman popularly used many elements of English songs to produce some of the most evergreen Hindi songs of all time including 'Yeh Hai Bombay Meri Jaan' and 'Khoya Khoya Chaand'. With R.D. Burman stepping into his father's shoes, Hindi films saw a drastic shift from the traditional classical songs to more westernised ones such as 'Piya Tu Ab Toh Aaja', 'Duniya Mein Logon Ko', 'Oh Hasina Zulfoon Waali', among others. From 1970s to 1990s what followed was the legacy of these pioneers, where famous music directors like Laxmikant-Pyarelal, Kalyanji-Anandji, Bappi Lahiri, Jatin-Lalit, and Nadeem-Shravan used all the elements of traditional classical Indian music, Jazz-classical, and Western tunes to give some major hits in the history of Hindi cinema.

One can never forget the singers of Bollywood who not only lent their voice to the best tunes, but also turned some of the simplest tunes to evergreen and unforgettable songs. The legendary singer Mohammed

Rafi in this regard, will always be an unforgettable persona. Rafi sahab dominated the 1950s and 60s with his velvety style of singing and versatility, lending his voice to the saddest of songs like 'Ae Duniya Ke Rakhwale', 'Toote Hue Khwaabon Ne', 'Yeh Duniya Yeh Mehfil', 'Yaad Na Jaaye Beetein Dino Ki', and at the same time giving us some of the most romantic songs like 'Tu Ganga Mauj', 'Barsaat ki Raat', 'Dil Ka Bhanwar Kare Pukar', 'Ae Phoolon Ki Raani' and the ever so romantic song, 'Bahaaron Phool Barsao'. But the reason why a true music lover would truly admire Rafi Sahab is in his renditions of ghazal like 'Chaudhavi Ka Chaand' and 'Mere Mehboob Tujhe', to his expertise in singing famous qawallis like 'Na Toh Carvaan Ki Talaash', and 'Parda Hai Parda'. The year 1969 saw the release of the film 'Aradhana', with the maestro singer Kishore Kumar entering the hearts of the audience with a fresh energy and his melodious voice with songs like 'Mere Sapno Ki Rani' and 'Roop Tera Mastana'. The actor-turned-singer was already known for his talented singing in 1950s and 60s with songs like 'Eena Meena Deeka', 'Mere Mehboob Qayamat', and 'Meri Saamne Waali Khidki Mein'. In the 1970s and 80s,

Kishore Kumar presented the audience with a variety of songs ranging from light hearted ones like 'Rafta Rafta', 'Khaike Paan Banaras Wala', 'Meri Pyaari Beheniya', to songs showing the most painful emotions like 'Badi Sooni Sooni Hai', 'Chingaari Koi Bhadke', 'Jab Dard Nahi Tha' and 'Aane Wala Pa'. In the era where this singer duo ruled the Hindi music industry, there were also Mukesh, and Manna Dey who made their own special place in the hearts of audience with the former's sweet voice from 'Sab Kuch Seekha Humne', 'Mere Tootte Hue Dil Se', 'Sajan Re Jhoonth Matt Bolo', 'Chaand Aahein Bharega', 'Aaya Hai Mujhe Phir Yaad', 'Chaand Si Mehbooba' and the evergreen 'Kabhie Kabhie', and the latter showing his unique singing style in songs like 'Aye Mere Pyare Vatan', 'Aaja Sanam', 'Meri Zohra Jabeen', 'Jhanak Jhanak Tori' and 'Nadiya Chale Chale Re Dhara'. Mahendra Kapoor too made his own unique place in the industry by showcasing his ability of reaching the highest voice notes in songs like 'Na Moonh Chupa Ke Jiyo'. The singer is especially known to have given India its evergreen patriotic songs like 'Mere Desh Ki Dharti', 'Dulhan Chali', 'Bharat Ka Rehne Wala Hoon', giving the most energetic vibes and inducing





the feeling of love towards one's motherland. The same high pitched singer also gave his voice to the most mellow songs like 'Tum Agar Saath Deneka', 'Mera Pyar Woh Hai', and 'Andhere Mein Jo Baithein'.

The female singers of this era were also unmatched. Shamshaad Begum being the earliest voice for female stars and the earliest hit songs of Golden Era including 'Mere Piya Gaye Rangoon', 'Saiyan Dil Mein Aana Re', 'Kabhi Aar Kabhi Paar', 'Leke Pehla Pehla Pyaar'. Geeta Dutt too is credited to have sung some of the evergreen songs including 'Mera Naam Chin Chin Chu', 'Thandi Hawa Kaali Ghata', 'Na Jaao Saiyan', 'Piya Aiso Jiya Mein', and 'Waqt Ne Kiya'. One can never forget the nightingale of Indian Cinema, Lata Mangeshkar and her singing style which remains unmatched till date. With a career spanning nearly 60 years her voice still echoes in the ears and hearts of every Indian with songs like 'Aayega Anewala', 'Yeh Zindagi Usi Ki Hai', 'Mohabbat Ki Jhooti Kahani', 'Tera Jaana Dil Ke', 'Tera Mera Pyaar Amar', 'Humne Dekhi Hain', 'Hum The Jinke Sahare', 'Mein Toh Bhool Chali Babul Ka Desh', 'Jaa Re Ud Jaa Re Panchi', 'Mujhe Tum Mil Gaye Humdum', 'Meri Aawaaz He', and 'Didi Tera Devar Deewana'. Asha Bhosle too brought a totally new genre into Hindi songs by



lending her voice to jazzy westernised tunes, popularly known as cabaret songs; some famous ones being 'Piya Tu Ab Toh Aaja', 'Duniya Mein Logo Ko', 'Jaaneja O Mere Jaaneja', and 'O Mere Sona Re'.

The period from the 1990s to the present has seen the emergence of new singers. The decade of the 90s and the early 2000s was dominated by the trio Udit Narayan, Kumar Sanu and Alka Yagnik, with songs like 'Tujhe Dekha Toh Yeh Jaana Sanam', 'Yeh Bandhan Toh Pyaar Ka', 'Zara Tasweer Se Tu Nikalke', 'Pehla Nasha', 'Jaadu Teri Nazar', 'Chura Ke Dil Mera' and 'Dil Ne Yeh Kaha Hai Dil Se' being major chart busters. From 2000s to present times there has been a rise in the number of music directors as well as singers in Bollywood thus, there is no one particular artist who dominates the music industry. Although this period saw a rise in songs whose tunes and lyrics were copied from famous old songs, and also songs whose lyrics were termed to be vulgar and derogatory, there have even been songs like 'Aankhon Mein Teri', 'Abhi Mujh Mein Kahin', 'Bhar De Jholi Meri', 'Yeh Ishq Haaye', 'Yeh Moh Moh Ke Dhaage', 'Tum He Ho' among others show that there is still some scope for originality and melody left in Bollywood.

A major transition that has taken



place in Hindi songs is the language of their lyrics. The earliest songs in Hindi were majorly written in Urdu, with composers like Shakeel Badayuni, Majrooh Sultanpuri, and Hasrat Jaipuri dominated the industry with their talent of using Urdu to transform the look of Hindi Cinema and giving us some of the most memorable songs. When talking about lyrics one cannot ignore the greatest lyricist of Hindi Cinema, Sahir Ludhianvi. With just a simple phrase 'Mein Zindagi Ka Saath Nibhata Chala Gaya', Sahir Ludhianvi composed songs that struck the right chord in the audience's heart. His talent for using simple language, both in Urdu and Hindi and sometimes even including Punjabi terms, gave Bollywood such songs which till date, not a single lyricist has been able to recreate. These include 'Yeh Raat Yeh Chandni', 'Tadbeer Se Bigdi Hui Taqdeer', 'Allah tero Naam', 'Jo Waada Kiya Woh', 'Itni Haseen Itni Jawaan Raat', 'Kisi Patthar Ki Moorat Se', 'Tum Agar Saath Dene Ka', 'Mein Pal Do Pal Ka Shaayar Hoon', and his magnum opus, 'Chalo Ek Baar Phir Se' which still touches the vulnerable feelings of the listener with a single yet most meaningful phrase:

"Woh Afsaana Jise Anjaam Tak Laana Na Ho Mumkin, Usse Ek Khoobsurat Mod Dekar Chhodna Accha."

From the late 1960s onwards the

use of Urdu in Hindi songs became slightly less. Anand Bakshi, Indeevar, Shailendra, Anjaam, Gulshan Bawra and Rajendra Krishen were major composers in this period who wrote the most evergreen songs of Bollywood, using Hindi in its simplest form this includes songs like *Meri Saamne Wali Khidki Mein*, *Jeevan Se Bhari Teri Aankhein*, *Phool Tumhein Bheja Hai*, *Koi Jab Tumhara Hriday Tod De*, *Phoolon Ke Rang Se*, *Aaj Phir Jeene Ki Tamannah Hai*, *Main Gaon Tum So Jao*, and *Chaandi Ki Deewar Na Todi*. With the entry of Gulzar as a director and lyricist, Bollywood saw not only a new phase of movies with unique

songs memorable and evergreen. This can especially be felt in songs like 'Aaj Mere Yaar Ki Shaadi Hai', 'Doli Saja Ke Rakhna', 'Chote Chote Bhaiyon Ke Bade Bhaiyya', where a live orchestra played music for a marriage procession and thus even today, these songs are played in marriages. With time and technological advancement, computerised music started dominating the industry thus, reducing efforts of the singers and music directors for fine tuning songs and reducing re-takes as well as completely eliminating the live orchestra.

Bollywood has thus, truly given

“ songs in Bollywood, over the course of a century, are not merely about good music, sweet voices and excellent lyrics. These songs are an emotion-an emotion of nostalgia, that our elders experience, and an emotion of euphoria which the younger generation enjoy.

storyline, but also songs that had the most unique ways of conveying human emotions. These songs include 'O Panchni Pyare, Musafir Hoon Yaaro', 'Iss Mod Se Jaate Hain', 'Chadi Re Chadi, Do Deewane Sheher Mein' and 'Tujhse Naraaz Nahi Zindagi'. Even in the most recent songs, Gulzar still gave us some heart touching lyrics with songs like *Kajra Re*, *Challa*, and *Insaaf*.

When it comes to understanding the 'behind the scenes' of recording songs, the role of a live orchestra and a set of musicians while recording the song along with the singer is what made the earlier Hindi songs, and in that matter most of the older

the audience its most precious and cherished by-product in the form of Hindi Songs. Although in recent times, songs in Bollywood have been facing a major backlash for its remix culture, songs like 'Kesariya' and 'Ghode Pe Sawar' shows that there is still scope for originality and melody left in Bollywood. What has changed is just the medium through which these songs reach the masses, with Vividh Bharti and Chayageet being replaced by Spotify and YouTube. With our elders still remembering old songs as "Humare Zamane Ke Gaane" and the younger generation too appreciating such songs through social media, one

can say that Hindi songs, no matter which era they belong to, have truly found its way through the hearts of the masses. There were music directors like Madan Mohan, and C. Ramachandra and there still are music directors like Vishal-Shekhar and Pritam, who keep the trend of originality alive. Singers like Arijit Singh, Shreya Ghoshal, Mohit Chauhan, and Monali Thakur still create magic with their unique voices, showing that melody never left Bollywood.

Hence, songs in Bollywood, over the course of a century, are not merely about good music, sweet voices and excellent lyrics. These songs are an emotion-an emotion of nostalgia, that our elders experience, and an emotion of euphoria which the younger generation enjoy. And although there has been a considerable rise in preference for songs of foreign languages among the youth, Hindi songs cannot be replaced. These songs, whichever era they belong to, do not play merely on phones, televisions or radios. They play directly in the hearts of Indians and will always remain alive in their hearts across generations and in whichever part of the world they go. Even in a foreign land till date, one can still hear at least one Hindi song, be it old or new, being played, as if, these songs are trying to tell us Indians, in lyricist and poet Hasrat Jaipuri's words, "Aji Humse Bachkar Kahaan Jayi Ga, Jahaan Jayi Ga Hume Paayi Ga."

-Vibha Vishweshwaran, SYBA

# FROM OBJECTIFICATION TO EMPOWERMENT: THE EVOLUTION OF WOMEN IN BOLLYWOOD FILMS

The Indian Film Industry, popularly known as Bollywood, has always been known for its vibrant, colourful and larger-than-life depictions of romance, drama, and action. And in its century-long history, women have taken on several forms, from the ideal submissive woman, damsel in distress and sacrificing mother, to a woman in control of her destiny. But as movies are largely the reflection of the culture, politics and socio-economic structure in which they are made, what affected these characters the most were the eras in which they were

made. The representation of women both on set and behind the scenes has grown over time and finally reached the passable stage it is at today. But Rome wasn't built in a day, and coming this far would simply be inconceivable if not for the rebellious directors who pushed the limits of what was deemed acceptable; and the headstrong and persistent actresses who refused to accept what they deserved any less than their male counterparts, and changed what it meant to be a Bollywood actress forever.

## FEMALE LEADS IN THE 1950s-60s

The 1950s is considered the **'Golden Era of Bollywood'**. This era of cinema showcased a more idealistic portrayal of society. It was the period following immediately after independence that had people feeling a little more optimistic and hopeful about the future and this attitude is reflected in Hindi cinema as well. Movies that were well-received in this period mostly focused on themes of oppression, gender inequality and overcoming class distinctions. Compared to the horrors of the decade that will follow, this period saw films where women



played strong, independent characters with concrete roles within the narrative story. Their bodies weren't sexualized and weren't subjected to the slow-pan up shots we are familiar with today. Body image was also perceived very differently in cinema during this era. While men

having washboard abs and muscles on screen was unheard of in the '50s and 60s, depictions of the female body were also never gratuitous but—dare I say—rather modest.

One of the movies that captured the essence of the female character in this era was *'Mother India'* (1957). This film celebrated women as—the pillars of strength of the nation—this was a thought perfectly captured in the poster for the film, which shows Nargis carrying a heavy plough made of wood.

Another representation of

women's strength is portrayed by Waheeda Rahman's character in *'The Guide'* (1965). In the film, the

## FEMALE LEADS IN THE 1970s-80s

Now, enter the 70s, which burst the bubble created by the 50s with a resounding *\*pop\** and gave way to the audiences' views of women. This is the period where women in Bollywood largely played only two roles—that of the dutiful and doting wife or a loving mother. Both of these characters had to suffer constant taunts and oppression, which they of course did in dutiful silence; their patience finally being rewarded with a redemption arc via paranormal means or the male lead swooping in to save them. Equality! It's almost like the ideal woman was identified by her level of endurance to the oppression and torture she was subjected to. The purpose of a woman's life at the time—aside from some rare examples of working women—was mainly marriage and raising children.

That being said, it's important to note that the '70s was also the period of Emergency. This meant that civil liberties were largely revoked, and the press was censored. It is possible that as this period was largely shrouded in doubt and uncertainty, the portrayal of women was changed, celebrating a more traditional mother figure. Two movies that give a base to this theory are *'Hema Malini's Seeta Aur Geeta'*

protagonist Rosie left multiple toxic relationships to follow her passion, giving her character an agency that

(1972) and *'Jai Santoshi Maa'* (1975). In both the aforementioned movies, the traditional 'good' female characters are shown to be timid, obedient, and are consistently physically and mentally tortured and abused by members of their families. They bear all of it without any complaints. Remaining silent in the face of so much pain and suffering was heralded by society as virtuous and seen as a trait all women should have. These characters eventually did get their happy endings, but did not show any noticeable character development and remained acquiescent. The happy endings were also largely dedicated to male audiences.

Next came the rise of a new trope—the action movies. These movies portrayed the hero as larger than life and ready to save the planet. With this rose, the now overused trope of the damsel in distress, where the male lead saves the woman and takes revenge on her behalf for her honour. The action trope also gave rise to perhaps what can be considered as one of the most problematic tropes in Bollywood—the use of rape as a plot device. This is, to be honest, where cinema started getting quite ridiculous. Women were

female characters on the screen seldom had the privilege to enjoy.



added as a reason for the male hero to have a wake-up call or for them to beat up the bad guy in a choreographed fight sequence; to be the knight in shining armour for their sister, girlfriend or any other women who were raped. The female lead turned into a one-dimensional character whose entire existence in the story is for the development of the male lead or to be at the mercy of the "villain". These roles eventually went on to be classified into two tropes—either 'the vamp' who distracts the hero from his end goal or his main love interest; or 'the damsel in distress' who is essentially spineless and completely dependent on the hero and has no agency of her own.

Despite these tropes being quite popular at the time, there were still movies that defied this norm, two of the most popular ones being *'Sadma'* (1983) and *'Chandni'* (1989), both of which starred Sridevi.

## FEMALE LEADS IN THE 1990s

The rumblings of the second wave of feminism which shook the West had started making its presence known in India by the end of the 80s. Women were no longer ready to be boxed into their stereotypical caretaker roles and explored the idea of leaving home and focusing on their own careers and dreams. A shift in

the previous power dynamic began to appear and was becoming increasingly evident in the middle class. The female lead was now liberated with a paying job, but alas, still had to rely on men to get what she wanted. This is exemplified in the 1994 hit film *'Mohra'* starring Ranveera Tandon, Suniel Shetty and Akshay Kumar. In the film, Tandon played the role of a newspaper journalist named Roma. Shown in the onset of the movie as a career woman investigating a murder convict's tragic story, Roma is involved in various twists and fight

## FEMALE LEADS IN THE 2000s

The 2000s marked the beginning of the transition of Bollywood to where it is today. Millennials had entered the scene and were not happy with the opinions held by their predecessors. The process of change was painstakingly slow, but we can finally see it today. Changes

in the narrative can easily be seen in Priyanka Chopra's character of Sonia in *'Aitraaz'*. While there is no doubt that she was a clear negative character in the story, —for trying to get back at her ex by accusing him of rape—apart from this, all the traits attributed to set her up as the 'bad guy'—driven, career-focused, sexually liberated, with a bodily agency—would hold no ground today. And with Tabu's portrayal of Beghum Harzat in *'Fitoor'* as a strong, dominating, fierce and unfazed



female lead, the two-dimensional female characters in Bollywood finally had layers.

side character in movies.

Through the exposure of the internet and increased literacy rates, people could access more progressive cinema from around the world. This led to the recognition and rejection of the one-dimensional female character, created for and by the male gaze.

Topics pertinent to women's experiences and struggles which were previously uncharted territory are

now being explored in mainstream cinema with films like *'Margarita with a Straw'* and *'Lipstick Under My Burkha'* focusing on female sexuality. Female characters now have qualities that they were previously stripped or deprived of, like Sridevi's determination to gain her family's respect in *'English Vinglish'* and Aliya's loyalty to serving her country in *'Razi'* and Deepika's inner strength in *'Chhappak'*. These women wrote women with layers that extended beyond just good or bad. They moulded and created complex characters that you could root for and were important to the story arc, with their own goals and victories.

### THE DOWNSIDE

This is not to say that we are living in some **'Golden Age'** for women in cinema. That's still a point we are far from reaching. This decade has seen the rise of unrealistic beauty standards and the obsession with having a 'zero-figure'. These trends are especially directed at women. Female characters must have bodies that would look good in a bikini, no matter what her occupation. One look at the list of action blockbusters in recent years will rid you of the notion that Bollywood is headed toward gender



equality. The casting of female leads in inconsequential roles seems to be something a majority of the hit movies have in common and that is without even considering the objectifying abomination that is the 'Item Number'.

### SO, WHAT'S NEXT?

Some actresses have raised their voices and demanded to be more than just a tagalong or a love interest in the

hero's journey. They have demanded better pay, better roles, more recognition, just better than what we've had before. Women both in front of and behind the camera have started calling out the sexism within the industry. Many female-led movies with strong solo leads are killing it in the charts. Movies like *'Piku'*, *'Queen'*, *'Kahani'*, *'Mary Kom'* and many more have redefined what it is to be an actress in Hindi Cinema.

Audiences are now more open to female-led movies. And women can now see a brand-new version of themselves on the big screen. The #MeToo movement is also gaining momentum in Bollywood. However, it's still too early to tell what effects it will have on the industry itself and on the opportunities available to women. With the skewed gender balance it might take a while to bring both actors and actresses to equal footing, but it's safe to say that we have a promising future ahead of us.

-Pooja Nair, SYBA

“ Through the exposure of the internet and increased literacy rates, people could access more progressive cinema from around the world. This led to the recognition and rejection of the one-dimensional female character, created for and by the male gaze.

# LGBTkyu NAHI



There is no doubt that mass media, especially the silver screen, has a great capacity to influence the public. Cinema is a powerful medium to catalyse social change and shed light on various topics, even those considered taboo by society. Films are known to have a subtle influence on society's way of thinking, behaviours, and attitudes. Indian cinema has been known to influence not only fashion trends and ways of living but also shape political ideas and perceptions towards the marginalised sections of society.

One such marginalised section is the LGBTQ+ community, also known as the queer community. The acronym LGBTQ+ is actually a short form for LGBTQIIA+, where each letter stands

for a sexuality or gender identity and even includes people who are questioning or only want to identify as queer. The queer community has probably been one of the least represented communities in not only Indian but also world cinema. In Indian cinema, the representation used to be next to nil, and there has been just a handful of films that had a remotely obscure hint of a queer character.

Even when queer characters were portrayed in Indian films, they were most popularly shown as transgenders or eunuchs. Many films had male actors crossdressing, too, oftentimes simply to evoke laughter or ridicule the community. In fact, commercial Hindi cinema has a long tradition of having comic sequences or songs

featuring cross-dressing male stars- 'Mere Angane Mein' is a number from the 1981 hit film 'Lawaaris', where Amitabh Bachchan crossdressed as a woman to be mistaken for an eunuch; Rishi Kapoor crossdressed in 1975's 'Rafoo Chakkar'. It was the late comedian Mehmood who, for the first time, represented eunuchs in a respectable manner in his blockbuster 'Kunwara Baap'.

In the earlier films, especially in the so-called Golden Era of Hindi cinema, which was the 50s and 60s, queer characters were oftentimes shown as companions to the protagonist. But there were also times where such characters were shown to be sexually preying on the hero or the heroine- almost always without their consent, or were turned into

exaggerated effeminate caricatures. This cheap gimmickry was not only in old films, but is seen even in films in the early 2000s like 'Kya Kool Hain Hum', 'Partner', and 'Style.' Always treated as secondary characters or villains, oftentimes these characters were also brutally killed off to serve the plot.

Such portrayals of the trans community, which show them as nothing more than sexual predators, perpetuate the myths against them and add to the stigma, further ostracising the community. Any humour derived from punching down on these communities only served to entertain the cisgender-heterosexual male gaze.

Other than transgenre characters, other queer characters, gay or lesbian, did not have much visibility until the late 1900s.

As times changed, so did the attitudes of the people, and so did the plots and scripts. Indian cinema slowly opened up its space to the queer community. Most mainstream movies moved from ridiculing the LGBTQ+ community to positive portrayals of them. The perception of the LGBTQ+ community has evolved to be less negative, if not completely accepting. While queer films are not welcomed wholeheartedly with open arms, there is still much more acceptance for queer films than before. But this wasn't quite the 'Fata Poster', 'Nikla Queer-o' moment we were hoping for, because this acceptance wasn't without controversy. One such controversial yet critically acclaimed film that brought attention to the community was 'Fire' (1998) by Deepa Mehta, a film about two sisters-in-law

falling in love over the neglect of their husbands. The film was protested by various groups, and there was much destruction caused at the theatres that were screening the movie.

Controversies or not, today a lot of films have moved past the mentality that the queer community is only suitable for a background role, and more and more films are cropping up where gay or lesbian characters are the protagonists.

There are a host of alternate Hindi films that made an effort to understand the queer movement, especially before the landmark 2018 judgement decriminalising homosexuality. Few amongst those are 'BOMgay', 'My Brother...Nikki',

“Controversies or not, today a lot of films have moved past the mentality that the queer community is only suitable for a background role, and more and more films are cropping up where gay or lesbian characters are the protagonists.”

'IAM', 'Yours Emotionally', 'Water', 'I Can't Think Straight', 'Gulabi Aina', '68 Pages', and so on. The contributions of gay rights activists and filmmakers like Sridhar Rangayan, Onir, and Rituparno Ghosh to this genre have been remarkable. Most of these went unnoticed by the majority of the public because they were either screened privately or in film festivals, thus limiting their audience reach.

After the 2018 judgement, there was a noticeable uptick in the representation of LGBTQ+ subjects in mainstream Hindi cinema's like

'Shubh Mangal Zyada Savdhaan', 'Chandigarh kare Aashiqui', 'Ek ladki ko dekha toh Aisa Laga', 'Sheer Qorma, Badhaai Do', 'Super Deluxe', and many more. These films succeeded more than the older, niche films because of actors like Ayushmann Khurana, Bhumi Pednekar, and Rajkumar Rao, who stepped forward to take roles that most popular actors in Bollywood shy away from due to the taboo around them. Having known stars in the main roles helps the films gain wide reach and box office success as well.

Most of these films were popular and were received positively by the public. While a lot of the above-mentioned films hit the mark, like 'Shubh Mangal Zyada Savdhaan' and

'Badhaai Do', some failed miserably. A notable film that regressed back to the use of harmful stereotypes was 'Laxmi' starring Akshay Kumar. Even 'Chandigarh Kare Aashiqui', which was a film aimed at spreading awareness about humane treatment and representation of the trans community, ended up using the very stereotypes and slurs it was trying to propagate against.

Additionally, a lot of the queer characters are played by cis-het actors. While initially A-list celebrities and household names are needed to

popularise queer films, there is hope that eventually queer characters will be properly represented by actors who identify with their characters. The non-queer actors have undoubtedly done a great job portraying the characters, but many feel the need to see more queer actors as well as directors. Accurate portrayals rely on authentic casting choices. When non-queer actors are chosen to play queer characters, it can often lend itself to caricaturistic portrayals of the characters. The lived experiences of queer people are always at risk of being misappropriated by non-queer actors, however well-meaning they may be. For a community that has always been ridiculed and belittled, accurate casting and representation might go a long way.

Despite a few spoofs and goofs along the way, Indian cinema has tried to mould and change to represent the LGBTQ+ community with the respect and representation it deserves. There's increased visibility and more inclusivity in not only Bollywood but also regional films, like 'Njan Marykutty' (Malayalam), 'Nanu Avan Alla...Avallu' (Kannada), 'Super Deluxe' (Tamil). These films are also critically acclaimed for their respectful portrayal of femme characteristics without subscribing to age-old gender stereotypes.

“Accurate portrayals rely on authentic casting choices. When non-queer actors are chosen to play queer characters, it can often lend itself to caricaturistic portrayals of the characters.”



Bhumi Pednekar and Rajkumar Rao in the film 'Badhaai Do' which depicts a never before-seen solidarity within the queer community

There's also a commendable attempt to make films that are intersectional in nature and focus on the dynamic, multidimensional aspects of a queer person's life, where the plot not only centres on the queerness of the characters but also other aspects of their lives, like caste in 'Geeli Puchi', which displays the multifold experiences of queer people when sexuality is steeped in layers of caste, class, and patriarchy-enforced gender roles. Another film, 'Margarita With A Straw', shows the intersection of sexuality and disability, two aspects that are deeply entrenched in stigma and are often not seen as going hand in hand. 'Badhaai Do' depicts a never before-seen solidarity within the queer community and highlights issues of adoption rights, marriage

inequality, and the lives of queer people in a heteronormative society.

Efforts have been made and appreciated; times are moving forward, and the silver screen is trying its best to catch up. The rise of OTT and more leeway in censorship give way to a more promising future for queer films and shows in India. However, taking care not to repeat history and regressing back to portrayals of the community through heteronormative perspectives and binary notions is needed. Accurate and realistic depictions will help break down cycles of stigma and shape public perception. Doing justice to queer representation in films also calls for the production of these films to be intrinsically queer in nature, from casting to screenwriting. This would not only provide more employment opportunities but would also more likely result in art that is worthy of being a tribute to the community. After all, it seems like the queer is here, and it is here to stay.

- Nandita Murali, TYBA

## FROM PAGES TO PREMIERS!



Screenwriters can find inspiration in plays, music, true stories, and occasionally even apps, which can push studios to produce films. However, literature continues to be the most common place to find inspiration for films. Book-to-movie adaptations frequently draw harsh criticism. In contrast to reading a book, which may take hours, a movie simply does not have the luxury of time, and because of this, large chunks of the plot are sometimes omitted. Not that there aren't some undiscovered treasures out there. The fact that some novels-to-film adaptations entirely miss the mark or take questionable liberties like casting terrible actors, altering narrative points, and making a number of historical errors is also well-known.

For book lovers, the very thought

of their favourite book or piece of literature being made into a movie is intolerable. So, how does the movie compare to the book? Usually, the answer is negative. The traditional and well-worn response from individuals who value reading above films is, "The book is better." Films obviously need literature for their creative development and sustenance, but most importantly, to access content that is unavailable in cinema. Literature may or may not need films, but films undoubtedly need literature. Over the years, the Hindi film industry has created many works of art. While some of them were original, creative concepts, many of them drew inspiration from various locations. Of course, books are one of the most prevalent sources of inspiration, and B-town has produced many wonderful films based on some

incredibly compelling books, and a lot more are now in production.

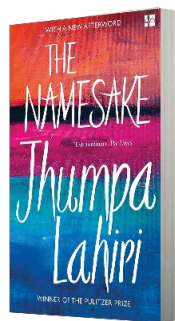
Movie adaptations of books can either be very good or very bad for bibliophiles. While some book lovers like the chance to see their favourite fictional characters come to life on film, others detest the changes that have been made to the original narrative. However, bibliophiles take pleasure in both scenarios—either by viewing the film or by pointing out all of its flaws! If you fall into one of the categories, here are some of the books that have been adapted into Hindi films.

No movie more clearly demonstrates Vishal Bharadwaj's love of Shakespeare than the Shahid Kapoor-starrer *Haider*. Shakespeare's renowned masterpiece *Hamlet* is adapted in the gritty thriller from 2014. In fact, the movie is so heavily

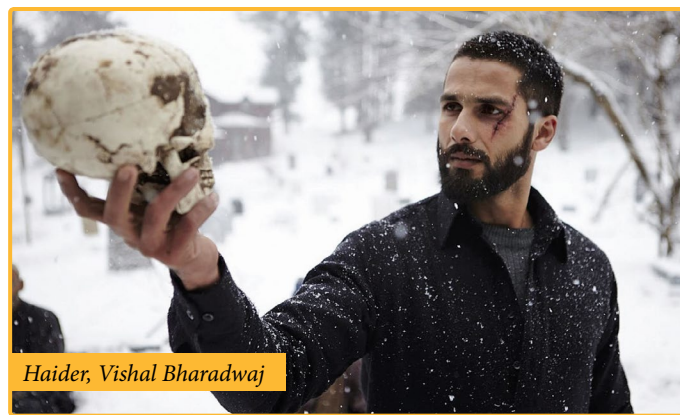
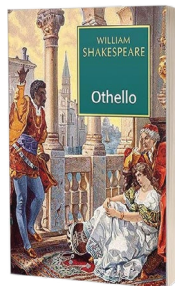
influenced by the novel that Shahid Kapoor's character, Haider, can be seen holding a human skull in one scene, just like Hamlet did in the real drama. Of course, the filmmaker included the Kashmir conflict component as well, which was an original touch, but *Haider* is still one of the best *Hamlet* adaptations. Critics praise Bhardwaj for successfully capturing Hamlet's unfiltered emotions while maintaining a laser-like focus on Kashmir. "Haider includes graphic scenes of torture in Indian army camps and other human rights abuses by Indian officials," Jason Burke writes in *The Guardian*. Film critics and Bhardwaj's followers have praised this daring portrayal.

The movie '3 Idiots', perhaps one of Rajkumar Hirani's best to date, was inspired by *Five Point Someone*. The third character in the novel actually transformed into the movie's protagonist, while the book's main character assumed a supporting role. Overall, the movie was an accurate reproduction of the original with a few adjustments.

*Othello*, a play by William Shakespeare, was adapted into the 2006 Hindi film *Omkaara*. The film is set in a traditional Indian village, in contrast to *Othello*, which is set in the Venetian society between 1500 and 1750. *Othello/Omkara* is the revered leader of a band of criminals. His two devoted men were Cassio (Keshav) and Iago (Ishwar). After falling in love with Dolly/Desdemona, Omkara marries her, but subsequently murders her due to his intense jealousy and inferiority complex. Vishal Bharadwaj is able to successfully translate the Shakespearean tragedy to an



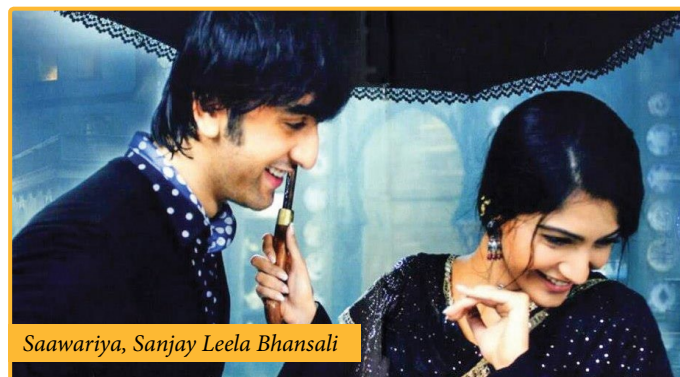
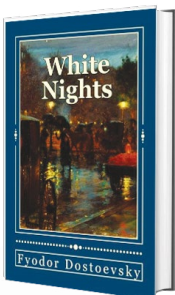
The Namesake, Meera Nair



Haider, Vishal Bharadwaj



The Blue Umbrella, Vishal Bharadwaj



Saawariya, Sanjay Leela Bhansali

Indian context while preserving its allure, despite the setting's year and cultural variations. Shakespeare's text is transformed into a distinctive cultural fusion by Vishal Bhardwaj as the film successfully combines the bard's text with Indian popular film traditions, while also fundamentally altering these conventions through its retelling of *Othello*. In order to construct a modern *Othello*, Omkara appropriates both Shakespeare's tragedy and the traditions of the Bollywood "film" culture.

The popular Jane Austen book, *Emma*, served as the inspiration for the Bollywood movie *Aisha*, starring Sonam Kapoor. *Emma Woodhouse*, who sees herself as an excellent

and the story's main plot are the same, the setting is highly distinctive and has its own character arcs and musical elements. The movie served to highlight Bhansali's apparent enthusiasm for Dostoevsky and *White Nights*, despite its dismal box office success.

Ruskin Bond's book *The Blue Umbrella* was adapted into a movie of the same name, which went on to win the National Award for Best Children's Film. The story revolves around a blue umbrella that young Binya owns. The merchant Ram Bharosa makes an unsuccessful attempt to trade for the umbrella, since he so urgently desires it. Following a string of occurrences, Binya sells the shopkeeper her

*"If some people would rather see the movie than read the book, this may be a fact of life that we must allow for, but let's not pretend that people get the same things out of both, or that nothing is lost."*

- Pauline Kael, film critic for *The New Yorker*

matchmaker and is always trying to pair people together, is the book's protagonist and comes to realise her love for Knightley. The Delhi-based film adaptation stars Aisha (Emma) and her rich neighbours.

*White Nights* by Fyodor Dostoyevsky was converted into the magical movie *Saawariya* by Sanjay Leela Bhansali. A man who falls in love with a woman who subsequently gets engaged to another man is the main character of Dostoevsky's story, which is recounted in the third person. Although the film's main storyline

umbrella in exchange for jewellery. The story is also narrated in a reassuring manner in the movie, with drama added to give the already endearing tale some colour.

The *Namesake*, Jhumpa Lahiri's first book, was masterfully and accurately made into a movie by Meera Nair with the same name. This story follows the Ganguli family as they migrate from Calcutta to America to begin a new life. It depicts how their son Gogol struggles to accept his Indian ancestry and American parents. This endearing

book investigates immigrant tales, the mixing of cultures, and the complicated intergenerational ties. The movie won multiple international awards with Kal Penn's remarkable performance, and Irrfan Khan and Tabu in significant roles.

The ability to preserve a film's concepts from the printed page to the moving image is a creative achievement. To merely keep the plot alive is not as spectacular, though. Therefore, we can be correct in both, saying that a movie's story accuracy is unimportant when evaluating it and, being very concerned about whether it is faithful to the themes of the book. Although adapting a book into a film is difficult, when done right, the result may be a gripping and beloved movie. Filmmakers can improve their chances of success by being aware of the difficulties associated with book-to-film adaptations and adopting measures to reduce them.

Pauline Kael, the famous film critic for *The New Yorker*, wrote in 1976, "If some people would rather see the movie than read the book, this may be a fact of life that we must allow for, but let's not pretend that people get the same things out of both, or that nothing is lost". Although Kael shows great reverence for the art of film through her reviews, she separates the experience of film watching from book reading, showing a clear cultural preference for the more traditional experience. In all films, the script is always the star of the show, with outstanding acting and music being an added bonus.

-Anushree Anantharaman, TYBA



## EVOLUTION OF ROMANCE IN CINEMA

From stolen glances and shy smiles to grand musical declarations of love and devotion, Indian Cinema has been no stranger to romance and what it means to love. Romance in the early years used to typically be a part of the side plot, something that occurred in the narrative in between scenes dealing with the movie's main conflict. In the 1950s and 60s, romance frequently occurred between characters, but the ultimate focus of the film was to display different social critiques. The characters sang love songs to one another, often raving about their lover's gaze, and danced in each other's arms, engulfed in the foggy atmosphere with no one else in sight. They exhibited a modest demeanour where they came close, but *not too close*, and enjoyed moments of bliss alone. Their love was delicate, only apparent in their wistful expressions and subtle body language.

Crime, comedy, and romance were major themes of the 1950s. The decade saw a variety of movies like 'Shree 420' depicting the hardship of young love, where the protagonist, despite committing crimes, was merely a product of his difficult circumstances. The well-known song, "Pyar Hua Ikrar Hua" from this movie serves as a perfect illustration of how romance occurred in this era. The films try to portray the juxtaposition between nature and love. Nature is represented by the gloomy, dark weather, with thunder and rain battering the audience's visual and auditory sense; this is then set against the charming, passionate, and blooming romance brewing between the main protagonists. With only an umbrella to protect them from the storm, they sing in the rain, of their love for one another.

In the movie, 'Kaagaz ke Phool', social issues were tackled, which

ultimately tore the lovers apart, ending their passionate romance with a tragic conclusion. Another iconic movie, 'Mughal-e-Azam' portrays a romance that explores a love story with struggles that resonates with its youthful audience. This is due to its exploration of the forbidden nature of love and marriage in a society that values tradition. The 1960s also saw movies like 'Jewel Thief', 'Sahib Bibi Aur Ghulam', 'Sangam', 'Guide', 'Ram Aur Shyam', which delved into the complexities of relationships through love triangles, failing marriages and so on. 'Guide' is one such example of a movie, with a combination of romance, melodrama, captivating dance sequences, and themes like adultery explored through complex characters.

In the 1970s, several socio-economic changes such as rising unemployment, poverty, and the emergency led to the rise of the

'Angry Young Man' persona, and love was not a dominant feature in the main plot. Jyotika Viridi, in her book 'The Cinematic Imagination: Social History Through Indian Popular Films' wrote, "In the 1970s, romantic love became less central as Hindi cinema took a turn toward gangster films. There were several accounts of people exacting personal vengeance against social injustice through elaborate family tragedies. Amitabh Bachchan's pre-eminence eclipsed women's roles: the attrition of the romance subplot limited the space for women characters, turning them into liminal figures in narratives centred on newfound masculinity." There were, however, few romances like 'Bobby' which redefined Indian cinema. In 'Bobby', the genre of teenage romance was pictured against a rich-versus-poor backdrop.

The 1980s saw a substantial increase in action movies, but authors and directors were still experimenting with different romantic depictions, such as the passionate romance which inspired the heroes to fight for their love. Films like 'Sadma' and 'Silsila' came to be appreciated by the audience who wished to indulge in an ideal sort of romance amongst the action-oriented loud punches and whistle-generating scenes in 'Shehenshaah', 'Sharaabi', 'Coolie', 'Himmatwala', and 'Satte Pe Satta'. Another classic, 'Maine Pyar Kiya' demonstrated how a family functions as a crucial link in the development of Indian romance and the importance of proving oneself and winning the consent of the family. 'Qayamat Se Qayamat Tak' explored

“ Amitabh Bachchan's pre-eminence eclipsed women's roles: the attrition of the romance subplot limited the space for women characters, turning them into liminal figures in narratives centred on newfound masculinity.”

the love between two individuals whose families shared a tragic past.

In the decade of the 1990s, some iconic romantic films were released. The classic romance film, 'Dilwale Dulhania Le Jaayenge' was one in which the role of families was explored once more. Some of the biggest movies that focused on young love are 'Saajan, Rangeela', 'Bombay', 'Kabhi Haan Kabhi Naa', 'Kuch Kuch Hota Hai', and 'Ishq'. In 'Raja Hindustani', an affluent young woman and a taxi driver are the main characters who fall in love and have to contend with their families. The portrayal of love stories began to shift at the beginning of the 2000s. 'Dil Chahta Hai' focused on a significant transition period in the romantic lives of three college-graduate friends. 'Kal Ho Naa Ho' was centred on a classic love triangle and was filled with melodrama whilst not only depicting a sensational romance but also a beautiful friendship between the film's two male leads. Writers of this decade also began examining the intricacies of marriage, the separation of lovers and so on. Movies like 'Kabhi Alvida Naa Kehna', 'Saathiya', 'Salaam Namaste', and 'Rab Ne Bana Di Jodi' told love stories not only focusing on romance but also on the uniqueness of the individuals in love.

Indian films have reinforced

toxic masculinity and sexism and contributed to several problematic patriarchal conventions. While the portrayal of romance has changed, inclusivity and breaking of stereotypes are still not being addressed at the pace required. In many films even today, uncomfortable generalisations persist and toxic depictions of love have rightfully enraged audiences. However, many films in the last decade have worked towards challenging the conventional perception of love and relationships. They have explored gender roles and stereotypes, cohabitation, love at different ages, and same sex relationships. Though these changes are welcome, it still holds that these films have a long way to go when it comes to depicting romance in its truest form. On another note, Indian romance holds a special place in its viewers' hearts. With their enthralling picturization of love, they have managed to make their audience resonate deeply with the cast and refer to them like they would their old friends. Indian romance with its iconic moments of waiting for the "Palat" and relatively predictable outcomes is what makes the audience want to revisit and relive the characters' stories so that they can experience their love repeatedly.

– Architha Sundarajan, SYBA

# NEGOTIATING WITH THE SCORPION

The depiction of trauma and abuse through the movie 'Darlings'



Bollywood has come a long way from romanticising trauma to addressing it. The Indian audience no longer demands family soap opera dramas and comic good-for-nothing films. They demand movies that have a message, a real plot, and a touch of reality that hits viewers in a way that leaves them either in awe or in dismay after seeing them. Bollywood has a way of depicting social issues in the form of satirical comedies as well as spine-chilling thrillers. 'Darlings' is a 2022 movie starring Alia Bhatt and Shefali Shah. The movie revolves around the life of a young and carefree Badru (Badrunnisa Shaikh, played by Alia Bhatt) and her husband

Hamza with whom she has had a love marriage.

The movie starts with Badru shown as a carefree young girl waiting for her boyfriend (Hamza) who is late for their movie date. They look like a young and loving couple, trying their best to get married. Hamza even gets a government job to convince Badru's mother. They are exhilarated and cannot wait to start a life together. But this does not age well when Hamza changes into a terrifyingly hot-tempered man, 3 years into their marriage. He physically abuses Badru after finding stones in his meal. He is shown to be 'a good husband' until he loses his temper while he is drunk, a toxic justification of this behaviour

being completely normal. In the entire movie, Badru's mother Shamshu tries to convince her to leave Hamza but Badru refuses to listen to her, convinced that he will change for good once they have a baby. This movie makes the viewer feel sympathetic towards Badru from the start but ends with making them feel conflicted due to Badru's ways of dealing with her trauma. Badrunnisa Shaikh, like many young girls in our country, is a hopeful young woman, who wants nothing but to have a happy and comfortable future. She strives to do so by bearing her husband's torture every night after he comes home drunk, hoping that one day they will move into a better house and that

he will stop drinking once they have children. She is shown to be quite dominant during the daytime when Hamza is sober but extremely afraid of him when he comes home drunk late at night. Badru has many plans for their future and she strives to tick off her entire checklist. Every day the neighbours hear Badru's screams of agony, especially the salon lady who lives below her.

Hamza stops drinking after Badru gets pregnant, both of them living a happy and comfortable life for a brief period until his temper flares one day. He beats Badru up, pushing her down a flight of stairs, causing her to suffer a miscarriage. The miscarriage is an eye-opener for Badru because she had spent three years thinking that being pregnant would end her misery. But little did she know that Hamza had stopped drinking because of his sickness and not because of her and their baby. Finding out the truth blinds Badru with rage and she thirsts for revenge. She wants nothing but to make him suffer the same way she did.

The movie wants women to punch past the abuse rather than negotiate with the scorpion, a euphemism used for the abusive husband in the film. Badru was in love with Hamza, causing her to keep giving him the benefit of the doubt despite her suffering. That is what we as Indian women are taught since the very beginning.

Women in India suffer abuse anticipating a reward in the end. Trauma is belittled in a way that justifies it, so that it is perceived to be shameful and needs to be hidden. We are asked to 'wait' and that we will be rewarded for this. Bollywood

depicts various kinds of trauma, be it domestic violence, childhood abuse or even verbal abuse. We have come a long way from romanticising trauma to addressing it, though slowly, we have moved on from only complaining to actually taking initiative.

Movies like 'Kabhi Khushi Kabhi Gham' glamorised rich patriarchal societies and the practice of waiting for the man to change his ways. In today's day and age, we don't have the time or patience to do so and nor does the situation warrant it. We need movies that show the real fight -- getting out of toxic relationships and educating women on when is the right time to leave. Hamza's character is later shown to be abusive despite not being under the influence of alcohol. Badru projects her trauma differently

she was dating Hamza; she, like many other young girls, found it difficult to believe that the man she was in love with was capable of doing such things.

Badru's mother convinces her to report Hamza to the police but she'd change her mind the moment Hamza starts to promise her that he would give her a better future. Badru's suppression of her feelings leads her to almost killing her husband in pursuit of vengeance. Badru didn't seem to be mourning Hamza's death in the end, because he had made her suffer to the extent that she had no feelings left for him. This shows that her feelings for him had changed the moment he had started hitting her; it was only her hope for their future and her attachment to their past that kept her going. This movie is the perfect

“ We need movies that show the real fight -- getting out of toxic relationships and educating women on when is the right time to leave.

and decides to kill him instead. This shows how trauma can make a person vengeful to this extent. Whether their methods were right or wrong is a question that has a million answers. We can only think about what led to such decisions. Badru's mother revealing that she had done something similar to her husband shows generational trauma and it explains why she insisted Badru leave Hamza because she understands the nature of domestic violence. This movie gives people the courage to leave, to live. Badru was fixated on the moments of happiness she experienced while

example for showing the young audience that getting out of abuse is a process that requires immense strength. It requires the ability to push past emotional connection and the acceptance of self-love. It requires the victims to prioritise themselves before anything else, to make their lives better. The movie also touches upon the topic of generational abuse, which is very common in Indian society. Breaking the cycle is much more difficult than it seems, and 'Darlings' demonstrates this perfectly.

-Umaira Dadan, FYBA



# UNWRAPPING MUMBAI'S CINEMATIC DELIGHT: A PARADISE FOR FILM MANIACS!



Images from the National Museum of Indian Cinema

The National Museum of Indian Cinema, established by the Films Division, situated in Cumballa Hill, Mumbai is the first of its kind in India. A tribute to Indian cinema, the NMIC is housed in two buildings, with one part nestled in the Victorian-style Gulshan Mahal and the other contrastingly juxtaposed in a simple glass building. This architectural contrast symbolizes the gradual evolution of Indian cinema, from the old and meticulous vintage style to modern minimalism. The museum documents the chronicles of the history of Indian cinema, from tracing its origins to the contemporary advancements. It showcases the evolution of storytelling, from oral narrations to the art of visual cinematic representation.

Step into the magnificent 19th-century palace and embark on a journey through time, where cinema was but a distant dream. In India, long before the advent of theatres and films, a captivating method of visual storytelling kept the audience engaged. Picture this: people enraptured by dramatic performances, engaging in the art of visual narration. Meanwhile, across the globe, diverse forms of visual entertainment emerged. Behold the Phenakistoscope, a spinning cardboard disk that enthralled spectators, only to be later surpassed by the invention of the Zoetrope. This ingenious contraption, resembling a rotating drum adorned with a band of vivid pictures, transported viewers into realms of enchantment. In the 19th century, the Thaumatrope graced



the scene. This enthralling invention featured a disk with a unique image on each side, seamlessly connected by delicate strings. With a simple twirl, these entwined images merged into a harmonious dance. Yet, it did not stop with this. Evolving from the Zoetrope, the Praxinoscope emerged as an animated wonder, keeping the audiences hooked with its mesmerising illusions. As you wander through the halls of this enchanting museum, you will witness the splendid array of these ancient artefacts, each a testament to the ingenuity of bygone eras.

With the emergence of the magic lantern, a revolution took place, casting its spellbinding images upon screens, heralding the dawn of a new age. The motion camera graced the world, immortalising moments in time. With such gradual advancements, the art of cinema firmly took shape, culminating in the birth of camera film shooting, forever changing the landscape of visual storytelling. Each

antiquity in the museum is a symbol of inquisitiveness, echoing the passion of the past, paying homage to the pioneers who kindled the flame of cinematic wonder.

If you are an individual who perceives cinema beyond a mere source of entertainment, if you envision it as a potent catalyst for societal transformation, a voice for the marginalized, and a visual medium to shed light on neglected issues, then this museum will surely gain you a good experience. You'll find explanatory notes, historical facts, trivias, and old newspaper articles stationed at a section. Step inside a realm where the power of cinema transcends boundaries and its profound impact on society takes centrestage. You will witness the profound influence of global events on the world of films, from the transformative impact of the World Wars to its intricate portrayal and adaptation on the silver screen. Delve deeper and explore diverse ideologies,

such as the concept of nationalism in the pre-independence era that sowed the seeds of resentment against the colonists to the role of Gandhian philosophy, Nehruvian socialism, and their subsequent critique, to communalism and casteism - have found expression through the art of filmmaking.

In the early days, the very notion of films and filmmaking was met with skepticism and resistance from the audience. It was regarded as something foreign, even abhorrent to some. However, amidst this atmosphere of uncertainty, a trailblazer emerged to revolutionize Indian cinema. His

pays tribute to the one who ignited the flame of Indian cinema—Dadasaheb Phalke.

Fast forward to the post-independence era, to the late 90s, as we step into the contemporary cinema building, a stunning glass structure! This transition takes us from the early 19th century gothic palace to a sleek glass building. As and when the colour films emerged the themes shifted from mythology to embrace a wide array of genres, including entertainment, romantic comedies, Y2K trends, and social issues that resonate with today's youth and contemporary India.

Within the confines of this

“ This museum stood as a testament to the journey of Indian cinema, encapsulating its multiple dimensions, diverse genres, technological advancements, regional flavors, and the visionary voices that shaped its trajectory

name was none other than Dadasaheb Phalke, the visionary pioneer who fearlessly introduced the magic of cinema to the Indian masses. With unflinching determination, Dadasaheb Phalke made films that embraced the themes of mythology, embodying the virtues of righteousness and justice that appealed deeply to the society. The allure of witnessing gods and goddesses grace the silver screen transformed cinema into a sacred experience for Hindu audiences. Thus, a nascent art form gradually began to take shape, captivating the hearts and minds of the people. Within the walls of this museum, an intricate sculpture

modern building, the advancements in cinematic technology come to life. You will be transported from the Gothic era of the 19th century with its Praxinoscopes to the present day, where cutting-edge cameras, lenses, and technologies, graphics, and VFX redefine the boundaries of visual storytelling. As I ventured further, one striking sight left me open-mouthed: the impeccably realistic statue of the legendary Satyajit Ray standing at the entrance. Every intricate detail, from the delicate creases in the cloth to the nuanced lines of the brows, infuses life into the statue, I was awestruck! This remarkable craftsmanship pays

tribute to the profound impact of Satyajit Ray's contributions to Indian cinema.

The museum showcased a comprehensive collection, spanning multiple languages including Bengali, Hindi, Tamil, and the vibrant world of South Indian films. It didn't stop there; regional cinema and documentaries also found their rightful place. This inclusive approach ensured that talented actors from across India, not just mainstream Bollywood, were recognized and accredited. Furthermore, the museum shed light on the visionary directors who used cinema as a medium for political and social commentary, such as Satyajit Ray and Mrinal Sen.

As I explored the various dimensions of this museum, I couldn't help but appreciate the meticulous attention given to every aspect of Indian cinema. From the historic milestones to contemporary innovations, the museum showcased the richness of Indian cinema. It was a testament to the profound impact of this art form on our society and culture.

This museum stood as a testament to the journey of Indian cinema, encapsulating its multiple dimensions, diverse genres, technological advancements, regional flavors, and the visionary voices that shaped its trajectory. It is a remarkable tribute that celebrates the past, present, and future of Indian cinema in all its glory.

-Depalaxmi Pillai, TYBA

## WRATH TO GOTH: A JOURNEY OF INDIAN HORROR FILMS

From mythical representations to gothic Hollywood or Tollywood remakes, horror films in India have indeed come a long way. The earlier horror movies would have the stereotypical perspective of ghosts (in white clothes or saris) and would generally revolve around some infamous curse, a tragic past, or a reincarnation of satan or a mortal. These films gifted us with their golden age during the 1940s to 1960s.

The first horror film in India was Kamal Amrohi's 'Mahal', which was released in 1949 and revolved around the lead character being trapped in an abandoned mansion that held a tragic past. This blockbuster classic truly hit the charts with its German-style cinematography and a marvellous story of its time. Eventually, the style of storytelling moved from a tragic past to a vengeful present. The period of 1950s-1960s revolved around narrating the stories of vengeful spirits who haunted a person or a mansion. Some great examples of this era are 'Madhumati' (1958), 'Bees Saal Baad' (1962), 'Woh Kaun Thi' (1964), 'Bhoot Bungla' (1965) and others. This era also bagged great economic revenue due to the classic and haunting musical numbers of those times.



Bees Saal Baad (1962)

Supernatural themes were the next in the picture. The 1970s was the era that beheld this genre of filmmaking. Movies like 'Naagin' (1976), 'Jaani Dushman' (1978) etc. starred actors like Sunil Dutt, Jeetendra, Rekha, and others who were the faces of their success. The storyline of these movies would revolve around a shape-shifting snake or a spirit that was trapped in a mortal being or an object and they pleased the eyes of many.

Later came the era of desi twists to Hollywood movies which began in the 1980s and have somewhat survived in filmmaking. Most filmmakers of the 1980s were adapting to the style of remaking prominent Hollywood movies and giving them a Bollywood touch. Although remakes usually receive a flat response and are

sometimes the worst take on the original, some of them also turned out to be better than their predecessors. In 1980, a film inspired by 'The Exorcist' was released and was named 'Gehrayee'. This film brought out its own, unique touch to the original storyline and revolved around a manager who decided to sell off his plantation and was later possessed by a mysterious spirit. Other films like 'Red Rose', 'Phoonk', and others followed the path of remaking Hollywood films but surprisingly had a better take and viewership than the original ones.

In the 2000s, popular horror films like Priyadarshan's 'Bhoot Bhulaiya', Vikhram Bhatt's 'Raaz' and Pravaal Raman's 'Darna Mana Hai' were released which gained immediate popularity amongst the audience.



Bees Saal Baad (1962)



Phoonk (2008)



Kantara (2022)

Some of the Bollywood horror films were also believed to be based on real-life incidents and one such film that highlighted this aspect was the film 'Mahal' a piece that was based on the past experience of the film's actor and producer, Ashok Kumar, where he met a mysterious woman carrying a headless corpse, who was later known to be a spirit from the past. Some of them are also based on the local legends of black magic, cults, etc. which successfully reached the audience.

Later came the era of psychological thrillers like 'Bulbul', 'Stree', and 'Talaash' which focused on the real and social issues while maintaining the nuance of horror films. 'Bulbul' added its unique touch of portraying the real and social issues of child marriage, patriarchy, racism etc. while maintaining the gruesome touch of horror movies. 'Talaash' on the other hand, beautifully portrayed the trafficking of prostitutes and hooked the audience through its gripping cinematography and storyline. Some movies of this era also portrayed a mythical plot based on the ancient

the downside of some of these films is their exploitation of religious sentiments for commercial benefits.



folks and legends, which hooked the audiences to the edge of the seats. Some of the prominent examples for depicting the latter are 'Kantara' (2022), 'Jallikattu' (2019) and 'Kumari' (2022). Movies like 'Kantara' have also focused on depicting the smaller communities of India, as well as bringing to light the traditions that they patronise even today.

However, the downside of some of these films is their exploitation of religious sentiments for commercial benefits. A prominent example can be 'Raaz', a movie that triggered the religious sentiment of believing in God and Devil.

Another example was the movie 'Phoonk' which deliberately focused on the lemon and chilli tradition that Indians follow to cast off the evil

eye and also touched on depicting Trishul as a motif in the movie. Such movies generally end up in the list of controversies and face major religious backlash. Although horror movies must evoke dread in the audience, it needs to be done prudently and wisely.

In the past decade, these films have also focused more on the aspect of jump-scaring the audience or creating the element of fear through their tense scores rather than creating an apt and well versed storyline. Many of these films are mostly made in the form of a sequel or in remakes of films from the South Indian filmmaking industry. Although there has been an advancement in the technological aspect of filmmaking, storylines continue to worsen, with every passing day.

The horror genre in the Bollywood industry has undoubtedly sailed through multiple eras of storytelling and continues to learn and grow through its failures.

-Sanjeevni Iyer, SYBAMMC

## FROM SILENT FILMS TO GLOBAL DOMINANCE: THE ECONOMIC JOURNEY OF THE INDIAN FILM INDUSTRY

Bollywood, the name inspired from United States' Hollywood, just the "H" replaced by 'B' representing Bombay in 1970, today has an impact all over the world. Though Romance, Action, and Thrillers showcase Bollywood's 'acting' side there is also a whole industry which supports the Big Blockbusters to go to the Multiplexes and eventually to the ever excited audience.

In one of his interviews, famous screenplay writer Salim Khan who wrote blockbusters like 'Haathi mere Saathi', 'Sholay', describes, he got only Rs. 5000 for writing 'Haathi Mere Saathi' and for many films he was paid monthly a meager amount of 700rs which shows how poorly writers were paid in the 70s and 80s. Today this has all transformed into more structured contracts, which helps to maintain liberty and equality on both sides. Bollywood is a great source of employment in the economy, not just for actors and performers but also for roles like writer, lyricist, music composers, recording studios, to name a few. Nowadays, in film-making there is also something called



The movie Brahmastra's recent success at the box office with earning of 400 crores is not just about good film-making but also other aspects like PR Agencies, Marketing & Promotions of the film

post-production, that deals with edits and aftereffects This includes VFX, e.g 'Brahmastra' the recent blockbuster took 5 years to make and made around 400 crores. Most of the movie's scenes were edited and created in these VFX studios.

Actors like Aamir Khan and Salman Khan work on the profit sharing model, where they charge a pre-decided percentage of the revenue. This is something which is often provided only to senior actors, where the profit is somewhat assured.

There are also actors who produce and create their own films.

### PR & MARKETING

'Brahmastra', a recent blockbuster, broke the trend of flopped box office failures in recent Bollywood by earning a whopping 400 crores. And can it be attributed to great filmmaking? Yes! Filmmaking had a lot to do with a major chunk of the success, but there was a whole industry working behind the success of the film. One such important

industry is the one concerned with Public Relations.

Public Relation or PR Agencies today have a major role in managing the “intangible wealth” that is, managing the reputation of big celebrities in the industry. Globalization and especially the influx of social media platforms has made the Bollywood industry more structured and organized in terms of Publicity and managing the ‘image’ of celebrities as well as marketing of films. It is more important than ever to maintain one’s image in order to get along with Brands. Celebrities promote a variety of brands and products from Sports to Fashion which eventually boosts a product’s image in the market and to the public. Nowadays, a good percentage of the film’s budget is spent on Marketing & promotion of the films. Rs. 15 crore was spent on marketing of Kangana starrer ‘Manikarnika’ (2019), and these costs can go up to 25 -30 crores. Mumbai saw a time when films were promoted by life size paintings of the actors. In fact, Aamir Khan, for his debut film ‘Qayamat se Qayamat Tak’ went on to stick posters behind auto-Rickshaws with his friends.

Film makers visit TV shows like ‘The Kapil Sharma Show’ or famous podcasts like ‘The Ranveer Show’ to promote their films. College fests and organizing meet-ups in different cities are also part of the campaign. So now we know that an actor’s job doesn’t end when the director yells “Cut!” but it also includes a wide campaign of promotion & PR.



Film makers visit TV shows promote their films. The team of movie Circus seen above on the set of Indian Idol

### SAB KA SAPNA MONEY MONEY

How does a movie make money? After the movie is released, is it just the box office collections that is the income source? No, it’s not that simple a business.

In normal circumstances, after the movie is ready to be released the Producer of the film takes the film to Distributors who take the film to Exhibitors who are the theater owners. There are different models on which these 3 players work, very often there is a profit sharing agreement between them. If a producer’s analysis says that a particular film may fail to make a profit and incur a loss, then he or she has the option to strike a deal with the distributor which is more like selling the whole movie to the distributor, after which the profit as well as the loss is with the distributor.

### ‘MERA NAAM JOKER’

‘Mera Naam Joker’, was a hit movie starring veteran actor Raj Kapoor. This film was one of the longest films to be

made; it was a 4 hour long film! It took 6 years to make, the shooting was done in Moscow, and included soviet actors as well. Raj Kapoor himself was the producer of this film and had heavily invested in the film. Unfortunately the film bombed at the box office and turned out to be a flop, Raj Kapoor had to answer to the investors and lenders, and after some time he finally decided to sell the film off to a Soviet Union based Distributor for Rs. 15 Lakh.

At the time this movie was released, Indian movies were very loved and welcomed in the Soviet Union and the flop ‘Mera Naam Joker’ turned out to be a super hit. The distributors there released it in multiple parts and made an overall revenue of Rs.16.81 crores; if adjusted to inflation today, it will cross the 1000 crores mark. A pretty good profit, isn’t it?

We often judge a movie by its collection at the box office. It is true that a film’s quality and success can be determined by the box office collection, but the same can’t be said for the financial success of the film.

There are some lesser known ways in which the movie collects profit. This majorly includes selling digital rights, satellite rights or music rights to different media houses. Worldwide collection also helps to cope with the losses of the film if it didn’t do well in the theaters.

For instance, let’s assume that a movie costs up to 70 crores to make, the producer then sells the satellite rights i.e rights to stream the movie on a T.V channel for 30 crores, and its digital & music rights, i.e to platforms like Spotify or Hungama, for 60 crores. If so, then the movie has already recovered most of the making cost and when the movie is released in the theaters, it can earn more than a few additional crores, say 50 crores. In such a case, the film has already surpassed the making cost and has become profitable.

The Covid-19 pandemic has popularized OTT platforms, and now viewers, from the comfort of their homes can enjoy movies streaming on platforms like Amazon Prime, Netflix,



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Zee5 and many more. This has also given a new platform for Bollywood to showcase their work and reach out to a global audience. Filmmakers and producers enter agreements with the OTT platforms, where the film can be released exclusively only on the said platform like, ‘Gulabo Sitaboo’ (2020) on Amazon Prime and ‘Cutputtilli’ (2022) on Disney Plus Hotstar. Sometimes, films are released in theaters and after some weeks, they are released on the OTT platforms; like ‘Bhool Bhulaiyaa 2’ (2022), a successful film, which was released on Netflix after being released in the theaters.

Such deals are determined on the basis of popularity and fanbase of the actors, but whether the audience loved the movie or not is difficult to be known in the OTT setup. However, such deals are great for filmmakers who wish to find a space with lesser restrictions.

As every industry saw troubles when COVID-19 hit, Bollywood was no different. Make-up artists, spot boys, dancers and other individuals who worked on daily wages were severely affected. Various organizations and associations as well as some celebrities stepped forward to help such workers. Salman Khan, Sonu Sood, Prabhas among others helped the needy in the industry.

From ‘Raja Harishchandra’ in 1913 to ‘Alam Ara’ (1931), the first sound film to ‘Ghajni’, the first bollywood film to enter the 100 crore club, Bollywood has been through quite the colourful journey. Producers, directors, actors and countless faces behind the scene make this industry a place to showcase India and as well as the ‘changing’ India. It has contributed extensively to the socio-economic development of the country and the communities it shows in the movies. ‘Zindagi Na Milegi Dobara’ (2011) directed by Zoya Akhtar which was majorly shot and set in Spain, made Spain so popular in India that it boosted tourism in the country by 65%, doubling the number of Indian tourists in Spain.

In a recent interview with Podcaster Ranveer Allahbadia, actor-director Farhan Akhtar described how the film ‘Lakshya’ (2004) had widespread influence on young minds of the country to join armed forces.

Apart from entertainment, a movie delivers a social message, brings a wide smile on our faces, and many a time leaves us with food for thought. It is important to preserve our cinematic heritage and pass it on to our upcoming generations for enlightenment as well as enthrallment.

-Umesh Maurya, FYBA

## WOMEN IN CINEMA : SOCIETY'S INTERPRETATION

Once upon a time, in the sparkling industry of Bollywood, the fascinating roles of actresses were played by young petite men. The first ever role of heroine was played by a man, Anna Salunkhe as Taramati in the first ever film of Hindi cinema Raja Harishchandra (1913) directed by Dadasaheb Phalke. Later, not only one but two female actresses were casted by Dadasaheb Phalke in Mohini Bhasmasur. Durgabai Kamat, a widowed single mother, played the role of the first female actress and her daughter Kamlabai Gokhale played the role of first female child artist creating history. As challenging as it is being the first ever, Durgabai Kamat took up acting as a job to support her only child, she joined the male dominating field breaking all patriarchal boundaries set by society. She faced Society's backlashes, ostracising her and her own community disowning her, she was frowned upon and looked down by other women. Despite many questioning glances and challenging situations Durgabai Kamat paved the way for the success of other female actresses. Apart from her, the supporting role played by Saraswatibai Phalke is truly remarkable. Wife of Dadasaheb Phalke the father of Indian cinema, Saraswatibai Phalke was not only the first female but also



(Right) Kamlabai Gokhale played the role of first female child artist creating history, in Dadasaheb Phalke's movie Mohini Bhasmasur. Her mother Durgabai Kamaat played the role of the first female actress. Saraswatibai Phalke (Left) played the supporting role in the movie and she is also known as the first female film editor of Indian cinema

the first ever film editor of the Hindi cinema, she learned the art of editing and even edited most of her husband's film, editing the first ever film Raja Harishchandra. She supported her husband's dream and became his emotional backbone in establishing the Indian cinema. Unfortunately both these names are now covered under dust and overshadowed by male dominating names.

The remarkable path paved by both Durgabai and Saraswatibai inspired and motivated other female actresses. Soon the field was joined by the niece of Rabindranath Tagore and wife of Himanshu Rai, founder of 'Bombay Talkies', Devika Rani. She co-founded 'Bombay Talkies' alongside



her husband. It was during her time on 'Bombay Talkies' that famous actors like Dilip Kumar, Raj Kapoor, Mumtaz and Madhubala were cast. She was also the first actress to be honoured with the Dadasaheb Phalke Award. Unfortunately, her work wasn't acknowledged during her lifetime and she had to struggle to keep control over the studio after her husband's death.

With slow and steady steps Indian cinema now saw its first ever female director, producer and screenwriter, Fatma Begum. Fatma Begum made her debut in the industry with her first film - 'Bulbul-E-Paristan', a film she not only wrote but also acted in. She directed popular silent films like 'Heer Ranjha', 'Shakuntala' etc.

As the decades began to change, the Indian society too changed, it now held mixed views and reactions towards actresses of Bollywood and acting as a career for women. Cinema in India was slowly gaining popularity while women still faced societal stigma, disapproving glances, views of suspicion, questions on moral values and so on. The roles given to women too, was to please society, female actresses were limited to roles like "the pure virtuous lady" or "women who can't fight and need a hero to save her", no complex or complicated roles promoting empowerment of women were made for female actresses. Choosing acting as a career was not easy as conservative families restricted their females to pursue it, concerned for reasons of honour, dignity, and society. Society at a time even tended to view female actresses as objects of desire judging on their appearances and dialogues rather than giving them the equal professional respect male actors received. The positive outlook of certain sections of society began to change the negative perspective of the larger part of the society. They appreciated women as professional actors on screen and recognised their talent to act and perform in front of the camera, acknowledged their artistic skills as a performer or dancer to act on screen. Supportive filmmakers like Mehboob Khan, a renowned filmmaker, casted Nargis in important roles such as "Mother India" (1957) showcasing strong female characters, this helped in promoting the role of an independent woman and gradually helping to broaden society's perspective, these filmmakers



Devika Rani is the first ever recipient of the Dadasaheb Phalke Award, the country's highest award for films, instituted in 1969

provided women from each strata with the opportunities to showcase their talents and break the stereotype of society. Groups promoting women empowerment began to praise women of cinema, they supported women to pursue their goals in acting and respected them for the same, they also helped female actresses in breaking the barriers of society paving a way for the next generations to come. The socio-cultural fabric of India was now filled with new colours of acceptance for female artists and admiration for their acting job. All these positive voices played a vital role in Changing the gaze of society above women. Urbanisation of the 20<sup>th</sup> century gave exposure to global trends and ideas which in turn influenced the Indian masses to embrace the liberal and positive viewpoints. It gradually reshaped the society and its views leaving a huge mark of acceptance and respect, paving a greater way for future generations to come to Indian cinema.

In the 1950s, The male film

producers and directors were now used to female actresses on sets and roles. The society too had started evolving and broadening its perspective when viewing female actresses and directors, although female actresses still faced problematic portrayals and insensitive working conditions and behaviour, they faced those challenges first and fought to shape the industry comfortable for women. Famous actresses like Madhubala, Nargis and others were praised for their beauty and even respected for their work, their shine and spark influenced many other young girls inviting them to the industry.

The acting career which was only chosen before under desperate conditions is now dreamed and earned through struggle and hard work. Being an actress is no more equivalent to having a low family background and no respect. The limited roles given to females are no more to be fought for; the female artists don't have to hide the backlash or wrong done on them anymore. Instead, the industry at present is well respected and many are awestruck by it. Female actresses have increased exposure to International films and ideas. Their roles are no longer limited to a caring virtuous wife solely dependent on her husband or hero; on the contrary, they are portrayed as independent and well capable of carrying the whole film by themselves. Female roles in cinema are now more diverse, empowered, and own a great influence. Society has opened its arms towards women, giving them the equal respect and the dignity they deserve.

- Soha Ansari, SYBA

# QUINTESSENTIAL FILMMAKERS



Films have been an integral part of human life as well as a source of entertainment for decades. Its evolution is marked by various persons in Indian cinema, setting a unique and definitive benchmark in the history of films. 'Shree Pundalik' by Dadasaheb Torne (1912) was the first Indian film to be released whereas the first full-length silent film released in India was 'Raja Harishchandra' - by Dadasaheb Phalke (1913). Dadasaheb Phalke is considered to be the father of Indian cinema.

Among all the aspects of cinema that catch the audience's eye, filmmaking is one of utmost importance. Filmmaking plays an important role in significantly portraying the Indian heritage, cultures, social issues, perspectives on lives, exposure to the real world,

values, changing time dynamics and much more. Some of the many essential filmmakers in the history of Indian cinema are Satyajit Ray and Guru Dutt whose movies were understood as context and situation dependent. They managed to craft human emotions using fictional situations based on real life. Apart from them, Sanjay Leela Bhansali is a current filmmaker who is applauded for his exceptional portrayal of women and eye-catching visuals combined with historical narrations and settings. Understanding their contribution to Indian cinema more closely would give us an idea about their eccentric and peculiar vision of filmmaking.

Guru Dutt (1925-1964) was an Indian filmmaker, actor, producer, and choreographer. His films depicted bold themes of melancholia persisting

in those times. Most of his works portrayed the then situations and realities of lives, which included questioning the patriarchal societal norms for women, harsh realities that an individual had to face in order to complete his dreams, personal and professional issues, and much more. During that era, India achieved its independence and people were celebrating victory, neglecting the ironies of life; therefore, his films strived to bring focus on harsh situations people were bound to face. His classic films such as 'Kaagaz Ke Phool' (1959), 'Chaudhvin Ka Chaand' (1960), 'Pyasa' (1957), and 'Sahib Bibi aur Ghulam' (1962) brought into focus many of the social, professional, and personal issues which were less spoken of amongst people. 'Kaagaz Ke Phool' was his first film that used the widescreen 'cinematic scope format'

that was used 'under license from 20th-century Fox Pvt. Ltd'. Themes that his films majorly addressed were unemployment, prostitution and poverty which was a striking reality check for audiences then, amidst the joy of independence. Guru Dutt was appreciated for his technical skills, and his usage of close-up shots and lighting which helped the audience establish a connection with the characters as well as the director to show the effect of emotions on screen. Dutt's movies had a stylistic pattern which caught people's attention along with the content that his movies held. Unlike Dutt's works, Satyajit Ray refrained from the melodramatic aspect in his films.

"My main preoccupation as a filmmaker has been to find out ways of investing a story with organic cohesion and filling it with detailed and truthful observation of human behaviour and relationships in a given milieu and a given set of events, avoiding stereotypes and stock situations, and sustaining interest visually, aurally and emotionally by a judicious use of the

human and technical resources." - Satyajit Ray.

Satyajit Ray (1921-1992) was an Indian director, author, essayist, documentary filmmaker, screenwriter and music composer. Ray's works, such as 'Devi' (1965) and 'Charulata' (1964) introduced a humanistic approach in Indian cinema, focusing on the conditions and attitude of the times. Through the skillful use of dialogue, expression, and direction intertwined intricately with music, Ray portrayed each of his characters in detail. Some of his movies exceptionally managed to depict the protagonist's emotion using sound rather than conversation, mostly composed by Ray himself. As a director, Ray always believed that "the best technique is the one that's not noticeable".

The majority of his films were

*“ Striving to resist the melodramatic aspect in his films, Satyajit Ray tried to show real human life with as much simplicity and empathy on-screen — one of the main reasons his films resonated with the audiences*



Guru Dutt's films brought into focus many of the social, professional, and personal issues which were less spoken of amongst people



Striving to resist the melodramatic aspect in his films, Satyajit Ray tried to show real human life with as much simplicity and empathy on-screen-one of the main reasons his films resonated with the audiences

is also right for the scene for which it was meant.”- Satyajit Ray.

Striving to resist the melodramatic aspect in his films, he tried to show real human life with as much simplicity and empathy on-screen--one of the main reasons his films resonated with the audiences. He was also the first Indian filmmaker to win an Oscar. Many critics have defined Ray's work as exceptional, exemplary and as a quiet but deep observation as well as an understanding of the human race. His works tried to bring out emotions from both aspects whether male or female through his narrations. He also refrained from the idea of Evil vs Good and rather chose to show the real world the potential of his characters and aspects of the single path of life. As Satyajit Ray and Guru Dutt's phenomenal contribution to Indian cinema would remain important, another essential director from the present times, Sanjay Leela Bhansali beautifully manages to bring on-screen the changing dynamics of society hand in hand with the traditional Indian culture.

Bhansali made his directorial debut with the film 'Khamoshi - The Musical' (1996). He is known for the impactful portrayal of his female characters who are guided by their instincts and decisions, who refuse to let the shackles of society chain them & rather choose to fight them. Bhansali depicted women as flawed, brave,

“**Sanjay Leela Bhansali beautifully manages to bring on-screen the changing dynamics of society hand in hand with the traditional Indian culture.**”



*Bhansali's direction of his films is commendable as he manages to bring out the culture, richness, vibrance, essence and beauty of the traditional Indian culture*

impulsive, and strong not only through his fictionally adapted characters but also through the movie's historical narrations and settings. His films such as 'Bajirao Mastani', 'Devdas', and 'Ramleela', which are categorized as periodic movies also depict the women characters as capable, dignified, and responsible for their own decisions. While the main focus is on the female characters the male characters are also shown as expressive in terms of their emotions, they are mostly rooted in masculine pride and aggression, sometimes for the better and sometimes for the worse.

Bhansali's direction of his films is commendable as he manages to bring out the culture, richness, vibrance, essence and beauty of the traditional Indian culture. His movies are eye

pleasing in terms of their background settings and visual effects. Along with the patriarch mindset he blends the free will of his feminine characters.

These filmmakers have also given music a new direction as it has also been an essence of Indian films and Indian society. Guneet Monga ('Elephant Whisperers'), Dr S. Krishnaswamy ('Seva Sadanam'), Mira Nair ('Salaam Bombay'), Zoya Akhtar ('Zindagi Na Milegi Dobara'), Juhi Chaturvedi - screenwriter ('Piku'), Meghana Gulzar ('Talvar') are also among the quintessential filmmakers that have and are continuing to contribute to the Indian cinema with their quaint vision. Today in the modern world, a popular opinion is that Bollywood is losing out on its originality, content, and ability to reach audiences' expectations. What would your take be on this?

-Preeti Iyer, SYBA

## EXAMINING BOLLYWOOD THROUGH THE ECONOMIC LENS

Bollywood has been a reflection of the social, cultural, and economic changes in Indian society since its inception. Economics has been a recurring theme in many Indian movies, as filmmakers have used the medium to highlight various economic issues and their impact on society. The marvellous journey that was started in 1913 by Dadasaheb Phalke, with his first full length movement film named 'Raja Harishchandra', continues to add to the business and economy of India.

Indian cinema has a rich history of depicting economic issues and themes in its movies. From the early days of Indian cinema, filmmakers have explored various aspects of the economy, such as poverty, inequality, social justice, and economic development. One of the earliest Indian films to address economic issues was the 1928 silent film, 'Throw of Dice', directed by Franz Osten. The film is based on an episode of the Mahabharata, telling the story of a king who gambles away his wealth and kingdom. In the 1950s and 1960s, Indian filmmakers began to explore economic issues more explicitly. One of the most notable examples is the 1957 film 'Mother India', directed by Mehboob Khan. The film tells the story of a poor rural woman who



*From the early days of Indian cinema, filmmakers have explored various aspects of the economy, such as poverty, inequality, social justice, and economic development. Above, still from the movie 'Guru' based on the life of Dhirubhai Ambani*

struggles to make ends meet and eventually becomes a successful farmer, highlighting the challenges faced by rural communities in India and the importance of agricultural development. Another iconic movie is 'Pather Panchali' (1955), an Indian-Bengali drama that revolves around a rural family surviving through harsh conditions of poverty. It portrays the poor economic background and lack of five major capitals (physical, social, financial, human, and natural) because of which the family had to face terrible challenges to survive. Again the movie, 'Do Bigha Zameen' shows the plight of informal sector workers. In the 1970s and 1980s, Indian cinema saw a rise in popularity

of the "angry young man" genre, which often dealt with issues of poverty and inequality. The best-known example of this genre is the 1975 film "Sholay," directed by Ramesh Sippy, which tells the story of a group of outlaws who defend a village against a ruthless bandit. Indian cinema has continued to explore economic themes and issues.

Some later examples of Indian movies that have dealt with economic themes recently include 'Guru' (2007) which is a biographical drama based on the life of Dhirubhai Ambani, the founder of Reliance Industries. The film depicts the rise of a small-town businessman who becomes one of the richest men in the country by

using innovative business strategies. The movie 'Baazaar' (2018) which is based in Mumbai chronicles the world of stockbrokers, businessmen, industrialists and a host of rich and powerful people. Another film, 'Kahaani' (2012) is a thriller that deals with the issue of corporate fraud and corruption. The Anubhav Sinha directed movie, 'Article 15' (2019) deals with issues of caste discrimination and economic inequality in modern-day India.

These movies not only entertain but also educate audiences about the economic issues faced by the country. They raise awareness about the impact of economic policies and decisions on people's lives and stimulate discussions about possible solutions to these problems. The films of the 1940s highlighted the aspirations of a free nation, those of the 50s sensitively depicted the vulnerable classes of the society while the films of the 70s portrayed social unrests, student protests and workers' issues.

#### Let us look at some of the contributions of the film industry to the Indian economy:

**Employment:** Indian cinema is a major employer, providing jobs to actors, directors, producers, writers, technicians, and other support staff. The film industry directly employs around 2.5 million people and indirectly employs many more in related industries such as catering, transportation, and tourism.

**Tourism:** Bollywood has a significant impact on tourism in India. Tourists from around the world come to India to experience the culture and lifestyle

portrayed in Indian films. This has led to the growth of tourism-related businesses such as hotels, restaurants, and souvenir shops.

**Revenue:** Indian cinema generates significant revenue for the Indian economy through box office collections, merchandise sales, and other revenue streams. In 2019, the Indian film industry generated revenue of over INR 175 billion (\$2.3 billion).

**Brand India:** Bollywood movies have helped promote the image of India globally. The success of Indian films and the popularity of Indian actors has helped position India as a major player in the global entertainment industry.

**Technology:** The Indian film industry has been a catalyst for the growth of technology-related industries in India. The development of digital cinema and other related technologies has created new opportunities for Indian entrepreneurs and helped position India as a leader in the field.

#### Economics has influenced Indian cinema in different ways too:

**Film financing:** Indian cinema has a long history of relying on private investors for funding. However, with the rise of corporate financing, the economics of film financing have changed drastically. Today, large corporations like Reliance Entertainment, UTV, and Eros International are major players in the film financing market. This has led to a shift in the types of films being made, with more emphasis on big-budget productions that can attract a wider audience.

**Revenue streams:** Indian cinema has

also been influenced by the increasing importance of non-theatrical revenue streams such as satellite rights, digital streaming, and merchandising. These revenue streams have become crucial for filmmakers to recoup their investments and have also led to the emergence of new distribution models.

**Regional cinema:** India is a diverse country with many regional languages, and each region has its own film industry. The economics of regional cinema differ from those of mainstream Hindi cinema, with lower budgets and a greater emphasis on storytelling. However, regional cinema has also become more commercially viable in recent years, with films like Baahubali and KGF becoming box office successes across the country.

Overall, Indian cinema has played an important role in bringing economic issues to the forefront of public consciousness and promoting discussions about social justice and economic development. The value of the film industry in India in the financial year 2020 was about 183 billion Indian rupees, and the revenue generated from in-cinema advertising across India was valued at over 11 billion rupees. As India is celebrating the 75 years of independence, the legacy of cinema set by Dadasaheb Phalke has seen a journey full of milestones showcasing issue-based movies to popular masala movies.

- Shaina Mohite, TYBA

## TECH TO THE SKIES - THE ADVANCEMENT OF TECHNOLOGY IN INDIAN FILMS

The Indian film industry began in 1913 with the release of 'Raja Harishchandra', the first ever Indian feature film. Since then, Indian cinema has evolved significantly, with technological advancements playing a crucial role. The transition from silent films to talkies marked a significant turning point, followed by the shift from black & white to colour cinema. With the advent of special effects and computer generated imagery, the industry has been able to create stunning visual effects, bringing larger than life stories to the big screen. Today, Indian cinema stands at the forefront of global filmmaking, thanks to its innovative use of technology and the vision of the filmmakers.

From the inception of Indian cinema, silent films were the norm and filmmakers solely relied on visual storytelling techniques to convey emotions and meaning to the audience. Intertitles were provided to show dialogues and context of the story while techniques like close ups and framing created powerful narratives.

In 1931, however, the first commercial talkie film of India named 'Alam Ara' was released. It was the



Technicolor films were known for their vivid colours and were used in many classic films such as 'Mughal-e-Azam' (1960, above). With the development of new technology, colorization also became a possibility

beginning of a new era of cinema. Sound revolutionised filmmaking by enabling filmmakers to add dialogues instead of intertitles and to enhance the experience by music and sound effects. This generated a sense of realism to the cinema and had a long term impact as well. Composers created iconic soundtracks that complemented the on screen experience. Dialogues added nuance and depth to the characters. Sound effects added a new layer of impact,

making films more believable and immersive. Filmmakers could now include songs, instrumental music, and other forms of musical expression in their films. This led to the rise of the musical genre, with iconic films like 'Mughal-E-Azam' and 'Sholay' captivating audiences with their memorable songs and scores.

Despite the benefits of sound, the last silent film made in India, 'Pushpaka Vimana' was released in 1987. It was a black comedy that



received widespread critical acclaim and was a reminder of the power of visual language. It showcased how silence can still be used effectively in modern-day films.

Just like the transition from silent cinema to talkies, Indian cinema also underwent another major shift from black and white to colour films. The transition from monochrome to colour films brought a new dimension to Indian cinema, bringing about changes in the visual aesthetics. In this article, we will explore the journey from black and white to colour films in Indian cinema.

Black and white films were the convention in Indian cinema until the 1960s. The lighting in black and white films played a crucial role in creating a dramatic effect. One of the most prominent examples of the best lighting in black and white movies is the use of high contrast lighting. This technique involves using bright lights to create a stark contrast between the dark and light areas of the frame. Guru Dutt's *Pyasa* (1957) is considered one of the best examples of lighting in black and white movies in India. The film used lighting to create a sense of mood and atmosphere, with shadows and highlights adding to the visual appeal of the film.

The advent of colour films in Indian cinema brought a new dimension to the visual aesthetics. Filmmakers now had the ability to use colours to create mood and atmosphere in their films. The development of colour theories helped Indian directors to choose the right colour palette for their films. Technicolor was one of the first colour processes used in

Indian cinema. Technicolor films were known for their vivid colours and were used in many classic films such as *Mughal-e-Azam* (1960). With the development of new technology, colorization also became a possibility. Colorization is a process where black and white films are converted to colour. Many classic black and white films have been colourized to make them more appealing to modern audiences. Although it can be argued that colorization takes away from the artistic integrity of the original film, it has been widely used and accepted in the film industry.

George Eastman was an American entrepreneur who is best known for founding the Eastman Kodak Company and revolutionising the photography industry. Eastman's contributions to the film industry were significant, as he was instrumental in developing and popularising the use of celluloid film. Eastman's invention of roll film in 1884 made it possible to take multiple photographs without having to stop and reload the camera, which greatly simplified the process of photography. In 1892, Eastman introduced the first commercial motion picture film, which allowed filmmakers to create longer films and shoot on location.

“ Indian films have contributed to the growth of the country's VFX and CGI industry, which is now estimated to be worth over \$1 billion.



This technology made it possible for the film industry to grow rapidly and for movies to become a popular form of entertainment worldwide.

In addition to his contributions to film, Eastman's innovations also had a profound impact on India. The Eastman Kodak Company established a branch in India in 1910, which helped to popularise photography in the country. The availability of affordable cameras and film made it possible for more people to document their lives and preserve their memories. Today, Eastman's legacy lives on through the continued use of photographic film in the film industry and the preservation of historical photographs. The Eastman Kodak Company remains a prominent player in the photography industry, and George Eastman's contributions continue to influence the way we capture and share our world.

With the rise of computer-generated imagery (CGI) and visual effects (VFX), the industry has been able to produce some of the most visually stunning and technically sound films in recent years. These technological innovations have not only improved the quality of Indian films but have also opened up new avenues for filmmakers to experiment with their craft.

The rise of the Indian VFX and CGI industry can be traced back to the early 1990s when the government started offering tax incentives and subsidies to promote film production in the country. These measures resulted in the growth of several studios specialising in VFX and CGI, including Prime Focus, Tata Elxsi,



(Left) *Baahubali*, released in 2015, was a visual spectacle that captured the attention of audiences across the country. The film's success was largely attributed to its use of advanced CGI and VFX techniques, which brought to life the film's epic battle sequences and larger-than-life characters.

(Right) In 2022, the film, *RRR* by S. S. Rajamouli, featured approximately 2,800 VFX shots and was made using the expertise of 18 VFX studios

and Red Chillies Entertainment and movies like *Mr. India* and *Ra One*. These studios have not only helped improve the quality of Indian films but have also contributed to the growth of the country's VFX and CGI industry, which is now estimated to be worth over \$1 billion.

One of the most notable examples of the use of CGI in Indian cinema is the blockbuster film, *Baahubali*. Released in 2015, the film was a visual spectacle that captured the attention of audiences across the country. The film's success was largely attributed to its use of advanced CGI and VFX techniques, which brought to life the film's epic battle sequences and larger-than-life characters. Since the success of *Baahubali*, several other Indian filmmakers have embraced the use of CGI and VFX in their films.

In 2018, the film, *2.0*, featured the one of the largest number of VFX shots in Indian cinema history. The film's use of advanced technology was praised by audiences and critics alike and helped establish the film's

position as one of the highest-grossing Indian films of all time. The film's VFX team spent over 2 years working on the film's 3,000 VFX shots, which included complex sequences involving the creation of multiple robots and the destruction of a mobile phone tower.

The use of CGI and VFX has also opened up new avenues for Indian filmmakers to explore different genres of films. The Indian horror genre has seen a significant increase in the use of these techniques in recent years. Films like *Tumbbad*, *Bulbul* and *Stree* have used CGI and VFX to create a sense of terror that was previously not possible in Indian horror films. The use of these techniques has also helped Indian filmmakers create more realistic and immersive action sequences in films like *War* and *KGF*.

In 2022, the film, *RRR* by S. S. Rajamouli, featured approximately 2,800 VFX shots and was made using the expertise of 18 VFX studios. The film's visual effects supervisor, V. Srinivas Mohan, led

the team and worked closely with the production design department and cinematographer KK Senthil Kumar. Mohan's aim was to enhance storytelling through the use of VFX without overshadowing it. The team had to create realistic scenes of animal fights, which they achieved using radio-controlled cars and miniature cameras.

Indian cinema has undergone significant shifts, including the introduction of sound and colour, resulting in the rise of musicals and the ability to use colour for mood and atmosphere. The use of CGI and VFX has enabled filmmakers to create visually stunning and technically sound films, providing new opportunities for experimentation. These technological advancements have improved the quality of Indian cinema and established the industry as a leading force in global filmmaking.

-Sarang Kulkarni, TYBAMMC

# अपने समय से मुठभेड़ करता हिंदी सिनेमा

**भा**रतीय सिनेमा का 100 वर्ष अभिनय, कला संगीत, अलग-अलग कहानियों, अलग तरह के सस्पेंस, अलग तरह के थ्रिलर, रोमांटिक ड्रामा, जिंदगी की उतार चढ़ाव के चित्रण से भरा है। भारतीय सिनेमा एक ऐसा मंच है जहां अपनी कलाकृति का सक्षम कलाकार प्रदर्शन कर सकता है, एक ऐसी दुनिया जो हमें एक काल्पनिक जीवन की ओर ले जाती है। जिसमें तार्किक व भावनात्मक चित्रण किया गया हो। जो हमारी रोजमर्रा की जिंदगी से जुड़ी हुई हो। हिंदी सिनेमा जिसे बॉलीवुड के नाम से भी जाना जाता है। बॉलीवुड नाम अंग्रेजी सिनेमा उद्योग हॉलीवुड के तर्ज पर रखा गया है। हम जिस महानगरी मुंबई में रहते हैं इसी मुंबई में बॉलीवुड नामक यह फिल्म उद्योग है।

कई अभिनेता व अभिनेत्रियों का जन्म इस फिल्मी नगरी में हुआ है। कई संगीतकार, गीतकार नृत्यकला निदेशक व निर्माताओं का जन्म इस इन्डस्ट्री में हुआ है। प्यार, देशभक्ति, अपराध, परिवार इत्यादि इसके मुख्य विषय होते हैं, बॉलीवुड ने भारतीय संस्कृति को अपनाकर हमारी संस्कृति को बचा के रखा है। हिंदी सिनेमा ने अपने पहले सितारे के रूप में प्रतिभाशाली कलाकार गुरुदत्त को स्वीकृति दी। जिनकी फिल्मों ने समाज के हालात की आलोचना की।

बॉलीवुड, जिसे अक्सर बॉम्बे फिल्म व्यवसाय के रूप में जाना जाता है, मुंबई, भारत में स्थित एक फिल्म उद्योग है। यह 1932 में दादासाहेब फाल्के द्वारा बनाया गया था और यह सबसे बड़ा वैश्विक फिल्म उद्योग है, जो हर साल लगभग 1000 फिल्मों का निर्माण करता है। लूमियर ब्रदर्स ने 7 जुलाई 1896 को बंबई के वाटसन होटल में फिल्म का पहला शो भी दिखाया था। एक रुपया प्रति व्यक्ति प्रवेश शुल्क देकर बंबई के संभ्रात वर्ग ने वाह-वाह और करतल



भारत की नंबर वन फिल्मों में एक नाम है "दिलवाले दुल्हनिया ले जायेंगे", यह फिल्म 20 साल तक चली थी और आज भी विलेटाइन डे के मौके पर इस फिल्म को हर वर्ष रिलीज किया जाता।

ध्वनि के साथ इसका स्वागत किया। उसी दिन भारतीय सिनेमा का जन्म हुआ था। बॉलीवुड की पहली फिल्म राजा हरिश्चंद्र थी जो 1913 में रिलीज हुई थी। इसे दादा साहब फाल्के ने बनाया था। यह पूरी तरह से मूक फिल्म थी, मतलब कि इसमें किसी भी तरह की कोई आवाज नहीं थी।

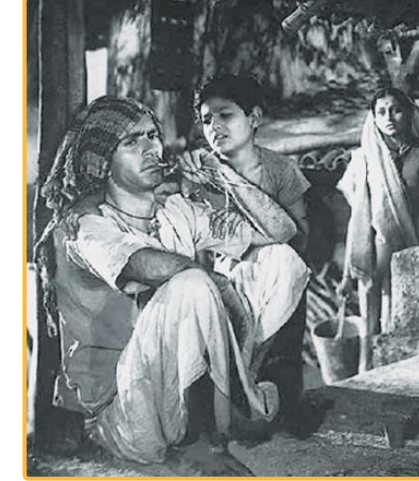
अभिनेता राजेश खन्ना हिंदी सिनेमा के पहले बॉलीवुड सुपरस्टार हैं। दादा साहब फाल्के को भारतीय सिनेमा के जन्मदाता के रूप में जाना जाता है। उन्होंने ही भारत में सिनेमा की नींव रखी। फाल्के का जन्म 30 अप्रैल 1870 को त्रयंबक महाराष्ट्र में हुआ था। भारत की नंबर वन फिल्म का नाम "दिलवाले दुल्हनिया ले जायेंगे" है, इस फिल्म के अंदर मुख्य भूमिका में आपको "शाहरुख खान, काजोल, अमरीश पुरी और अनुपम खेर" नजर आते हैं, यह फिल्म 20 साल तक चली थी और आज भी विलेटाइन डे के मौके पर इस फिल्म को हर वर्ष रिलीज किया जाता।

बॉलीवुड में सबसे ज्यादा हिट फिल्मों को देने वाले नायकों की लिस्ट में नाम आता है खिलाड़ी कुमार यानी कि अक्षय कुमार का, जिन्होंने 122 फिल्मों की। जिसमें से 32 हिट रहीं।

दुनियाभर में अजब-गजब फिल्मों बनती हैं। बहुत सी फिल्मों ऐसी यादगार बनी हैं जिन्हें लोग हमेशा याद रखते हैं और बार-बार देखते हैं। मेहनत, लगन, परिश्रम, कुशलता, तपस्या के बलबूते पर इस दुनिया में अपने-आपको स्थापित किया जा सकता है। सिनेमाई जगत् से किसी भी देश की अर्थव्यवस्था बलशाली बन जाती है। बहुत अधिक संभावनाएं और रोजगार निर्मिति का क्षेत्र होने के कारण इसे इंडस्ट्री भी कहा जाता है। इस युग या ऐसे सिनेमाओं को सुवर्णकालीन सिनेमा कहा जा सकता है। ऐसा नहीं कि पुरानी फिल्मों का युग खत्म हो गया है, उसका काल बहुत लंबा है, वैसी फिल्में समांतर सिनेमा के दौरान बनती तो थी हीं, उसके पहले तथा बाद में और

आज भी बन रही हैं। परंतु बाजारवाद के प्रभाव में आया सिनेमा आज मूल रूप से कमाने का एक बड़ा जरिया बन गया है। भारतीय सिनेमा पहले ब्लैक एंड वाइट सिनेमा था वह व साइलेंट मूवी थी। फिर धीरे-धीरे हमारे देश में डीडी नेशनल नामक चैनल का प्रारंभ हुआ। जिसमें कई धार्मिक, आर्थिक, व्यवसायिक व समाज से निर्मित विषयों का आगमन हुआ। कार्यक्रम जैसे रामायण, महाभारत बाल श्री कृष्ण इत्यादि विशेष हैं। भारतीय सिनेमा लोगों को प्रेरित करता है एकजुट होने के लिए और वह भारतीय संस्कृति की रक्षा भी कर रहा है। अमिताभ बच्चन वन मैन इंडस्ट्री के नाम से मशहूर बॉलीवुड के सफलतम अभिनेताओं में गिने जाते हैं। रजनीकांत एशिया के दूसरा अधिकतम वेतन पाने वाले अभिनेता हैं।

शाहरुख खान बॉलीवुड के लोकप्रिय अभिनेता हैं। कमल हसन एकलौते भारतीय अभिनेता हैं जिन्हें 4 राष्ट्रीय फिल्म पुरस्कार और 3 अन्तर राष्ट्रीय पुरस्कार मिले हैं। चिरंजीवी 59वे अकादमी अवार्ड में पहले भारतीय सम्मानीय अतिथि थे। 1970 के दशक में व्यावसायिक सिनेमा ने भी कुछ चिरस्थायी फिल्मों जैसे आनंद (1971), अमर प्रेम (1971) कटी पतंग (1972) दी, जिन्होंने राजेश खन्ना को भारतीय सिनेमा का पहला सुपरस्टार या महानायक बनाया। 70 के दशक के आखरी सालों में अमिताभ बच्चन ने जंजीर (1974) और भारतीय सिनेमा की सफलतम फिल्मों में से एक शोले (1975) जैसी एक्शन फिल्मों के साथ अपनी एंग्री यंग मैन की छवि बनायी और भारत के दूसरे महानायक का दर्जा प्राप्त किया। धार्मिक फिल्म जय संतोषी माँ जिसने सफलता के कई रिकॉर्ड तोड़े 1975 में रिलीज हुई। यश चोपड़ा द्वारा निर्देशित और सलीम-जावेद की लिखी हुई दीवार, एक आपराधिक ड्रामा फिल्म थी जिसमें एक पुलिस अफसर शशि कपूर अपने गैंगस्टर



बिमल रॉय की फिल्म 'दो बीघा ज़मीन' (1953), जिसने दोनों व्यावसायिक और कलात्मक सफलता प्राप्त की तथा 1954 के कान फिल्म महोत्सव में अन्तरराष्ट्रीय फिल्म का पुरस्कार भी जीता।

भाई (अमिताभ बच्चन) से लड़ता है जिसका चरित्र असली स्मगलर हाजी मस्तान पर आधारित था। व्यावसायिक हिंदी सिनेमा 80 और 90 के दशक में अगले चरणों में पहुंचा। एक दूजे के लिए (1981), मिस्टर इंडिया (1987), क्रयामत से क्रयामत तक (1988), तेज़ाब (1988), चांदनी (1989), मैंने प्यार किया (1989), बाज़ीगर (1993), डर (1993), हम आपके हैं कौन..! (1994), दिलवाले दुल्हनिया ले जायेंगे (1995) और कुछ कुछ होता है (1998) जैसी फिल्मों की रिलीज़ के साथ सिनेमा उद्योग और बढ़ता रहा। कई नए कलाकार जैसे शाहरुख खान, माधुरी दीक्षित, श्रीदेवी, अक्षय कुमार, आमिर खान और सलमान खान ने इस दौरान अभिनय किया और बुलंदी पर पहुंचे। इसी बीच में शेखर कपूर की श्रेष्ठ फिल्म बैंडिट क्वीन (1994) भी बनी जिसने अंतर राष्ट्रीय स्तर पर पहचान मिली।

भारतीय खासकर आज की हिंदी फिल्मों

समानांतर सिनेमा, जिसे कला सिनेमा के नाम से भी जाना जाता है, भारतीय सिनेमा का एक विशिष्ट आन्दोलन है। इस आंदोलन का नेतृत्व शुरू में बंगाली सिनेमा ने किया और बाद में अन्य भारतीय फिल्मकार भी इससे जुड़ते गए।

मसाला फिल्में हैं। मसाला भारतीय फिल्मों की एक शैली है जो की मुख्यतः बॉलीवुड, बंगाली और दक्षिण भारतीय सिनेमा में बनती है। मसाला फिल्मों में एक ही फिल्म में विभिन्न शैली की फिल्मों के तत्वों का मिश्रण होता है। उदाहरण के लिए, एक मसाला फिल्म में एक्शन, कॉमेडी, ड्रामा, रोमांस और मेलोड्रामा सब का चित्रण हो सकता है। मसाला फिल्में संगीतमय भी होती हैं और इनमें चित्रात्मक या प्राकृतिक जगहों में फिल्माए गए गाने भी होते हैं जो बॉलीवुड या दक्षिण भारतीय मसाला फिल्मों में बहुत सामान्य हैं। इन फिल्मों की कहानी नए या अनजान दर्शकों को तर्कहीन या असम्बद्ध भी लग सकती है। इस शैली का नाम भारतीय भोजन में प्रयोग होने वाले मसालों के नाम पर रखा गया है। समानांतर सिनेमा, जिसे कला सिनेमा और नयी भारतीय लहर के नाम से भी जाना जाता है, भारतीय सिनेमा का एक विशिष्ट आन्दोलन है। समानांतर सिनेमा यथार्थवाद और प्रकृतिवाद की अपनी गंभीर सामग्री के साथ समकालीन सामाजिक-राजनीतिक माहौल पर गहरी नज़र के लिए जाना जाता है। यह आंदोलन मुख्यधारा सिनेमा से अलग है और नयी फ्रेंच लहर और जापानी नयी लहर के आस पास ही शुरू हुआ। इस आंदोलन का नेतृत्व शुरू में बंगाली सिनेमा (जिसमें सत्यजीत रे, मृणाल सेन, ऋत्विक् घटक और दूसरे कई अंतर राष्ट्रीय स्तर पर प्रशंसित फिल्मकार हैं) ने किया और बाद में अन्य भारतीय फिल्मकार भी इससे जुड़ते गए। इस आन्दोलन की कुछ फिल्मों ने व्यावसायिक सफलता भी प्राप्त कर कला और व्यावसायिक सिनेमा के बीच सामंजस्य बनाया। इसका शुरुआती उदाहरण है बिमल रॉय की फिल्म दो बीघा ज़मीन (1953), जिसने दोनों व्यावसायिक और कलात्मक सफलता प्राप्त की तथा 1954 के कान फिल्म महोत्सव में अन्तरराष्ट्रीय फिल्म का पुरस्कार भी जीता। इस फिल्म की सफलता ने नयी भारतीय लहर के लिए मार्ग प्रशस्त किया। इस प्रकार हिंदी सिनेमा के विगत 100 वर्ष उपलब्धियों से भरा है।

- भाविका जैन, टी वाय बी ए

# हिंदी सिनेमा के सौ साल



कि सी भी देश में बनने वाली फिल्में वहां के सामाजिक जीवन और रीति-रिवाज का दर्पण होती हैं। भारतीय सिनेमा के सौ वर्षों के इतिहास में हम भारतीय समाज के विभिन्न चरणों का अक्स देख सकते हैं। भारत की पहली फीचर फिल्म राजा हरिश्चंद्र थी। इस फिल्म के निर्माता भारतीय सिनेमा जनक के दादासाहेब फालके थे। अपनी सौ वर्षों की लंबी यात्रा में हिंदी सिनेमा ने न केवल बेशुमार प्रतिभाओं को जन्म दिया है बल्कि भारतीय समाज को गढ़ने महत्वपूर्ण भूमिका भी निभायी है।

दादासाहेब फालके ने अपने लंदन प्रवास के दौरान ईसा मसीह के जीवन पर आधारित एक चलचित्र को देखा। उस फिल्म को देखने के पश्चात दादा साहेब फालके के मन में पौराणिक कथाओं पर आधारित चलचित्र के निर्माण की योजना बनी। विदेश से आकर उन्होंने राजा हरिश्चंद्र फिल्म बनाई

जो कि भारत की पहली लंबी फिल्म थी और 3 मई 1913 को प्रदर्शित हुई। संवाद रहित होने के बावजूद उस चलचित्र ने लोगों का भरपूर मनोरंजन किया। और दर्शकों ने उस फिल्म की खूब प्रशंसा की। उन्हीं दिनों हिमांशु राय जर्मनी के यू. एफ.ए. स्टूडियो में निर्माता के रूप में कार्यरत थे। वे अपनी पत्नी देविका रानी के साथ अपने देश वापस आ गए और अपने देश में चल चित्रों का निर्माण करने लगे। उनकी पत्नी देविका रानी उनकी फिल्मों में नायिका (हीरोइन) हुआ करती थी। फिल्मों में पति-पत्नी को बहुत सफलता मिली और उन दोनों ने मिलकर बॉम्बे टॉकीज की स्थापना की। इसके बाद चर्चित अभिनेताओं के युग का आरंभ हुआ जिसमें एक बड़ा नाम राजकपूर का था। राजकपूर बहुमुखी प्रतिभा के धनी थे। उन्होंने कम उम्र में निर्देशक का काम भी संभाल लिया। इसलिए वे ज्यादा फिल्मों में अभिनय नहीं कर पाए। एक मासूम बालक के रूप में उन्होंने कई फिल्मों में

अभिनय किया। आवारा, श्री 420, मेरा नाम जोकर जैसी फिल्मों से उन्हें अंतरराष्ट्रीय स्तर पर ख्याति मिली। बरसात, चोरी चोरी, तीसरी कसम उनकी अन्य यादगार फिल्में हैं। अशोक कुमार, देव आनंद, दिलीप कुमार, धर्मेन्द्र, अमिताभ बच्चन जैसे सितारे बाद में इस परंपरा में जुड़ते गए। चर्चित अभिनेताओं के साथ हिंदी सिनेमा 'बॉलीवुड' युग में प्रवेश कर गया। 'बॉलीवुड' शब्द पूरे भारतीय सिनेमा के लिए इस्तेमाल होने वाला शब्द नहीं है। हालांकि कुछ लोग इसे पूरे भारतीय सिनेमा के लिए उपयोग में लाते हैं जो कि गलत है। भारतीय फिल्म उद्योग में करीब 20 से भी ज्यादा भाषाओं में फिल्में बनाई जाती हैं। ऐसे में हिंदी फिल्मों के लिए ही बॉलीवुड का इस्तेमाल किया जाता है। हालांकि महानायक अमिताभ बच्चन इस शब्द को कुछ खास पंसद नहीं करते हैं। उनके लिए बॉलीवुड जैसा कोई शब्द मायने नहीं रखता है। वे इसे हिंदी सिनेमा कहना पसंद करते हैं।

वर्तमान में हिंदी सिनेमा ब्लाकबस्टर युग में प्रवेश कर गया है। फिल्मों की लोकप्रियता के संदर्भ में अक्सर आपने 'ब्लॉकबस्टर' शब्द का प्रयोग होते हुए देखा होगा लेकिन क्या आपको मालूम है ये शब्द आया कहां से? ब्लॉकबस्टर दो शब्दों 'ब्लॉक' और 'बस्टर' से मिलकर बना है। पहली बार इसका प्रयोग बड़े धमाके के तौर पर किया गया था जिसकी चपेट में बहुत से लोग आए हों। लेकिन अब लोकप्रिय और सफल फिल्मों के लिए ब्लाकबस्टर शब्द का उपयोग किया जाता है। हिंदी सिनेमा की कई ब्लॉकबस्टर फिल्में हैं, जैसे नरगिस दत्त की मदर इंडिया, आमिर खान की लगान, शाहरुख और काजोल की दिलवाले दुल्हनियां ले जाएंगे।

दर्शकों की मांग के फलस्वरूप भारतीय फिल्म संगीत अक्सर विभिन्न स्थानीय और अंतरराष्ट्रीय संगीत शैलियों का मिश्रण करता है। लेकिन फिर भी स्थानीय नृत्य और संगीत समय की परीक्षा में सफल हो कर कालातीत बनें हैं, इसीलिए ये बार बार भारतीय फिल्मों में इस्तेमाल होते हैं। पार्श्व गायक मोहम्मद रफी, लता मंगेशकर, येसुदास आदि ने राष्ट्रीय और अंतरराष्ट्रीय फिल्म संगीत स्टेज शो के साथ बड़ी संख्या में भीड़ को आकर्षित किया है। 20 वीं सदी के अंत और 21 वीं की शुरुआत में भारतीय और पश्चिमी दुनिया के कलाकारों के बीच व्यापक आदान प्रदान हुआ। भारतीय मूल के कलाकारों ने अपने देश के लोगों को अपनी विरासत की परंपराओं से मिश्रित लोकप्रिय समकालीन संगीत का तोहफा दिया है।

1982 में कांस्ट्यूम डिजाइनर भानू अथैया को पहला आस्कर फिल्म 'गांधी' में उनकी ओर से डिजाइन किए गए कास्ट्यूम के लिए मिला था। ये भारत के लिए बड़े गर्व की बात थी। इसके बाद सत्यजीत रे को आस्कर में प्रतिष्ठित एकेडमी अवार्ड दिया गया। साल 2008 में विदेशी फिल्म 'स्लमडॉग मिलेनियर' के लिये ए आर रहमान (बेस्ट म्यूजिक), गुलजार (बेस्ट सॉन्ग लिट्रिक्स) और रेसूल पोकुट्टी (बेस्ट सॉन्ग मिक्सिंग) को आस्कर मिला।

-सुहासी रमेश शर्मा, एफ वाय बी ए

# हिंदी सिनेमा: सदाबहार गीतों का खूबसूरत कारवां



साहिर लुधियानवी ने "कभी-कभी मेरे दिल में" के लिए सर्वश्रेष्ठ गीत के बोल का पुरस्कार जीता और मुकेश ने सर्वश्रेष्ठ पार्श्वगायक का पुरस्कार जीता।

सिनेमा, जिसे मोशन पिक्चर या फिल्म के रूप में जाना जाता है, आज मनोरंजन का सबसे बड़ा साधन है। आज सिनेमा हम भारतीयों के जीवन का अभिन्न अंग बन गया है। बिना रंग वाले सिनेमा से लेकर कलरफुल सिनेमा तक; मूक फिल्मों से डॉल्बी साउंड तक, रीलों से एकल शो रील तक; जीरो ग्राफिक्स से लेकर एनिमेशन व वीएफएक्स तक, भारतीय सिनेमा का सफर काफी अनूठा रहा है। सिनेमा, सेल्युलाइड पर लिखे जाने वाले साहित्य की आधुनिक विधा है, जिसमें साहित्य, चित्र, नृत्य और संगीत जैसी सभी विधाएँ आकर समाहित हो जाती हैं।

जब बात भारतीय सिनेमा की होती है तो लोग इसे बॉलीवुड या हिंदी सिनेमा से जोड़कर देखते हैं पर ऐसा बिलकुल भी नहीं है। यह बात

काफी हद तक सच है कि बॉलीवुड की फिल्मों की लोकप्रियता काफी अधिक है पर बीते कुछ सालों में क्षेत्रीय सिनेमा की फिल्मों को दर्शकों ने खूब पसंद किया है।

भारतीय सिनेमा अपने 100 सालों के सफर में कई मील के पत्थर पार कर चुका है। सिनेमा ने अपने अंतर्जाल में देश की सांस्कृतिक और सामाजिक धारणाओं को उजागर किया है। इस सफर में हमने कई रोमांटिक, एक्शन, कॉमेडी और सामाजिक संदेशों से भरपूर फिल्में देखी हैं।

हिंदी सिनेमा का प्रारंभ 1913 में हुआ था, जब राजा हरिश्चंद्र नामक फिल्म रिलीज़ हुई थी। इससे पहले हमारे देश में साधारण स्तर की फिल्में बनती थीं, लेकिन राजा हरिश्चंद्र ने पहली बार एक विशेष रूप से फिल्म के माध्यम से कहानी को बताने का प्रयास किया था।

फिर 1931 में आलम आरा नामक फिल्म आई, जो हमारी पहली बोलती फिल्म थी। इससे पहले सभी फिल्में मूक फिल्में होती थीं, जिनमें कोई भी आवाज नहीं होता था। आलम आरा के बाद से हमारी फिल्में संवाद व संगीत से युक्त होने लगीं, और हमारे भारतीय समाज को गीत संगीत का अद्भुत नजराना मिला। हिंदी फिल्मों ने अपनी इस अद्भुत यात्रा के सौ वर्ष पूरे कर लिए हैं, गीत - संगीत के इस महत्वपूर्ण संग्रह में से कुछ अद्भुत गीत निम्नलिखित हैं- प्यार हुआ इकरार हुआ - श्री 420, आवारा हूँ - आवारा, मेरे सपनों की रानी - आराधना, कभी कभी मेरे दिल में - कभी कभी, तेरे बिना जिंदगी से - आंधी, एक लड़की को देखा तो ऐसा लगा - 1942: एक प्रेम कहानी, लग जा गले - वो कौन थी, चौदवी का चांद हो - चौदवी का चांद, ये दोस्ती - शोले, तुझसे नाराज नहीं जिंदगी - मासूम। ये गीत हमारे गीतों के महत्वपूर्ण संग्रह में से कुछ नमूने हैं, जो हमारे सिनेमा के 100 सालों के सफर में बने हैं। हर एक गीत अपनी एक खासियत रखता है, ये हमें उस दौर की स्थिति को समझने में मदद करते हैं।

हिंदी सिनेमा के 100 सालों के सफर में हमने कुछ अनोखी फिल्में भी देखी हैं, जैसे कि मुगल-ए-आजम, शोले, दीवार, मदर इंडिया, पुकार, पूरब पश्चिम, दिलवाले दुल्हनिया ले जाएंगे, लगान, कभी खुशी कभी गम, कश्मीर फाईल्स और बहुत सी अन्य। इन फिल्मों में हमारी सांस्कृतिक, सामाजिक, राजनीतिक धारणाओं को बखूबी दिखाया गया है।

हिंदी सिनेमा के 100 सालों के सफर में हमने कुछ अनोखे कलाकारों को भी देखा है, जो अपनी कला और अदाकारी के कारण हमेशा याद रखे जाएंगे। ऐसे कलाकारों में पृथ्वीराज कपूर, राजकपूर, अमिताभ बच्चन, दिलीप कुमार, महमूद, मनोज कुमार, प्राण, मधुबाला, नरगिस, मीन कुमारी, वहीदा रहमान, नूतन, रेखा, जयाप्रदा, श्रीदेवी, माधुरी दीक्षित के नाम बड़े आदर के साथ लिए जाते हैं।

हिंदी सिनेमा के 100 सालों के सफर में हमने कला के महत्व को समझा है, और इस सफर में हमने कुछ अद्भुत गीतों का भी आनंद लिया है। हमें उम्मीद है कि हमारे सिनेमा और संगीत का यह सफर हमेशा जारी रहेगा, और हमें नए-नए



“एक लड़की को देखा तो” के लिए आर. डी. बर्मन ने सर्वश्रेष्ठ संगीत निर्देशक का आखिरी फिल्मफेयर पुरस्कार जीता और जावेद अख्तर को सर्वश्रेष्ठ गीतकार का फिल्मफेयर पुरस्कार मिला।



“चौदहवीं का चाँद” इस गीत को इतिहास में सबसे प्रशंसित रोमांटिक गीतों में से एक और सभी समय के सबसे पसंदीदा फिल्मी गीतों में से एक माना जाता है।

कलाकारों के साथ नई-नई कहानियों और गीतों का आनंद मिलता रहेगा।

बाहुबली, पुष्पा, आरआरआर, के जी एफ और कांतारा ने सफलता के नए कीर्तिमान गढ़े हैं। इन फिल्मों को भारत के बाहर भी खूब पसंद किया गया। कन्नड़, तमिल, तेलगु, मलयालम और मराठी सिनेमा इंडस्ट्री में एक से बढ़कर एक फिल्में बन रही हैं और बेहतर डबिंग के कारण भाषाई कठिनाई अब खत्म हो गई है। बीते पांच सालों में फार्मूला बेस्ड फिल्मों से अलग तरह का सिनेमा देखने को मिला है।

आज तकनीक के चलते देशीय और क्षेत्रीय

सीमाएं धुंधली पड़ गई हैं। इसे सही मायने में भारतीय सिनेमा का स्वर्णिम दौर कह सकते हैं।

जरूरत है सरकार द्वारा प्रोत्साहन और सहायता की जिससे मनोरंजन के साथ-साथ सिनेमा के जरिए रोजगार भी पैदा हो और गीतों का यह कारवां आगे बढ़ता रहे।

- आकांक्षा वाकडे, टी वाय बी ए

## दिग्दर्शकांचे अमर भूप: डॉ. व्ही. शांताराम

**भा** भारतीय सिनेक्षेत्र म्हणजे दिग्गजांची मांदियाळीच म्हणावी लागेल. दादासाहेब फाळकेंच्या ‘राजा हरिश्चंद्र’(१९१३) सारख्या पौराणिक मूकपटांकडून ते अत्याधुनिक वेबसिरीजपर्यंतच्या प्रवासात असंख्य कलाकारांनी आपल्या अभिनयाने, गायनाने, नृत्याने, संगीताने, लेखनाने, तसेच संकलनाने आणि दिग्दर्शनाने रुपेरी पडदा गाजवत प्रेक्षकांच्या मनाचा ठाव घेतला आहे. आजच्या काळात मूलभूत गरजांच्या यादीत दृक-श्राव्य माध्यमाचा समावेश सहजच करता येईल. या माध्यमाच्या ज्या प्रणेत्यांनी मानवी कल्पनेची सामाजिक वास्तवाशी सांगड घालत ‘चित्रपट’ या कलाकृतीला भारतीयोंच्या अनुभव विश्वात अढळ स्थान प्राप्त करून दिले, त्यातले अग्रगण्य म्हणजे ‘चित्रपती’ डॉ. व्ही. शांताराम.

शांताराम राजाराम वणकुद्रे उर्फ डॉ. व्ही. शांताराम(१९०१-१९९०) यांना अगदी लहानपणापासूनच चित्रपट, नाटक, संगीत आणि एकंदरच कला क्षेत्राची ओढ होती. त्यांचे वडील राजाराम हे कोल्हापूरत आपल्या धंदाबरोबरच फिरतीवर असलेल्या नटमंडळींना रात्रीच्या प्रयोगांकरिता कंदील पुरवत असत. शाळेत असताना शांताराम यांना अभ्यासापेक्षा नकला आणि मनोरंजनातच जास्त रस होता. अशातच एकदा शांतारामांचे सादरीकरण सुप्रसिद्ध पेटीवादक संगीतकार गोविंदराव टेंबे यांच्या पाहण्यात आले. त्यांनी त्वरित शांताराम यांना आपल्या व बोडस आणि बालगंधर्व यांच्या ‘गंधर्व नाटक मंडळी’त सामील करून घेतले. परंतु शांताराम यांची नाटक मंडळीत निराशा झाली. आपल्याला संगीताची जाण नाही, त्यामुळे संगीत नाटकातून आपला भाग्योदय होणे नाही, हे त्यांच्या लवकरच लक्षात आले. नाटक सोडून त्यांनी आपले लक्ष शिक्षणावर केंद्रित केले. वणकुद्रे परिवाराचे वास्तव्य पुढे काही काळ



“ अत्यंत संवेदनशील दिग्दर्शक असल्यामुळे शांताराम यांनी अगदी पहिल्यापासूनच चित्रपट हा केवळ मनोरंजनाच्या मर्यादित न ठेवता त्याचा वापर उपेक्षितांच्या प्रश्नांना वाचा फोडण्यासाठी आणि समाज प्रबोधनासाठी केला

हुबळीला होते. यादरम्यान एकाच्या ओळखीने शांताराम रेल्वेत नोकरीला लागले. त्यांच्या मेहनती आणि प्रामाणिक स्वभावामुळे त्यांना बढतीदेखील मिळाली. त्याच दरम्यान अगदी तुटपुंज्या पगारावर एका सिनेमागृहात त्यांनी दरवान म्हणून काम पाहिले. याच काळात दादासाहेब फाळकें यांचे मूकपट पाहून या कलाकृतीत तरुण शांताराम रस घेऊ लागले.

पुढे काही वर्षांत ते कोल्हापूरत परतले आणि बाबुराव पेंढारकरांनी त्यांची गाठ ‘महाराष्ट्र फिल्म कम्पनी’च्या बाबुराव पेंढारशी घालून दिली. शांताराम यांनी या भेटीनंतर १९२०च्या दशकात

जी ऐतिहासिक घोडदौड सुरू केली ती पुढे सहा दशकांहून अधिक काळ अविरत सुरू राहिली. नट आणि संकलक म्हणून कारकीर्दीची सुरुवात करत शांताराम यांनी ‘सुरेखा हरण’(१९२१) या चित्रपटात छोटी भूमिका केली. त्यानंतर ‘सिंहगड’ चित्रपटात शेलार मामा आणि १९२५च्या ‘सावकारी पाश’ या सामाजिक चित्रपटात एका रूष्ट, कर्जबाजारी शेतकऱ्याची भूमिका साकारली. पुढे दूरदर्शनच्या एका मुलाखतीत शांताराम यांनी ‘सावकारी पाश’ हा त्यांच्या कारकीर्दीतील वास्तवाच्या सर्वात जवळ जाणारा चित्रपट असल्याचे सांगितले आहे.



व्ही. शांताराम यांचा हिंदी-मराठी द्विभाषिक अमृतमंथन, १९३४ हा पुणे येथील प्रभात स्टुडिओने निर्मित केलेला पहिला चित्रपट होता



कुंकू हा व्ही. शांताराम यांनी दिग्दर्शित केलेला 1937 चा मराठी क्लासिक सोशल ड्रामा चित्रपट आहे आणि नारायण हरी आपटे यांच्या 'ना पटनारी गोष्ट' या कादंबरीवर आधारित आहे, ज्यांनी चित्रपटाची पटकथा देखील लिहिली होती



नवरंग हा चित्रपट मुख्य अभिनेत्री संध्या हिच्या नृत्य क्रमांसाठी आणि सी. रामचंद्र यांच्या संगीतासाठी प्रसिद्ध आहे



पिंजर हा चित्रपट 1972 मध्ये मराठी आणि हिंदीमध्ये प्रदर्शित झाला आणि त्याला 1973 मध्ये मराठीतील सर्वोत्कृष्ट फीचर फिल्मचा राष्ट्रीय चित्रपट पुरस्कार मिळाला

व्ही. शांताराम यांनी जरी अभिनेता आणि संकलक म्हणून कारकीर्द सुरू केली असली तरी दिग्दर्शकाच्या भूमिकेने तिला बहर आणला, असे म्हणायला हरकत नाही. बाबुराव पेंटरांना गुरुस्थानी मानून शांताराम यांनी दिग्दर्शनाची आणि चित्रकलेची तालीमही त्यांच्याकडून घेतली. अत्यंत संवेदनशील दिग्दर्शक असल्यामुळे शांताराम यांनी अगदी पहिल्यापासूनच चित्रपट हा केवळ मनोरंजनाच्या मर्यादेत न ठेवता त्याचा वापर उपेक्षितांच्या प्रश्नांना वाचा फोडण्यासाठी आणि समाज प्रबोधनासाठी केला. त्यांचा दिग्दर्शक म्हणून पहिला ऐतिहासिक चित्रपट म्हणजे १९२७चा 'नेताजी पालकर'. पारतंत्र्य भोगत असलेल्या भारतीयांच्या मनात क्रांतीची ठिणगी निर्माण करण्याच्या हेतूनेच या शूर सेनापतीची कथा शांताराम यांनी निवडली होती. या चित्रपटाला प्रेक्षकांचे इतके प्रचंड उत्तेजन मिळाले, की पेंटरांच्या कंपनीवरचे दिवाळखोरीचे सावट पूर्णपणे दूर झाले! १९२९ साली शांताराम यांनी बाबुरावांच्या सहकाऱ्यांसह आपल्या थोरल्या मुलाचे नाव देऊन 'प्रभात फिल्म कंपनी' सुरू केली आणि तब्बल २७ वर्षे अनेक दर्जेदार पौराणिक, ऐतिहासिक आणि सामाजिक चित्रपटांची मालिका प्रेक्षकांसमोर उलगडली. शांताराम जरी मूकपटांना कलाकृती म्हणून श्रेष्ठ मानत असले तरी वेळीच काळाची पावले ओळखून ते बोलपटांकडे वळले आणि

आलम आरा(१९३१)च्या प्रदर्शनानंतर अनेक मूकपट तयार करणाऱ्या कंपन्यांवर बंद पडण्याची वेळ आली, तशी वेळ 'प्रभात फिल्म कंपनी'वर आली नाही. एका समृद्ध कलाकाराच्या जोडीला शांताराम यांच्या व्यक्तिमत्त्वात एखाद्या निष्णात धंदेवाईकाचे द्रष्टेपणदेखील होते. आपल्या समकालीन दिग्दर्शकांच्या मानाने त्यांनी 'स्पेशल इफेक्ट्स'चा अत्यंत कलात्मक वापर प्रभातच्या 'सैरंथ्री' व 'माया मच्छिंद्र'सारख्या पौराणिक चित्रपटांसाठी आणि पुढे 'झनक झनक पायल बाजे'(१९५६) आणि 'नवरंग'(१९५९) या बहारदार कलाविष्कारांमध्येही केला. आजच्या कम्प्युटरजन्य दृश्यांच्या युगातही शांताराम यांची वस्तूच्या साहाय्याने साध्य केलेली दृश्ये आजही टवटवीत वाटतात. कदाचित कलाकार म्हणून काळाच्या अनेक पावले पुढे असल्याने त्यांना निर्माते म्हणूनही घवघवीत यश लाभले असावे. ही विशेष दृश्ये असोत वा प्रत्यक्ष केलेल्या कसरती आणि चित्रणातून साधलेल्या करामती,

“ आजच्या कम्प्युटरजन्य दृश्यांच्या युगातही शांताराम यांची वस्तूच्या साहाय्याने साध्य केलेली दृश्ये आजही टवटवीत वाटतात. कदाचित कलाकार म्हणून काळाच्या अनेक पावले पुढे असल्याने त्यांना निर्माते म्हणूनही घवघवीत यश लाभले असावे

'प्रभात' निर्मित चित्रपटामधील चमत्कृती ही या चित्रपटांची खासियत बनली. उदाहरणार्थ 'अमृत मंथन'(१९३४) मध्ये शांताराम यांनी जर्मनीतील विकसीत तंत्रज्ञान वापरून चित्रविचित्र आभास निर्माण करत प्रेक्षकांना भयचकित करून सोडले. 'क्लोअप'चा अनोखा वापर आणि पार्श्वसंगीताएवजी वातावरणातलेच आवाज मिसळून माहोल तयार करण्याचे कसब त्या काळात नवे आणि पुढे अनुकरणीय वाटू लागले.

'प्रभात'मधील कारकिर्दीतील त्यांचे अनेक दर्जेदार चित्रपट हे समाजातील विषमतेवर बोट ठेवत. यातील 'दुनिया ना माने', 'कुंकू', 'माणूस', सारखे स्त्रियांच्या समस्या सांगणारे व स्त्री व्यक्तिरेखा महत्त्व देणारे चित्रपट होते. 'माणूस' हा एका नायकिणीच्या आणि पोलीस हवालदाराच्या प्रेम कथेवरचा चित्रपट चार्ली चॅपलीन यांनीही वाखाणला होता. 'धर्मात्मा' आणि 'संत तुकाराम' या बालगंधर्व आणि विष्णुपंत पागनीस अभिनीत चित्रपट

संतमहिम्नाबरोबरच जातिवादावर परखड भाष्य करत होते. त्याचबरोबर 'शेजारी' हा स्वातंत्र्यपूर्व काळातील हिंदू-मुस्लिम ऐक्याचा संदेश देत होता. राष्ट्रीय एकात्मता हा विषय शांताराम यांच्या अत्यंत जिद्दाच्या असल्याने पौराणिक आणि ऐतिहासिक चित्रपटामधून त्यांनी तरुण पिढीला आपल्या संस्कृतीची आणि इतिहासातील शूर-वीरांशी ओळख करून देत 'इंग्रज सत्तेला मात देणे शक्य आहे' हा विश्वास निर्माण केला. भारतीय बालचित्रपट संस्थेचे अध्यक्ष असताना 'चिल्ड्रन्स ज्युरी' नावाचा उपक्रम त्यांनी देशातील सगळ्या प्रांतातील बालकांच्या मनात राष्ट्रप्रेम आणि ऐक्य जागृत केले. इतकेच नव्हे, तर मुलांना परिक्षणाची संधी देऊन बालचित्रपट घडवण्यात त्यांनाही सहभागी करून घेतले.

१९४२ साली 'प्रभात फिल्म कंपनी' सोडून शांताराम यांनी आपल्या आई-वडिलांचे नाव देऊन मुंबईत 'राजकमल कलामंदिर' उभे केले. सिनेइतिहासात 'प्रभात'चे महत्त्व मोठे असले तरी शांताराम यांची कीर्ती राजकमलच्या काळात शिखरावर पोहोचून अजरामर झाली. 'राजकमल'मधील कारकीर्दीत शांताराम यांनी अनेक नवे विषय आपल्या चित्रपटांमधून हाताळले: 'शकुंतला' चित्रपटात शकुंतलेची व्यक्तिरेखा सक्षम, तडफदार व बंडखोर दाखवत तिचे आधुनिकीकरण केले, तर 'डॉक्टर कोटनीस की अमर कहानी'मधे स्वतः कोटनीसांची भूमिका साकारत, त्यांच्या गौरवगाथेला न्याय दिला.

“ सुमारे सहा दशकांच्या कारकीर्दीत शांताराम यांनी ऐंशीहून अधिक चित्रपट रसिकांसमोर सादर करून ते 'दादासाहेब फाळके', 'पद्म विभूषण' आणि 'ग्रां प्री'सारख्या राष्ट्रीय व आंतरराष्ट्रीय पुरस्कारांचे मानकरी ठरले.

'शाहीर राम जोशी' आणि 'अमर भूपाळी' या चरित्रात्मक चित्रपटांनी राम जोशी व होनाजी बाळा यांच्या "लटपट लटपट", "सुंदरा मनामधे भरली", "घनश्याम सुंदरा" व "सांगा मुकुंद" सारख्या रचना अजरामर केल्या, तर "दो आँखें बारह हाथ" या कैद्यांच्या सुधारणेसाठी राबवलेल्या एका अभिनव प्रयोगावर आधारित असलेल्या आंतरराष्ट्रीय कीर्ती लाभलेल्या चित्रपटाने "ऐ मालिक तेरे बंदे हम" सारखी सुंदर प्रार्थना भारतीयांच्या मनामनात रुजवली, तर 'पिंजरा' मध्ये नैतिकतेचे प्रश्न अत्यंत कौशल्याने हाताळले होते. सुमारे सहा दशकांच्या कारकीर्दीत शांताराम यांनी ऐंशीहून अधिक चित्रपट रसिकांसमोर सादर करून ते 'दादासाहेब फाळके', पद्म विभूषण' आणि 'ग्रां प्री'सारख्या राष्ट्रीय व आंतरराष्ट्रीय पुरस्कारांचे मानकरी ठरले.

कलासक्त मनाचे तपस्वी असलेल्या व्ही. शांताराम यांनी जीवनभर एका परिपूर्ण कलाकृतीचा ध्यास घेत पदोपदी सादरीकरण आणखी उत्कृष्ट करण्याचा प्रयत्न केला. आपल्या सर्वोत्तम चित्रपटांच्या यशातही समाधान न मानता, कलेव्यतिरिक्त दुसरे स्वप्न न बाळगता, अविरत कष्ट करून चित्रपट नावाच्या कलाकृतीला आणि

रसिकांना सतत काही नवे देऊ केले. आजच्या अनवट धाटणीचे चित्रपट करू पहाणाऱ्या दिग्दर्शकांसमोर व्ही. शांताराम यांचे सर्वोत्तम उदाहरण आहे असे म्हणणे वावगे ठरणार नाही. बालगंधर्व, मास्टर कृष्णराव, लता मंगेशकर, जयराम शिलेदार, पंडितराव नगरकर, आशा भोसले अशा संगीतातील अनेक दिग्गजांना, पत्नी जयश्री आणि संध्यासारख्या उत्तम अभिनेत्री आणि नर्तकींना, गदिमांसारख्या सिद्धहस्त लेखकांना आणि असंख्य समृद्ध नटांना घेऊन अद्वितीय चित्रपटांशी त्यांनी रसिकांची गाठ घालून दिली. त्यांच्या पश्चात त्यांचे पुत्र किरण शांताराम व कन्या राजश्री हे त्यांच्या कलेचा वारसा पुढे नेत त्यांची संस्था 'व्ही.शांताराम मोशन पिक्चर सायंटिफिक रिसर्च अँड कल्चरल फाउंडेशन' तर्फे दिग्दर्शकांचा गौरव करत आहेत. चित्रपट या कलाकृतीला असामान्य उंची प्राप्त करून देणारे व्ही.शांताराम यांचे भारतीय दिग्दर्शकांमधले सर्वोच्च स्थान हे दीर्घकाळ अदळ राहिल यात शंका नाही.

- वेदांग देशपांडे, टी वाय बी ए

# शुभारंभ – दादासाहेब फाळके

ता २० एप्रिल १९१३. दादरच्या फाळके स्टुडियो मधल्या घरात सकाळपासून कलाकार मंडळीची ये-जा चालूच होती. सरस्वतीबाई देवघरात संध्याकाळचा दिवा लावत होत्या. त्या उद्याच्या येणाऱ्या दिवसासाठी प्रार्थना करू लागल्या. बाहेरच्या दिवाणखान्यातून आवाज आला, “फाळके, तुम्ही निश्चिंत राहा. ऑलिंपिया सिनेमागृह अप्रतिमच आहे, मी प्रोजेक्टरच्या जागेचे स्वतः परीक्षण केले आहे. सगळं काही झालंय.” फाळके हसत म्हणाले, “तेलंग, काय सगळं झालंय? आता तर खरी सुरुवात आहे. अजून खूप काही व्हायचंय.” भारतीय इतिहासात २१ एप्रिल १९१३ ही तारीख अजरामर झाली. दादासाहेब फाळकेचा ‘राजा हरिश्चंद्र’ हा भारतातील पहिला मूक चित्रपट ऑलिंपिया सिनेमगृहात प्रदर्शित झाला.

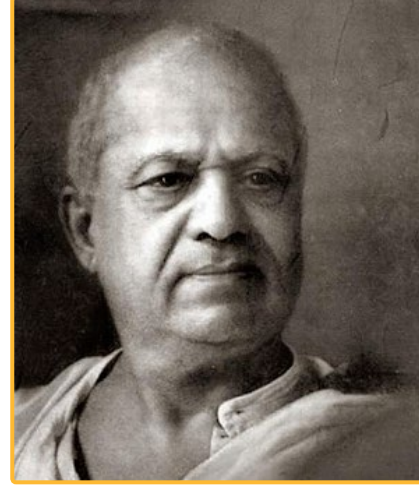
एल्फिन्स्टन महाविद्यालयातील प्राध्यापक व प्रसिद्ध संस्कृततज्ञ गोविंद फाळकेच्या घरी दिनांक ३० एप्रिल १८७० ला नाशिक जिल्ह्यातील ल्यंबकेश्वरला दादासाहेबांचा जन्म झाला. त्यांचे खरे नाव ‘धुंडीराज गोविंद फाळके’ असे होते. सर जे. जे स्कूल ऑफ आर्ट मधून त्यांनी शिक्षण घेतले. कला भवन, बडोदा येथून त्यांनी फोटोग्राफीचा कोर्स केला. पुढे काही वर्षे फोटो केमिकल प्रिंटिंगच्या प्रेसमध्ये त्यांनी काही प्रयोग केले. १९१० साली दादासाहेबांनी प्रिंटिंग प्रेसचा व्यवसाय सुरू केला. फाळकेच्या घरी काही महिने कुशल-मंगल नाही जात, तोवर त्यांच्या एका भागीदाराने व्यवसायात गुंतवलेली आर्थिक मदत मागे घेतली. त्याचा त्यांच्या व्यवसायावर वाईट परिणाम होऊन प्रिंटिंग प्रेस बंद करावी लागली.

पुढची काही वर्षे त्यांना अपार कष्ट सोसावे लागले. काही काळ ते मुलांना बरोबर घेऊन जादूचे खेळही दाखवत. एक दिवस बाहेर जात असताना त्यांनी ब्रिटिश सिनेमाची जाहिरात पाहिली. त्यांच्या डोळ्यासमोर १९११ चे एक चित्र तरळले. मुंबईच्या

एका प्रेक्षागृहात ‘लाइफ ऑफ क्राईस्ट’ हा परदेशी मूकपट दाखवला जात होता. त्यावेळी तो ते पहायला गेले होते. तो मूक चित्रपट भगवान येशू क्रिस्टच्या जीवनावर होता. त्या दिवशीची ती इंग्लिश जाहिरात पाहून त्यांचे डोळे चमकले. पाश्चात्य जगाच्या उदयाला तेव्हा काहीच वर्षे झाली होती. भरतभूमीतून सोन्याचा धूर वाहत होता. नृत्य- गीताचा सुमधुर आवाज पसरत होता. कला- साहित्याचा सुगंध दरवळत होता. विज्ञान- तत्वज्ञानाचा जागोजागी झरा वाहत होता. तेव्हा दादासाहेबांना त्या मूकचित्रपटात दिसणाऱ्या परकीय लोकांपेक्षा त्या जागी श्रीराम, श्रीकृष्ण, भगवान बुद्ध आणि शिवराय दिसू लागले. चित्रपटाच्या माध्यमातून या भारतवर्षातील महान व्यक्तींचे चारित्र्य का दाखवले जाऊ नये, असे त्यांना वाटले. या प्रसंगातून त्यांनी आपल्या आयुष्याचे ध्येय ठरवून रणशिंगच फुंकले. चित्रपट निर्मितीची त्यांच्यात जणू स्फूर्तीच चढली होती.

त्यांनी मग त्या विषयावर अनेक पुस्तके, मासिके वाचली, अभ्यासली. प्रथमतः त्यांनी पुन्हा कॅमेऱ्यातून छायाचित्र काढायला सुरुवात केली. दिवसातून २०-२० तास अहोराल काम केले. अशा उत्साहात केलेल्या कामामुळे त्यांच्या आरोग्यावर याचा गंभीर परिणाम झाला. एक वेळ अशीही आली होती, जेव्हा त्यांच्या एक डोळ्याची दृष्टी संपूर्णपणे गेली. तरीही अत्यंत चिकाटीने ते ह्या आधुनिक प्रयोगासाठी झटत होते. शहरातील प्रत्येक चित्रपटगृहात अगदी प्रोजेक्टर रूममध्ये शिरून यंत्र कसे काम करते, उपकरणे लावणे-काढणे सगळी माहिती घेऊ लागले. जसजसा अभ्यास होत होता तसतशा घरातल्या अनेक वस्तू त्यांनी त्यासाठी

“ ‘राजा हरिश्चंद्र’ हा पहिला मूकचित्रपट प्रकाशित झाल्यावर काहीच दिवसांत फक्त भारतीय प्रेक्षकच नाही तर पाश्चात्य प्रेक्षकांनीही उचलून धरला. स्वतंत्र्याच्या आधीच देशाच्या एका महत्वाच्या दशकात दादासाहेबांनी भारतीय चित्रपट सृष्टीचा पाया घातला



लागणाऱ्या पैशासाठी काढल्या. अर्ध घर तोवर रिकाम झालं. कसंबसं काही करून त्यांनी पैशाची व्यवस्था केली आणि चित्रपट निर्मितीची साधने खरेदी करण्यासाठी दादासाहेब लंडनाला पोहचले. हाताशी काही नसताना देशापासून सात समुद्र दूर ‘बिस्कोप’ सिने साप्ताहिकाच्या संपादकाची ओळख करून, त्याच्या मदतीने चित्रपट निर्मितीची उपकरणे घेतली. प्रेसिंग आणि प्रिंटिंग मशीन, विल्यमसनचे कॅमेरे, फिल्म परफेक्टर सोबत लागणारा कच्चा माल घेऊन एप्रिल १९१२ मध्ये दादासाहेब पुन्हा मुंबईत आले.

दादासाहेबांनी पुढचे आठ महिने रक्ताचे पाणी करून ‘राजा हरिश्चंद्र’ हा पहिला मूकचित्रपट निर्माण केला. ३ मे १९१३ रोजी मुंबईतील कॉरनेशन चित्रपटगृहात प्रदर्शित झालेला हा भारतातील पाहिला मूकचित्रपट. दादासाहेब स्वतः निर्माता, लेखक, कॅमेरामन.. सर्वेसर्वा! त्याकाळी या सिनेमात कोणतीही स्त्री काम करण्यास तयार नव्हती. तोड

म्हणून म्हणून पुरुषांनीच स्त्रीची भूमिका पार पाडली. ३७०० फुट लांबीचा हा चित्रपट प्रकाशित झाल्यावर काहीच दिवसांत फक्त भारतीय प्रेक्षकच नाही तर पाश्चात्य प्रेक्षकांनीही उचलून धरला. हा चित्रपट सर्वसामान्यांसाठीच होता. स्वतंत्र्याच्या आधीच देशाच्या एका महत्वाच्या दशकात दादासाहेबांनी भारतीय चित्रपट सृष्टीचा पाया घातला.

गुलाबाचे फूल कितीही सुंदर का असेना, पण त्याच्या देठाशिवाय त्याचे अस्तित्त्व नाही. त्याच देठासारख्या सरस्वतीबाई - दादासाहेबांच्या पत्नी - त्यांच्या पाठीमागे ठाम उभ्या होत्या. ‘प्रत्येक यशस्वी पुरुषाच्या पाठीमागे एक स्त्री असतेच’, याचे हे उत्तम उदाहरण म्हणता येईल. त्यांची दादासाहेबांना मिळालेली साथ खूप मोलाची ठरली. सरस्वतीबाईंनी अनेक वेळा चित्रपटासाठी आपले दागिने गहाण ठेवले, विकले. चित्रपटासंबंधित मंडळीचा स्वयंपाक करणे, राहण्याची सोय करणे अशी अनेक कामे तर त्या करत होत्याच; पण त्याचबरोबर सरस्वतीबाई भारताच्या इतिहासातील प्रथम फिल्म डेवेलपर, कॅमेरा असिस्टंट, एडिटर झाल्या. सरस्वतीबाईंच्या प्रेमामुळे, त्यांनी दिलेल्या प्रोत्साहनामुळे, दाखवलेल्या विश्वासांमुळे दादासाहेबांचे स्वप्न साकार झाले, यात शंका नाही.

चित्रपट ‘राजा हरिश्चंद्र’ नंतर दादासाहेबांनी मागे वळून कधीच पाहिले नाही. त्यांची गगनभरारी पुढे सुरूच राहिली. १९१३ लाच आलेला ‘मोहिनी भस्मासूर’, सन १९१४ ला ‘सत्यवान सावित्री’, १९१७ ‘लंका दहन’, १९१६ ला ‘श्रीकृष्ण जन्म’, १९२३ ला ‘बुद्धदेव’ असे अनेक मूकचित्रपट आले. १९३७ ला आलेला ‘गंगावतरण’ हा दादासाहेब फाळके दिग्दर्शित पहिला बोलपट होता. दादासाहेबांच्या कर्तृत्वाचा प्रत्येक मराठी माणसाला गर्व आहे. त्यांच्याबद्दल प्रत्येकाच्या मनात एक विशेष स्थान आहे. भारतीय चित्रपटसृष्टीचे जनक दादासाहेब फाळके यांचे कर्तृत्त्व भारतीय चित्रपटसृष्टीत चिरंजीव झाले. १६ फेब्रुवारी १९४४ रोजी वयाच्या ७४ व्या वर्षी भारतीय चित्रपटसृष्टीतला हा आद्य तारा मावळला. दादासाहेबांच्या जन्मशताब्दीपासून (१९७०) चित्रपटसृष्टीत उत्कृष्ट कामगिरी केलेल्या कलावंत-तंत्रज्ञांना ‘दादासाहेब फाळके’ पुरस्कार देण्यात येतो.

-अभय किशोर महाडिक, एफ वाय बी ए

# होय... बदल घडला आहे



सैराट हा बॉक्स ऑफिसवर यशस्वी ठरला आणि आतापर्यंतचा सर्वाधिक कमाई करणारा मराठी चित्रपट ठरला. २०१७ च्या फिल्मफेअर मराठी अवॉर्ड्समध्ये या चित्रपटाला ११ पुरस्कार मिळाले आणि अनेक भाषांमध्ये रिमेक करण्यात आला.

मराठी चित्रपटाचे युग ‘राजा हरिश्चंद्र’ या चित्रपटापासून सुरू झाले. त्यानंतर काही काळांने मराठी चित्रपट सृष्टीने प्रगती केली. ह्या चित्रपट सृष्टीत खूप बदल झाले. काळानुसार चित्रपट सृष्टी बदलली. मराठी सिनेमा बदलला आहे का ? अस विचारलं, तर अर्थात ‘होय’ असेच उत्तर असेल. ज्या प्रकारे मराठी चित्रपट सृष्टी बदलते आहे ते पाहता ‘मराठी पाऊल पडते पुढे’ असे म्हणावे लागेल. काही काळापूर्वी लोक प्रश्न विचारायचे “क्या है मराठी सिनेमा में ?” पण आता हे चित्र बदलले आहे. गेल्या दहा वर्षात मराठी चित्रपट सृष्टीत अमूलाप्र बदल झाले आहेत. पूर्वी मराठी चित्रपट बऱ्याचदा कौटुंबिक असायचे. पण कालांतराने चित्रपट निर्मितीचे विषय बदलू लागले. आता दुर्लक्षित असलेले आणि परिघाबाहेरील विषयांवर चित्रपट बनू लागले. वळू, जोगवा, विहीर, नटरंग हे ह्याचे उत्तम उदाहरण आहे .. यामुळे प्रेक्षक मराठी चित्रपटाकडे वळले.

सध्याच्या काळात दिग्दर्शक नवनवीन प्रयोग करत आहेत. पूर्वीसारखे काहीही राहिलेले नाही आता. मराठी चित्रपटांमध्ये हळूहळू होत असलेले बदल नंतर वेगाने पुढे जाऊ लागले आणि कधीकाळी अतिशय दुर्लक्षित राहिलेले सामाजिक विषय चित्रपटांमध्ये येऊ लागले. नागराज मंजुळे दिग्दर्शित चित्रपट, हे याचे उत्तम उदाहरण होय. त्यांचा ‘सैराट’ हा चित्रपट तर अप्रतिम गाजला होता. ह्या चित्रपटाचा रिमेक म्हणजे हिंदी सिनेमा ‘घडक’. करण जोहरने ‘सैराट’चा हा हिंदी रिमेक केला खरा; पण सैराटने मात्र लोकांच्या मनावर अधिराज्य केले.

बदलती जीवनशैली, नवीन आचारविचार आणि तरुणांचा वाढत कल लक्षात घेऊन चित्रपटांची निर्मिती होऊ लागली. मराठी सिनेमाच्या बदलत्या ट्रेंडमुळे बॉलिवूडने केवळ मराठी चित्रपटांची दाखल घेतली नाही तर मराठी संगीतकार, गीतकार यांचीही दाखल घेतली. मराठी माणसांवर आपल्या आवाजाने आणि गीतांनी भुरळ घालणाऱ्या अजय-अतुल या

# 100 வருட தமிழ் சினிமா



'हरिश्चंद्राची फॅक्टरी' ही सर्वोत्कृष्ट परदेशी भाषेतील चित्रपट श्रेणीत ऑस्करसाठी भारताची अधिकृत प्रवेशिका म्हणून निवडली गेली



नटसम्राट (2016) हा त्या वेळी सर्वाधिक कमाई करणारा मराठी चित्रपट ठरला. हा चित्रपट गुजराती आणि तेलगू भाषेतही बनला होता



एलिझाबेथ एकादशीला सर्वोत्कृष्ट बालचित्रपटाचा राष्ट्रीय चित्रपट पुरस्कार मिळाला



कट्यार काळजात घुसली हे सुबोध भावेचे दिग्दर्शन आणि शंकर महादेवनच्या नाट्य अभिनयात पदार्पण आहे. फिल्मफेअर मराठी अवॉर्ड्समध्ये या चित्रपटाला विविध श्रेणीमध्ये पुरस्कार मिळाले

भावांच्या जोडीचं हिंदी चित्रपटसृष्टीत पदार्पण झालं. भारतीय चित्रपटांची मुहूर्तमेढ रोवणाऱ्या दादासाहेब फाळके यांच्या पहिल्या चित्रपटाच्या मेकिंगवरपेशमोकाशीयांनी 'हरिश्चंद्राचीफॅक्टरी' चित्रपटाची निर्मिती केली आणि चित्रपटसृष्टीच्या उगमाची ओळख करून दिली. त्यांचा 'एलिझाबेथ एकादशी' हा चित्रपट लहान थोरांना एक वेगळाच आनंद देऊन गेला. हा चित्रपट अनेक पुरस्कारांचा मानकरी ठरला. मराठी चित्रपटांच्या बदलत्या ट्रेडमध्ये पौगंडावस्थेतील मुलांना घेऊन सिनेमा बनविण्याचा नवा ट्रेण्ड आला. २०१३ मध्ये 'बालक पालक' या चित्रपटात रवी जाधव यांनी, तर २०१७ मध्ये आलेल्या 'कच्चा लिंबू' या चित्रपटात प्रसाद ओक यांनी अतिशय नाजूक

विषय सहजरित्या हाताळले.

मधल्या काळात आलेल्या.. सनई चौघडे, बालगंधर्व, मी शिवाजीराजे भोसले बोलतोय, नटसम्राट, कट्यार काळजात घुसली, काकस्पर्श, शिक्षणाच्या आईचा घो, डॉबिवली फास्ट, दे धक्का, निशाणी डावा अंगठा, लोकमान्य, आणि.. डॉ. काशिनाथ घाणेकर.. इत्यादी चित्रपटांनी बॉक्स ऑफिसवर पण आणि रसिकांच्या मनावर पण चांगले यश मिळवले.

जसा मराठी कलावंत, संगीतकार यांचा मराठी ते हिंदी असा प्रवास सुरु झाला तसाच हिंदी मधील काही कलाकार, गायक, दिग्दर्शक हे मराठी सिनेमाकडे वळले. लाखो हृदयांच्या दिलाची धडकन असलेली माधुरी दीक्षित 'बकेट

लिस्ट' मधून मराठीत झळकली; तर जेनेलिया डिसूझा या अभिनेत्रीने 'माऊली' आणि 'लय भारी' या चित्रपटांची निर्मिती करून मराठीत पाऊल ठेवलं. तर सुभाष घई यांची 'मुक्ता आर्ट्स' ही चित्रसंस्था मराठी चित्रपटनिर्मितीत उतरली आणि बॉक्स ऑफिसवरही यशस्वी ठरली. शंकर महादेवन, श्रेया घोषाल, सोनू निगम या हिंदी चित्रपटसृष्टीतील गाजलेल्या गायकांनी अनेक मराठी गीतांचे पार्श्वगायन केले.

मराठी चित्रपटसृष्टीची घोडदौड आजही चालू आहे. कोरोना काळानंतर आलेला 'झिम्मा', त्यानंतर 'चंद्रमुखी', 'वाळवी', 'वेड', अगदी आताच प्रदर्शित झालेला 'महाराष्ट्र शाहीर' यांनी रसिकांची मने जिंकली. मराठी चित्रपटांचा हा प्रवास असाच चालू राहणार आहे आणि रसिकांच्या मनावर राज्य करणार आहे, याबाबत शंका नाही.

- दुर्वा कोष्टी, एफ वाय जे सी

कोलीवुड' என்று அழைக்கப்படும் தமிழ் சினிமா , இந்திய சினிமாவின் ஒரு பகுதி. 1918 ஆம் ஆண்டு ஆர். நடராஜ் முதலியார் இயக்கிய முதல் தமிழ் அமைதிப் படமான கீச்சக வதம் .எச்.எம். ரெட்டி இயக்கிய பன்மொழி திரைப்படமான காளிதாஸ் , இந்தியாவின் முதல் பேசும் திரைப்படமாகும். ஏழு மாதங்களுக்குள் 1931 அக்டோபர் 31 அன்று வெளியிடப்பட்டது. தென்னிந்தியாவில் அமைதியான சகாப்தம் 1934 வரை நீடித்தது. சில குறும்படங்கள் தவிர, மொத்தம் 124 திரைப்படங்கள் வெவ்வேறு திரைப்படத் தயாரிப்பாளர்களால் தயாரிக்கப்பட்டன.எம்.ஆரம்பகால சினிமாவின் முக்கிய தாக்கங்கள் நாட்டின் கலாச்சார தாக்கங்கள். சோழர்கள் காலத்திலிருந்தே பல நாடகங்களும் கதைகளும் எழுதப்பட்ட ஊடகமாக தமிழ் மொழி இருந்தது . அவை மிகவும் பகட்டானவை மற்றும் காட்சியின் தன்மை மக்களை ஈர்க்கக்கூடிய ஒன்றாக இருந்தது. இதனுடன், இசை மற்றும் நடனம் முக்கிய பொழுதுபோக்கு ஆதாரங்களில் ஒன்றாக இருந்தது. புராணங்கள், வரலாறு, விசித்திரக் கதைகள் மற்றும் பலவற்றை பாடல் மற்றும் நடனம் மூலம் விவரிக்கும் வலுவான இந்திய பாரம்பரியம் உள்ளது.

இன் 100ஆம் ஆண்டில் தமிழ் சினிமாவின் பெருமை சேர்த்து உள்ளது மற்றும் தமிழ் சினிமா மென்மேலும் வளரும் என நம்பிக்கை தருகிறது.

## TAMIL CINEMA IN 100 YEARS OF INDIAN CINEMA:

Tamil Cinema is also known as Kollywood, which is a part of Indian Cinema. The first Tamil Movie is a silent film by R. Nadaraja Mudhaliyar in 1918 "Keechaga Vatham". This movie marked the birth of Tamil Cinema. It was shot in five weeks. The first Sound film was made in dual language Tamil and Telugu by H.M. Reddy which was "Kalidas". In 1897. The films were all about the influence of the legends of those time i.e. stories from the Cholas and Pandyas and

about their Culture and lifestyle. Music and Dance were also been the important factor of entertainment in those period.

Histories of several Dynasty, Various Legends, Stories passed on by oral tradition, Poems and Dances were the factors used to be entertainment in Culture of Indians. Tamil Cinema has made an important place in Indian Cinema.

- Mahalaxmi Samuthiram, TYBA



# INTERNATIONAL YEAR OF **MILLETS** 2023

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FULL OF POTENTIAL.**

**#IYM2023**

## MILLETS: A SUSTAINABLE & HEALTHY ALTERNATIVE TO WHEAT AND RICE

**T**he United Nations General Assembly (UNGA) has approved the proposal for the worldwide year of millets in 2023, which was supported by the Government of India. This

aims to increase promotion, create demand, and inform the public about the advantages of millets.

A genus of small-seeded grasses known as millets have been used as a main source of nutrition in many

parts of the world for a very long time. Depending on the type of millet, the chemical make-up varies, but generally, millets have high levels of carbs, fibre, protein, vitamins, and minerals.

### **CARBOHYDRATES**

Millets are a great source of carbohydrates, which the body uses as energy. Depending on the variety of millet, the carbohydrate content varies, but normally falls between 60%-70%.

### **FIBER**

Millets are rich in fibre, which prevents constipation and aids in digestion regulation. Millets have a fibre level that ranges from 6-12%.

### **PROTEIN**

Millets are also good source of protein, which is necessary for the body's tissue growth and repair. Millets have a protein level that ranges from 7 to 14%.

### **VITAMINS**

Millets are a good source of vitamin E and the B vitamins thiamine, riboflavin, niacin, and folate. While vitamin E is an antioxidant that aids in protecting cells from damage, B vitamins are crucial for energy production and brain health.

### **MINERALS**

Iron, calcium, magnesium, phosphorus, and potassium are among the minerals that millets are a good source of. The production of red blood cells depends on iron, and the health of your bones depends on calcium and magnesium. Phosphorus is essential for energy production and cell growth, and potassium helps to regulate blood pressure.

Along with the nutrients mentioned above, millets also include phytochemicals, which are plant substances with anti-inflammatory and antioxidant capabilities. These phytochemicals

consist of tannins, flavonoids, and phenolic acids.

Overall, millets are a wholesome diet that offer a variety of important nutrients and healthy phytochemicals. They are a suitable

alternative to wheat and rice for those seeking a gluten-free, low-fat, and nutrient-rich food.

- Shaziya Sayed, MSC II



# SHREE ANNA (MILLETS): FOOD OF THE FUTURE



**M**illets are incredible ancestral crops with high nutritional value. Millets can play an important role and contribute to our collective efforts to empower smallholder farmers, achieve sustainable development, eliminate hunger, adapt to climate change, promote biodiversity, and transform agri-food systems," QU Dongyu (Director-General, Food & Agricultural Organisation,

Millets comprise a group of annual grasses, mainly found in the arid and semi-arid regions of the world. These grasses produce small-seeded grains and are often cultivated as cereals. They are widely grown in Africa, Asia and the Russian

Federation and can be used as either grain or forage. They are resistant to drought, have a short duration (typically three to four months from planting to harvest) and can be grown in a wide range of soil types.

In India, millets fell out of favour with wheat and rice when the Green Revolution produced abundant rice and wheat, which the government distributed through the public

distribution system as subsidised grains. Many farmers stopped cultivating millet with the area under millet cultivation declining from 40% before the green revolution of 1965-66 to 20% as farmers switched to more rewarding Cash Crops to coarse crops. Millets were referred as 'mota anaaj' or coarse grain as against the fine grain of wheat and rice which taste better as well as are

*Today, millets are returning to farms and fields because of national and state-level initiatives. They are considered as wonder crop, super crop and future crop due to the health benefits and climate resilient properties.*



easier to process and cook. In the last few decades, per capita consumption of millets dropped by 83% in rural and 77% in urban areas. Millets remained part of Indian cuisine because of their extensive use in ethnic regional dishes. Today, millets are returning to farms and fields because of national and state-level initiatives. They are considered as wonder crop, super crop and future crop due to the health benefits and climate resilient properties.

One such initiative is the Millet Experience Centres in urban India where not only the promotion of the dietary benefits of the ancient grain is carried out but also a variety of dishes like Millets dosa, Millets pasta, ladoos, cakes are being experimented. In addition to a unique dining experience, customers can also purchase a variety of ready-to-eat and ready-to-cook products from local millet startups at the experience centre. Many startups are coming up in India, especially in Urban India, which produces products such as chips, muesli, khakhra, pizza base, lavash etc completely from Millets. Many big food companies have also followed suit by entering this category. The sheer number of startups coming on Shark Tank India with products made of millets and receiving the funding is proof enough of how fast this market is growing!

It is hoped that such initiatives will increase millet output, enhancing the livelihood of smallholder farmers and could provide decent jobs for women and youth. The revenue created can boost economic growth. With the possibility of a healthy

cereal alternative with millets, the risks associated with production shocks can be mitigated. But one thing to keep in mind while formulating and designing policies to promote millets is that popular millets should not overshadow the regional ones. Just like what happened in the case of quinoa, which was earlier an underutilised crop despite being climate change resistant and a healthy alternative to rice and wheat, rose to stardom after the International Year of Quinoa in 2013. This popular food fad led to the overproduction of only the white variety of quinoa, sidelining the brown and black variety of it. Likewise in India, especially in Urban India, there has been a preference for popular millets like Finger Millet (Ragi), maybe due to its easy availability as flour, which can possibly side-line other millet varieties such as Kodo, kuttu, and sawa millets etc. So consumers need to be aware of their regional varieties and encouraged to include different types of millets in their diet. After all, it is not the choice of the people who grow it, it is the choice of the people who eat and trade in it.

If the initiatives and schemes focusing on the promotion of millets work out in the right direction, then in the future it would have an immense positive impact in improving the lives of local and tribal communities which still produce these grains. It may also help to eradicate malnutrition and lead to greater food security in the country as well as the world.

- Devangi Pawar, SYBA

## जगात भारी ज्वारी बाजरी

जगात भारी ज्वारी बाजरी  
ऋतू-ऋतूतून साथ करी  
शीत नाचणी अबालवृद्धा  
पुष्ट करी अन् तृप्त करी

राळा तो मधुमेह शमवी  
आणिक भगर भूक उपाशी  
जवस कारळे राजगिन्याची  
किती वर्णावी ती कीर्ती!

शहरो-शहरी पथ्य म्हणून हो  
वैद्य याकडे खुणावती  
गावोगावी शेतकऱ्यासह  
जनावरे ही तुष्टविती

साल आताचे या धान्यांचे  
घोषित आहे विश्वभरी  
स्वस्तात स्वास्थ्य अन् आरोग्यासह  
मृदा रक्षती ही साची

जी धान्ये श्रीमंत गुणांनी  
विषम हवेतही तरारती  
ती कशी होऊनी राहिली  
केवळ गरीबाची भाकरी?

'श्री-अन्न' वाढवी देशाची समृद्धी  
जगी सर्व भुकेल्यां सुखावेल भाकरी  
येवो आपुल्या पानीही  
मग ज्वारी-बाजरी-वरी  
ना देई कारण  
याहुन पोषण  
जगात भारी ना काही!

- वेदांग देशपांडे, टी वाय बी ए

# MAGIC OF MILLETS



TYPES OF MILLET

## INTRODUCTION

Millet is a type of small-seeded grain that has been farmed and consumed in many regions of the world for thousands of years. The Food and Agriculture Organization of the United Nations (FAO) has designated 2023 as the “Year of Millets” in recognition of its enormous nutritional and health advantages. Millet is grown around the world, including Africa, India, China, and Southeast Asia. Millet is cultivated mostly in India’s dry and semi-arid areas, where other crops such as wheat and rice cannot flourish.

## WHY IS 2023 THE YEAR OF MILLETS?

In 2018, the Indian government proposed to the United Nations

that 2023 should be declared the “International Year of Millets” to raise awareness about their nutritional value and health benefits. In 2021, the United Nations declared 2023 as the “International Year of Millets” in recognition of the significant role that millet play in ensuring food security, improving livelihoods, and promoting sustainable agriculture. The goal of this declaration is to raise awareness about the importance of millet and to encourage the cultivation and consumption of millet globally.

The International Year of Millets provides an excellent chance to:

- Increase millet’s contribution to food security.
- Increase worldwide millet production

- To ensure that processing, transportation, storage, and consumption are all efficient.
- To ensure sustainable millet production and quality with stakeholder participation.

## TYPES OF MILLETS

Millet comes in many different varieties, each with its unique taste, texture, and nutritional profile. Here are some of the most common types of millet produced and consumed in India:

**Sorghum (Sorghum bicolor):** also known as jowar, is a staple crop in India, Africa, and other parts of the world.

**Pearl Millet (Pennisetum glaucum):** also known as bajra, is another popular millet in India.

**Finger Millet (Eleusine coracana):** also known as ragi, is a nutrient-dense millet that is native to Africa but is now widely cultivated in India.

**Foxtail Millet (Setaria italica L. subsp. italica):** also known as kangni, and is another type of millet that is popular in India.

**Barnyard Millet (Echinochloa esculenta A.):** also known as sama ke chawal, a lesser-known millet, that is grown in India.

**Kodo Millet (Paspalum scrobiculatum L.):** also known as kodra or varagu, and is another lesser-known millet.

**Little Millet (Panicum sumatrense):** also known as kutki.

a result of over-intake of processed junk foods. To address this, there is an increase in demand for meals high in complex carbohydrates, dietary fibre, and beneficial phytochemicals. For this, research is being conducted to modify whole grains such as wheat and rice. The high concentration of gluten in these cereals makes it difficult to generate healthy diets with these cereals. Thus, the next best alternative that a dietician usually suggests to patients is to incorporate components like oatmeal into their diet. But millets are a more economical and beneficial component to be incorporated into diets.

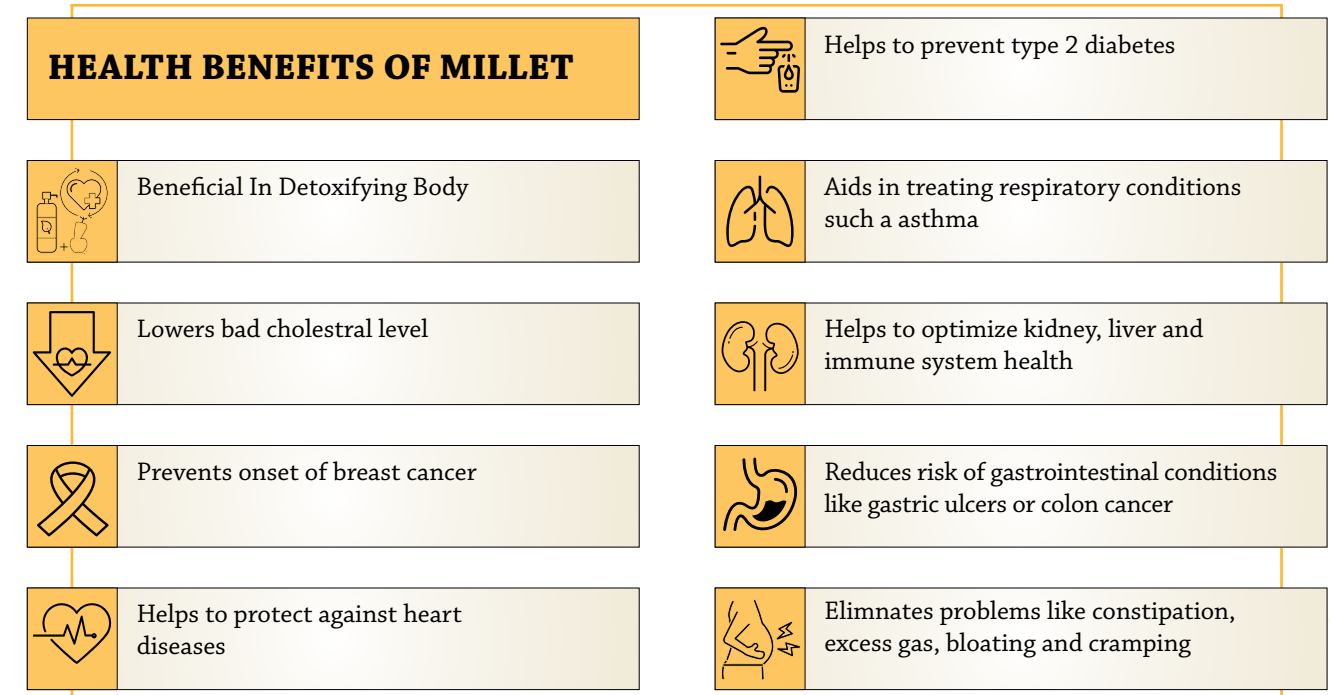
Millets are a fantastic option for cereals and an elixir for overcoming health issues such as obesity and diabetes. They stand out among cereals due to their high levels of dietary fibre, antioxidants,

phytochemicals, proteins, and polyphenols. Millet on average have been shown to contain higher amounts of proteins and fibre compared to rice and wheat.

Most of the carbohydrates in millets come in the form of starch. The starch present in millets is called “amylopectin” and “amylose.” Amylopectin is a type of starch that is easily broken down and digested by the body, providing quick energy. On the other hand, amylose is a type of starch that is more resistant to digestion, which means it takes longer to break down and provides a slower, more sustained release of energy. The combination of these two types of starch makes millet a good source of both quick and long-lasting energy, making them a great option for athletes or anyone looking for sustained energy throughout the day.

## NUTRITIONAL VALUE OF MILLETS

Obesity and diabetes have developed tremendously in recent decades as



The dietary fibre present in millets is mainly of two types: insoluble fibre and soluble fibre. Insoluble fibre helps promote regular bowel movements by adding bulk to the stool, which can prevent constipation and other digestive problems. Soluble fibre, on the other hand, dissolves in water and forms a gel-like substance in the gut, which can help lower cholesterol levels and regulate blood sugar levels. Both types of fibre are important for maintaining good digestive health and preventing chronic diseases.

As mentioned above, millets

“ Taking into consideration their great nutraceutical potential and climatic resilience, the Government of India established a national nutraceutical mission for the recognition of millet.



are a rich source of fibre, which helps to regulate digestion and promote feelings of fullness, thereby reducing the overall calorie intake. Furthermore, millet is a gluten-free grain, making them an excellent choice for people with celiac disease or gluten intolerance. Gluten is a protein found in wheat, barley, and rye, which can cause digestive problems and other health issues for some people. Millets are a safe and nutritious alternative to wheat and other gluten-containing grains. Compared to wheat, millet is a better choice for weight loss due to its lower glycemic index (GI) value. The glycemic index is a measure

of how quickly a food raises blood sugar levels. Foods with a high GI value can cause spikes in blood sugar levels, which can lead to weight gain and other health problems. Millets have a lower GI value compared to wheat, which means they are digested more slowly and provide a steady release of energy, keeping one full for longer.

Millets have also been shown to have antioxidant activity, anti-diabetic, anti-tumorigenic, anti-atherosclerogenic, and antibacterial characteristics. Cardiovascular disease, type II diabetes risk,

gastrointestinal malignancies, and a variety of other diseases can be avoided by eating whole grain millet and its derivatives regularly. According to various epidemiological studies, eating millet improves the digestive system, detoxifies the body, decreases the risk of cancer, boosts energy levels, boosts immunity in respiratory health, and strengthens the brain and muscular systems. Consumption of millet also protects against various degenerative disorders, including Parkinson's disease and metabolic syndrome. Much of these preventive activities are due to the presence of polyphenols, phytates, and

tannins in millet foods, which add to antioxidant activity, which is an imperative factor in human health, ageing, and metabolic diseases.

Taking into consideration their great nutraceutical potential and climatic resilience, the Government of India established a national nutraceutical mission for the recognition of millet. The national nutraceutical mission is an overarching national plan that has prioritised eight millets (sorghum, pearl millet, finger millet, barnyard millet, foxtail millet, proso millet, kodo millet, and small millet). The Indian government named 2018 the national Year of Millets to increase indigenous millet production. Following a proposal by the Indian government, the UN Food and Agriculture Organization (FAO) in Rome also designated 2023 as the International Year of Millet. Other major millet-growing nations will need similar national and worldwide interdisciplinary public-sector programmes to promote and increase consumption. Furthermore, connecting the tiny millet to the industry through value addition would increase returns to Asia and Africa's marginal farmers. Overall, policy support, together with targeted crop development efforts and public understanding of nutritional qualities, will aid in restoring lost millet-farmed areas. This will take our country towards better economic security-- truly, the magic of millets!

- Kiran Mishra, MSc II

## MILLETS: OUR LIFELONG TREASURE

Being healthy and fit is the biggest challenge faced by all of us due to our fast and stressful lifestyle. Exhaustive research in the field of nutrition shows that many of the chronic illnesses such as obesity, cardiovascular disorders, diabetes, high blood pressure, osteoporosis, high cholesterol, and many cancers are related to unhealthy eating habits. There are different types of diets and exercise regimes suggested by many nutritionists and dietitians these days but one thing which is found to be common in all these methods is to go back to our roots and understand our traditionally important food practices. One such important practice is consumption of millets. Along the course of time, due to the lifestyle changes, millets became a less preferred food source than other staples such as rice and wheat and now we have forgotten about the nutritional value of this superfood. This brings us to questions like what are millets? and, how are they better than other staples?

Millets are small cereal grains that belong to the grass family and are resilient in harsh environments and are commonly cultivated in Asian and African countries. It contains a similar amount of calories,



carbohydrates and fats as that of rice or wheat but has more protein and fiber content. In addition to these macronutrients, incorporation of millets in diet provides us with many essential micronutrients like B-complex vitamins, amino acids, antioxidants and many minerals like iron, zinc, magnesium, copper, manganese, potassium and phosphorus. It shows nutraceutical effects by protecting against vastly challenging age-related degenerative diseases. It improves digestive, immune, and neuromuscular systems. It is also safe for people with gluten allergies and considered to be an excellent way to lose weight.

The versatility of millets doesn't stop with its health benefits, it also adds value to agriculture, economy and sustainability. When we take all of this into account, we get a glimpse of the advantages and welfare that it creates for the community by providing employment, economy, and wellness. Based on the Indian proposal, the United Nations has declared 2023 the 'International Year of Millets' to raise awareness of the crop's climate-resilience and nutritional benefits.

Traditionally millet has been used to prepare food items like roti, dosas, idli, cheela, porridges, upma etc. But considering the current

times and food preferences of the young generation several millet based recipes for modern age food

items have been developed. These include cookies, cakes, pancakes, tikkis, salad, laddoo, breads, parfait,

pizza etc. Here are a few such delicious yet very easy to make millet recipes.

## BARLEY PUFF, YOGURT & FRUIT PARFAIT

### Ingredients

1 Cup Thick Yogurt, chilled & beaten, 1-2 tbsp Honey, 1 Kiwi, cubed, 1 Small Apple, cored & cubed, ¼ Cup Pomegranate, 6-8 Red Grapes, sliced ½ Cup Barley Puffs, For Garnish-Few Mint Sprigs

### Recipe

- Combine yogurt, honey and mix well.
- Now take a glass or jar to form parfait.
- At the base, place a layer of yogurt, then place some fruits and barley puffs. Repeat the layers. Fruit layer should be the top layer.



- Now place a dollop of yogurt on top and put mint sprig. Serve immediately.

## BAJRA NACHOS WITH TOMATO SALSA

### Ingredients

- For Nacho Dough - ¾ Cup Bajra Flour, ½ Cup Wheat Flour, Salt to taste, 1 tsp Oil, Oil, for deep frying.
- For Salsa- 1 Small Onion, finely chopped, 1 Medium Tomato, finely chopped, 1 Green Chili, finely chopped, 2 tbsp Tomato Ketchup, 1 tbsp Lemon Juice, 2 tbsp Fresh Coriander, chopped.

### Recipe

- For nacho dough, in a mixing bowl, combine all the ingredients and mix well.
- Now add water and knead into a soft dough.
- Divide the dough into 2 portions.
- Dust some flour on the working surface and roll a portion of dough into a thin sheet.
- Cut into small triangles and discard the excess dough.
- Now prick the cut nachos with a fork.
- Heat oil for deep frying. Deep fry the nachos on medium flame till they turn golden brown in colour.



- Remove the nachos on absorbent paper and drain off the excess oil. Keep aside.
- To make salsa, combine all the ingredients and give a nice mix.
- Serve nachos along with tomato salsa.

## BARNYARD MILLET PIZZA

### Ingredients

- Pizza base: Barnyard millet, ½ cup, maida - ½ cup, baking soda - ½ tsp, salt - as required, oil - 1-2 tsp (for cooking the crusts), water - if needed; millet crust pizza –Onions, green capsicum, tomatoes cubed - 1/3 cup, sweetcorn kernels - a few tomato sauce - 1/3 cup and mozzarella cheese - as required.

### Recipe

- Soak the millet in enough water for at least an hour and grind into a smooth paste.
- Add baking powder, maida along with salt and mix well (you can also ferment the batter in a warm place for 6 hrs)
- Heat a flat pan. Pour a ladle full of the prepared batter – don't spread it.
- Spread few drops of oil all around the crust, cook and flip it to the other side.
- Preheat the oven at 180°C for about 5-7 mins.
- Meanwhile, line a baking tray with aluminum foil or parchment paper.



- Place these prepared pizza crusts on the baking tray.
- Spread the tomato sauce and mozzarella cheese over the sauce.
- Place cubed onions, capsicum and sweet corn all over the pizza.
- Bake/Grill at 180°C for about 7-10 mins, until the cheese is bubbly and the vegetables are toasted.
- Serve hot with red chilli flakes and mixed Italian herbs on top!

## SORGHUM PONGAL (SWEET)

### Ingredients

Sorghum flakes – ½ cup, moong dal – ½ cup, milk – 2 cups, jaggery – 1 cup, cardamom powder, ghee, cashew nuts, dry coconut – as required.

### Recipe

- Cook ½ cup moong dal in water till it becomes soft.
- Add ½ cup sorghum flakes, 2 cups of milk and cook till it turns very soft.
- Add 1 cup jaggery and cardamom powder. Heat ghee, fry cashew nuts, dry coconut and add to sweet pongal and serve hot.



## SORGHUM PANCAKE

### Ingredients

Sorghum flour-2 cups, non-fat dry, milk powder - 1/2 cup, baking powder, sugar, salt, eggs, oil and water – as required.

### Recipe

- Combine dry ingredients in a bowl.
- Stir in eggs oil and water in another bowl.
- Mix both the mixtures well.
- Drop by spoonfuls onto a hot, griddle and cook until golden brown, turning once.



Note: If you like thinner pancakes add more water or add some applesauce.

## FINGER MILLET CAKE

### Ingredients

Finger millet flour - 100 g, ghee or butter – 100 g, essence – 3 ml, baking powder –3 g, eggs – 2, cocoa powder – 5 g, castor sugar –100g, salt – 2 g and milk - 20ml

### Recipe

- Pre heat oven to 180°C, sieve all dry ingredients three times for uniform mixing.
- Beat castor sugar and egg whites together till it becomes fluffy.
- To it, add egg yolk, milk, essence and mix well.
- Add dry ingredients, i.e. finger millet flour, salt, cocoa powder, and baking powder and make into a fine batter.
- Put the batter in a baking tray and place in the oven at 180°C for 25- 30 min.



- Take the cake out and wait for 10 min until it cools.
- The cake is removed from the mould after at least 15 min. Cut into pieces and serve.

- Ms. Minoti Upasani, MSc Part 1

# FROM CHEF'S KITCHEN

Courtesy: Chef Avinash Kumar, Holiday Inn Mumbai International Airport

## RAGI CAKE

Number of Servings: 4; Serving Size: 180g

Allergens: Contains Milk

### Ingredients

- Ragi Flour -180g
- Gluten Free Flour -180g
- Cocoa Powder -30g
- Jaggery -120g
- Curd -40g
- Butter -80g
- Milk -180ml
- Vinegar -7.5ml
- Vanilla Essence -5ml
- Baking Powder -5g
- Baking Soda -2.5g
- Salt -2.5g
- Total Quantity -832.5

### Preparation

- Sieve all the dry ingredients together in a mixing bowl.
- Add in the powdered jaggery.
- Add in the milk.
- Add vanilla essence and vinegar.



- Add in the melted butter.
- Whisk the curd in.
- Mix everything till no visible lumps are there.
- Transfer to tea cake molds filling 180gms in each.
- Bake in an oven which is preheated to 170°C for 20 mins.
- Let it cool completely and then serve.

## RAGI COOKIES

Number of Servings: 17; Serving Size: 30g

Allergens: Contains Milk

### Ingredients

- Ragi Flour-120g
- Gluten Free Flour-120g
- Sugar-120g
- Baking Powder-5g
- Cardamom Powder-2.5g
- Butter-120g
- Milk-30ml
- Total Quantity-517.5

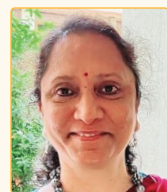
### Preparation

- Soften the butter.
- Mix all dry ingredients.
- Sieve the dry ingredients into the butter in a tabletop mixer with paddle attachment.
- Mix well until everything is combined.
- Add the milk slowly to help everything come together.
- Measure out 30g pieces of the cookie dough.



- Roll the pieces into balls.
- Flatten them and put them on a baking tray covered with a silicon mat.
- Bake the cookies in a preheated oven at 170°C for 12-14mins.
- Cool the cookies and serve.

## MILESTONE (25 YEARS OF SERVICE)



**DR. RASHMI BHURE**  
HOD Department of Politics  
& Vice-Principal



**MS. SUPRIYA RAO**  
Vocational Department

## ADIEU (RETIRED STAFF)

### Degree College



**MR. VINOD MENON**  
Associate Professor  
Department of Physics  
& Vice-Principal

### Junior College



**MS. ULKA SHAILENDRA GARUD**  
Assistant Teacher  
Department of Physics

### Non-Teaching Staff



**MR. VASANT KRISHNA GORIVLE**  
Laboratory Attendant  
Department of Chemistry

## OBITUARY



**MR. RAVINDRASINGH B. PATIL**  
Degree College  
Laboratory Attendant  
(Department of Information Technology)



**SANJAY CHANDANE**  
Degree College  
Laboratory Attendant  
(Department of Chemistry)

## RESEARCH LUMINARIES



**DR. MANOJKUMAR SINGH**  
Awarded the Doctoral Degree in Computer Science in 2022-23 for the thesis titled, "Leveraging embedded system for Improvement of crop productivity in India from Shri Jagdishprasad Jhabarmal Tibrewala University.



**DR. SNEHA JADHAV**  
Awarded the Doctoral Degree in Psychology in June 2022 for the thesis titled, "Academic Self-concept and Locus of Control in Relation to Self-regulation and Self-esteem: A Study" from the University of Mumbai.



**DR. LYNN D'LIMA**  
Awarded the Doctoral Degree in Microbiology in September 2022 for the thesis titled, "Green Synthesis of Silver Nanoparticles using Actinomycetes and their Applications" from the University of Mumbai.



**DR. AJINKYA GAIKWAD**  
Awarded the Doctoral Degree in Politics in January 2023 for the thesis titled, "Multiculturalism in Retreat- A Case Study of Britain" from the University of Mumbai.

# DEPARTMENT REPORTS



Resource person from TechResource Mr Mustafa Motiwala explaining students the working of TechResource Electrophoretic Unit



HACCP & FoSTAc training workshop

## BIOANALYTICAL SCIENCES

- Held a session and demonstration of maintenance and troubleshooting associated with HPTLC instrument model LINOMAT 5 conducted by Anchrom Enterprises (I) Pvt. Ltd. for students of MSc part 1 students on 4<sup>th</sup> January, 2023.
- Resource personnel from TechResource, Mr Mustafa Motiwala and Mr Vaibhav Gurav, gave a demonstration of Electrophoretic Separation of Biological Sample for MSc part 1 students on 2<sup>nd</sup> December, 2022.

### Workshops/Seminars

- Organized a workshop on 'Concept Based Learning- A Research Based Pedagogy Tool' to impart training and develop skills in Instrumentation and Bioanalytical Techniques under the aegis of Rashtria Uchchar Shiksha Abhiyan (RUSA) from 26<sup>th</sup> December to 31<sup>st</sup> December, 2022.

## BIOCHEMISTRY, FOOD TECHNOLOGY & NUTRACEUTICALS

- Organised 'A Peek into the Lucrative Career of a Biochemist and a Food Technologist', a virtual career guidance session on 27<sup>th</sup> April, 2023.

- Conducted a talk on 'Cryo EM structure of the ancient eukaryotic ribosome from the human parasite Giardia Lamblia' by Ms Disha Hiregange, Department of Chemical and Structural biology, Weizmann Institute of Science, Israel on 22<sup>nd</sup> October, 2022.

### Workshops/Seminars/Certificate Courses

- Organised a two-day workshop, 'HACCP & FoSTAc training Workshop' by Mr. Sanjay Indani, a food safety expert from Ask Safez Food Solutions on 24<sup>th</sup> and 25<sup>th</sup> March, 2023.
- Held a workshop on 'Instrumentation' at SIES School of Packaging, Navi Mumbai on 27<sup>th</sup> & 28<sup>th</sup> January 2023.
- Conducted a 'Soft Skill' Workshop by Ms Shalini Gamre, a certified psychological counsellor from Sasha Training Services on 26<sup>th</sup>, 27<sup>th</sup> and 28<sup>th</sup> September, 2022.

### Field Visit

- Organised an Industrial Visit to Mahabaleshwar, covering Madhusagar honey factory, Mapro, Pure Gold Cheese Factory and Chitale Bandhu Factory from 17<sup>th</sup> February to 20<sup>th</sup> February, 2023.
- Organised a visit to ACTREC Open day, Kharghar on 1<sup>st</sup> December, 2022.
- Organised an Industrial visit to Samyog Health Foods, Navi Mumbai to understand the sophisticated instruments and equipment that are used in food technology on 26<sup>th</sup> November, 2022.

### Students' Achievements

- Ankita Shenoy, TYBSc, cleared her TIFR exam and IIT JAM exam with an AIR 175. She and her team came second in the National Olympiad held at Aurangabad on 20<sup>th</sup> February, 2023.
- Sapna Kahar, TYBSc, won the first prize in the event Nutritional Bawarchi and second prize in Bio-pictionary held at the Intercollegiate Health Festival-Health Fair organized by the Department of Biochemistry, K.J Somaiya College of Science and Commerce on 12<sup>th</sup> December, 2022.

## BIOTECHNOLOGY

- Conducted the Dr Rajalakshmi Amudan lecture series supported by PSA on 'Opportunities in Biotechnology' on 21<sup>st</sup> December, 2022. Alumni resource persons Dr Rucha Patil, Scientist C, Department of Haemostasis and Thrombosis, ICMR-NIIH, ICMR Ministry of Health and Family Welfare, Government of India, Mumbai and Dr Laxmi Iyer, Scientific Writer and Senior Executive, Corporate Communications, Singapore Eye Research Institute (SERI), Singapore addressed the students.
- Organised a scientific exhibition on 21<sup>st</sup> December, 2023 to commemorate the completion of two decades of the Department of Biotechnology, including displays of tests for food adulteration, Plant and Animal Tissue Culture, Tissue Culture, Bioluminescence, DNA isolation, PCR and many more.
- Conducted a series of lectures under the aegis of BT



Dr Rucha Patil, Scientist C, Department of Haemostasis and Thrombosis, ICMR-NIIH, ICMR, Ministry of Health and Family Welfare, Government of India, Mumbai

Talks (alumni engagement sessions with students) from August 2022 to November 2022:

- 'Introduction to Clinical Research and Career Prospects' by Ms Monisha Pillai, Senior Research fellow, Data Safety Monitoring Unit, Tata Memorial Hospital, Mumbai.
- 'Career Opportunities in the Food Industry' by Ms Olivia Crasto, Senior food regulatory executive Label Blind, The Nutrition Academy, Mumbai.
- 'Cryo-EM structure of the ancient eukaryotic ribosome from the human parasite Giardia Lamblia' by Ms. Disha Hiragange, (PhD student under Nobel Laureate Prof. Ada Yonath), Department of Chemical and Structural Biology, Weizmann Institute of Science, Israel.
- 'The Indian Biotech Sector: A Promising Future' by Dr Uday Koli, Manager, Drug-delivery systems, SunPharma Advanced Research Company Ltd., (SPARCL) Mumbai.
- Held IWSA- SIES internship program for TYBSc students in collaboration with IWSA (Indian Women Scientists' Association) from 10<sup>th</sup> January to 10<sup>th</sup> February, 2023.

### Workshops/Seminars/Certificate Courses

- Held a seminar on 'Liquid chromatography and Mass Spectrometric Applications' by Dr Manoj Pillai, Director, Application Support India, Sciex, a division of DHR holding, India Pvt Ltd on 16<sup>th</sup> February, 2023.
- Conducted a seminar on '3D Printing Techniques for Biomedical Applications' by Dr. Prakriti Tayalia, Associate Professor, Department of Biosciences & Bioengineering, Indian Institute of Technology – Bombay, on 19<sup>th</sup> September, 2022, conducted under the aegis of Indian Women Scientists' Association



Seminar on 3D Printing Techniques for Biomedical Applications by Dr. Prakriti Tayalia, Associate Professor, Department of Biosciences \_ Bioengineering, Indian Institute of Technology

(IWSA) supported by BRNS-DAE (Board of Research in Nuclear Sciences, Department of Atomic Energy)

### Field Visit

- TYBSc and MSc part I students visited Gowardhan Diaries Pvt Ltd, Manchar, on 14<sup>th</sup> February 2023.

### Students' Achievements

- Jemema Agnes, MSc II student, received the gold elite certificate and was ranked among the top 2% in the subject of Cell culture Technology, NPTEL online certification.
- Sasha Shetty, SYBSc student, received the gold elite certificate and was ranked among the top 2% in the subject of Cell culture Technology, NPTEL online certification.
- Sasha Shetty, SYBSc student received the Second prize at the district level. intercollegiate E-poster-making Competition conducted by M/S TechnoSource in February 2023.
- Joanna Charis Johnson, TYBSc student received the first prize at the district-level intercollegiate online painting competition conducted by ACTREC in September 2022.

## BOTANY

- Organised a National Photography Competition in collaboration with 'Association of Fungal Biologists' on the theme of 'Mesmerizing Fungi' from 15<sup>th</sup> to 25<sup>th</sup> September 2022.
- Celebrated 'Azadi ka Amrut Mohotsav' from 12<sup>th</sup> to 15<sup>th</sup> August, 2022 with a poster display and plant exhibition. A book entitled '75 Important Trees of Mumbai' was also published by the department.



ISR Activity - Workshop on Composting and Basket Farming at Gotheghar

- Organized 'Plantation Week Celebration' from 1st to 7<sup>th</sup> July, 2022 in which the plant-able seed cups of Spinach and Marigold prepared by TYBSc students were distributed to teachers for their home plantation.

### Workshops/Seminars/Certificate Courses

- Conducted a 'Hands-on training workshop on Composting and Basket Farming' as part of NSS Camp on 24<sup>th</sup> December 2022 for the students of Gotheghar Ashramshala.
- Conducted a National Webinar on 'Myco-drug Development and Prospects of Fungal Systematics' by Dr. Sanjai Saxena (Professor, Dept. of Biotechnology, Thapar Institute of Engineering & Technology; Founder & CSO Agpharm Bioinnovations LLP, Patiala, Punjab) and Dr Belle Damodara Shenoy (Principal Scientist, CSIR-National Institute of Oceanography Regional Centre, Visakhapatnam, Andhra Pradesh, India) in collaboration with 'Association of Fungal Biologists' on 18<sup>th</sup> February, 2023.
- Organised an international webinar in collaboration with 'Association of Fungal Biologists' to celebrate 'World Fungus Day' on 2<sup>nd</sup> October 2022. The guest speakers Dr. Raghukumar (Chief Scientific Officer Avisa Myko Inc. Goa) and Dr Badalyan (Professor, Laboratory of Fungal Biology and Biotechnology, Institute of Pharmacy, Department of Biomedicine, Yerevan State University, Armenia) delivered lectures on 'Industry Academia Connect in Fungal Biotechnology' and 'Mushroom Derived Biotech Products and Cosmeceuticals' respectively.
- Organised a hands-on training workshop on 'Terrarium making' for students of TYBSc on 8<sup>th</sup> July, 2022.

### Field Visit

- MSc Part I & II students visited Coastal and Marine Biodiversity Centre, Airoli on 22<sup>nd</sup> February 2023.



Excursion to Veer Jijamata Udyan

- TYBSc Horticulture students were taken to Flower shows on 4<sup>th</sup> February 2023 and 11<sup>th</sup> February 2023 to Veer Jijamata Udyan and Friends of Trees exhibition respectively.
- One day botanical excursion to Go Green Nursery and Karnala Sanctuary was organised for FYBSc students on 25<sup>th</sup> January, 2023.
- Students' study tour to Mahabaleshwar, Panchagani and Wai was organised from 5<sup>th</sup> to 8<sup>th</sup> January 2023.
- Botanical excursions to Palasdari and Veer Jijamata Udyan were organised on 9<sup>th</sup> and 16<sup>th</sup> August 2022.

#### Students' Achievements

- TYBSc Botany students put up an exhibition stall on the theme of 'Botanical Gifts' on 10<sup>th</sup> and 11<sup>th</sup> February, 2023 organized by 'Friends of Tree' organization at D. G. Ruparel College, Matunga. The team bagged the First for the event.
- Chaitrali Deshpande and Geetanjali Jayram presented a poster on 'Floral Dyes: Answer to Chemical Dyes' at Avishkar Research Convention 2022 organized at Gurunanak College, GTB on 21<sup>st</sup> December 2022.
- Sonali Khulam and Shweta Mahankar, TYBSc students won the Second prize in the Floral Rangoli competition organized by the Botany Department of R. J. College, Ghatkopar on 20<sup>th</sup> December, 2022.

### CHEMISTRY

- Organised a guest lecture on the occasion of National Science Day on 'Raman effect and its Applications' by Dr. A. K. Maiti on 28<sup>th</sup> February 2023.



Group Theory - Dr. Suresh Pawar

- Held 'Chemoris' under Utkarsha 2023, on 2<sup>nd</sup> February, 2023.
- Held an Inter-Collegiate Poster competition under Utkarsha 2023 on 2<sup>nd</sup> February 2023.
- Held a lecture on 'Group Theory' by Dr Suresh Pawar, University of Mumbai on 28<sup>th</sup> January, 2023.
- Conducted ISR activity on National Science Day.

#### Field Visit

- Organised an industrial visit to HPCL Quality Control Laboratory Vashi, for SY and TYBSc students on 31<sup>st</sup> January 2023.

#### Students' Achievements

- 6 students of MSc part 2 cleared PET examination of the University of Mumbai in 2022-23.
- Sunil Mane, student of MSc part 1, completed a course on 'Skill Development on Chemical Laboratory' at CSIR-National Chemical Laboratory (NCL), Pune in January 2023.

### COMMERCE

- Organised 'Bulls of Wall Street', an inter-collegiate live market event, to test student's knowledge, ability and skills pertaining to investment on 2<sup>nd</sup> February, 2023.
- Organised 'Brand 75+', an intra-collegiate brand-based presentation competition on Indian Independence era brands on 8<sup>th</sup> August, 2023.
- Organised 'World Environment Day Quiz', an online quiz, to test student's engagement and concern with the environment from 5<sup>th</sup> June, 2022 to 10<sup>th</sup> June, 2022.

#### Workshops/Seminars

- Held a workshop on 'SMART Goals for Finance and



Industrial visit to HPCL

Marketing Minds' on 27<sup>th</sup> July, 2022 in association with Indian Business School, Powai exclusively for TY students to develop their thoughts with respect to higher studies and career.

### DMLT

#### Field visit

- Organised a visit to Lilavati Hospital on 28<sup>th</sup> March 2023. Students observed various departments like Pathology, Biochemistry, Microbiology, Histopathology, Blood bank etc.
- Organised a visit to the Oncology Centre, Wadala on 9<sup>th</sup> Feb 2023 to learn advanced techniques and instrumentation used for diagnosis of Cancer. Dr Tejaswini, Medical director of Pathology centre explained about the work and operation of instruments in the laboratory.
- Conducted a visit to the Bloodline blood bank on 8<sup>th</sup> Oct 2022.

### ECONOMICS

- Organised a career orientation workshop 'Economics - Employability & Beyond' for students of SY and TYBA with Ms. Kshiti Gala as the resource person on 21<sup>st</sup> February, 2023.
- The Department Newsletter, 'Caveat Venditor' and the Department Calendar were released by Principal Dr Uma Shankar on 21<sup>st</sup> February, 2023.



Department students performing skit on financial literacy as part of ISR activity at Goteghar village

- Organised poster and reel making competition based on the theme 'Overcoming Barriers and Unleashing Opportunities for Social Justice' as part of observing World Social Justice Day on 20<sup>th</sup> February, 2023. Aryan Vinod Kadam, SYBMS and Ankush Janardhan Prasad, SYBA won the first and second prize respectively for poster making competition. Shaina Mohite, TYBA and Nirvaan Sood, TYBA won the first and second prize respectively for reel making competition.
- Organised a three round event titled 'Fickle Capitalists' as part of the College Fest Utkarsha on 2<sup>nd</sup> February, 2023.
- Organised a skit to spread financial literacy among school students of Goteghar village as part the of ISR activity on 23<sup>rd</sup> December, 2022.
- Organised the 56<sup>th</sup> A. D. Shroff Memorial Elocution Competition in collaboration with Forum of Free Enterprise on 5<sup>th</sup> December, 2022. Neelima Nair, SYBA won the first prize, Aaditya Pranav, SYBCom won the second prize and Architha Sunderrajan, SYBA won the third prize.
- Organised alumni interaction 'Aspire & Inspire' on 28<sup>th</sup> November, 2022 in which two former students, Alron Chittedam (currently working as Research Associate at NEERMAN) and Anas Shaikh (budding Entrepreneur, Winner of The Inventor Challenge Episode 6), interacted with the students of SY and TYBA.
- Organised an event titled 'India Unravelling' to commemorate the economic evolution of post independent India on the occasion of the 'Azadi ka Amrit Mahotsav' on 10<sup>th</sup> August, 2022. Mayur Shetty and Mohammad Siddiqui from SYBMS won the first prize.



Dr. Anu Abraham interacting with students during the guest lecture on international migration



Anjali Bind and Shubham Prajapati from TYBA won the second prize.

- Organised a guest lecture on 'Examining International Migration from a Source Region Perspective: A Study of Indian Emigrants' by Dr Anu Abraham, Assistant Professor, NMIMS on 5<sup>th</sup> August, 2022.

#### Field Visit

- Organised a visit for TYBA students to the RBI Monetary Museum at Fort on 3<sup>rd</sup> December, 2022.

### ENGLISH

- Conducted a talk on 'Forms of Poetry' for FYBA students by Mr. Raamesh Gowri Raghavan on 29<sup>th</sup> March, 2023.
- A series of talks on various career and job opportunities after B.A. was held from 7<sup>th</sup> February to 4<sup>th</sup> March, 2023. Different experts like Ms. Shreya Punj from the field of Editing and Publishing, Mr. Anuj Jaisinghani from the field of Translation, Ms. Benita Fernando from print journalism, Ms. Smriti Mani from TISS, Mr. Vishal Chandel and Mr. Ganesh Iyer from the field of Animation, Dr Satish Jayaram from the hotel industry and Ms. Debasrita Saratkar from the field of Law, guided the students.
- Organised a session on 'Understanding Feminist Activism' by Dr Chayanika Shah on 29<sup>th</sup> November, 2022.
- Conducted an essay writing competition in English and Hindi to commemorate 75 years of India's independence 'Azadi ka Amrit Mahotsav' on 5<sup>th</sup> August, 2022.
- Conducted a session on 'Psychoanalysis - Freud and Jung' by Ms. Shama Todurkar, faculty, Department of Psychology for TYBA students on 27<sup>th</sup> June, 2022.



Exploring Literary Trends with Jonita Davis

#### Workshops/Seminars/Certificate Courses

- Well-known author, Mr. Varun Gwalani, conducted a workshop with First Year and Second Year students on how to write and publish a mystery novel on 6<sup>th</sup> April, 2023.
- Conducted a webinar on 'Stand Up Against Street Harassment' by Red Dot Foundation jointly with the Gender Sensitization Cell on 2<sup>nd</sup> March, 2023.
- A thirty-hour Value-Added Course on 'International English Language Testing System' was conducted by a trained professional, Ms. Sudha Krishnan, from January 9<sup>th</sup> to 31<sup>st</sup> 2023.
- Conducted an Awareness and Sensitization Workshop with Team Vision Foundation on 17<sup>th</sup> December, 2022.
- A two-hour workshop was conducted by Saga Fiction and Jonita Davis, author of 'Carrying On' called 'Exploring Literary Trends with Jonita Davis' on 10<sup>th</sup> August, 2022.

#### Field Visit

- First Year students were taken on a visit to Maharashtra Nature Park as part of their Poetry Appreciation Course on 27<sup>th</sup> March, 2023.
- Students of TYBA were taken for a visit to the Van Gogh Immersive Exhibition at the World Trade Centre on 6<sup>th</sup> February, 2023.

#### Students' Achievements

- Ms. Dhara Mandaliya and Ms. Palakshi Sathe, TYBA won the First Prize in the inter-college competition 'Grammarians Strife' held by Bhavan's College, Andheri on 22<sup>nd</sup> February, 2023.
- Ms. Palakshi Sathe, TYBA won the Second Prize in 'Cut Paste Poetry' an inter-college competition conducted by Bhavan's College, 22<sup>nd</sup> February, 2023.



Visit to Maharashtra Nature Park

### ENVIRONMENTAL SCIENCE

#### Field Visit

- Organised a field visit to the Indian Meteorological Department, Colaba on 17<sup>th</sup> October, 2022. Students were introduced to the working and applications of various instruments useful in meteorological data.
- Organised a one-day excursion to Srushti Farms resort, Vasind, Thane district on 29<sup>th</sup> December, 2022 to impart basic knowledge of plants as well as to collect data by laying quadrats in a plant community.

#### Students' Achievements

- The students of FYBSc participated in the fest 'Prakkathan' on 4<sup>th</sup> February, 2023 organised by IIEM Nerul, Navi Mumbai and bagged various prizes in the competition held there.
- Quiz competition- 1<sup>st</sup> prize: Adiraj Amberkar, Chimnay Kalapur and Abhishek Kumar Gupta.
- Photography competition - 2<sup>nd</sup> prize: Dhiya Geevarghese
- Poster-making competition - Malvika Azhakesan (1<sup>st</sup> prize) and Jeslyn Kallarakal (2<sup>nd</sup> prize).
- Business pitch - 1<sup>st</sup> prize: Abhishek Kumar Gupta.

### HINDI

- Organised 'Raashtrakavi Subramanya Bhaaree Inter-Collegiate Self Composed Poetry Recitation Competition' on 2<sup>nd</sup> February, 2023.
- Conducted a Hindi Essay Writing Intra-Collegiate Competition on 2<sup>nd</sup> February, 2023.
- Organised an Elocution Competition jointly with



National seminar on the topic 'Bhaktikaal ka Pradey tatha Prasangikata'

Hindustani Prachar Sabha on 22<sup>nd</sup> November, 2022.

- Organised a Guest Lecture on 'Adhunik Hindi Kavita va Samkalin Jeevan' by Dr Avadhesh Kumar (Dean, MGAHVV) on 9<sup>th</sup> September, 2022.
- Organised a Guest Lecture on 'Premchand, Unka Sahitya va Bhartiya Samaj' by Dr Suryaprasad Dikshit, senior critic from Lucknow on 2<sup>nd</sup> August, 2022.

#### Workshops/Seminars

- Organised a national seminar jointly with MMP Shah Women's College of Arts & Commerce (Autonomous), Matunga, Mumbai on the topic 'Bhaktikaal ka Pradey tatha Prasangikata' on 14<sup>th</sup> and 15<sup>th</sup> March, 2023.

#### Students' Achievements

- Aakanksha Wakade, TYBA won 2<sup>nd</sup> Prize in Yoga in the First Para Yogasana Sports Championship held at Pune on 25<sup>th</sup> and 26<sup>th</sup> February, 2023.

### HISTORY

- Released department newsletter, 'Historica' on the theme, 'Underwater Archaeology: Discovery of Dwarka and Ramsetu' in 2023.
- Conducted a poster-exhibition on the theme 'Forts of Chhatrapati Shivaji Maharaj' as part of Utkarsh on 2<sup>nd</sup> February, 2023.
- Organised 'Meet the Author' on 10 January, 2023. Renowned novelist, Medha Deshmukh Bhaskaran, author of novels, 'Challenging Destiny' and 'Frontiers' spoke on strategy and military administration of Chhatrapati Shivaji Maharaj.



Utkarsh- Poster Exhibition, Forts of Chhatrapati Shivaji Maharaj

- Organised Alumni Interaction Alumni on 19 December, 2022. Alumna, Henna Haria interacted with the students regarding career with history as an Art Conservationist.
- Displayed various quotes of the contributors to India's freedom struggle as a part of completion of Azadi ka Amrut Mohotsav from 13<sup>th</sup> to 15<sup>th</sup> August 2022.

#### Workshops/Seminars/Certificate Courses

- Conducted a Certificate Course in 'Learning Medieval Indian Modi Script' in four sessions in the month of August 2022.

#### Field Visits

- Organised a visit to Saguna Baug, near Neral jointly with the Departments of Economics, Philosophy and Politics on 5<sup>th</sup> and 6<sup>th</sup> January, 2023. Mr. Bhadsavle, the owner of Saguna Baug, explained to students the importance of agro-tourism and multiple aspects of the agricultural field.
- Organised a visit to Kanheri Caves, the ancient Buddhist caves in Borivali for the TYBA students on 9<sup>th</sup> December, 2022.
- Organised a visit to the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS) for the TYBA students on 17<sup>th</sup> November 2022.

#### Students' Achievements

- Abhay Mahadik and Soha Ansari, FYBA students received the First prize in the quiz competition on 'History of India' conducted by the Department on 25<sup>th</sup> February 2023. Umesh Maurya and Anjali Jaiswal, FYBA students received the Second Prize.

## MATHEMATICS

- Organised a guest lecture on 'Complex Dynamics' by Mr. Kanak Dhotre, alumnus on 05<sup>th</sup> January, 2023.
- Hosted a Mathematics Fest 'Shunya se Shuruvat' to celebrate Azadi ka Amrit Mahotsav on the 13<sup>th</sup> August, 2022.

#### Workshops/Seminars

- Organised a workshop titled 'The Magic Cube' to guide participants on the mathematical logic, algorithms involved in solving a Rubik's cube efficiently on 24<sup>th</sup> December, 2022.

## MICROBIOLOGY

- Organized 'Microxplore' as part of Utkarsha, Exhibition, food stalls and events such as Decipher, Quiz, Chromoplatin, Artsy Lens on 2<sup>nd</sup> February 2023.
- The department received the 'Best Department Award' on 21<sup>st</sup> January 2023 for running NPTEL courses during July - Dec 2022 by NPTEL & Centre for Excellence.
- Organised a guest lecture on 'Career Opportunities in Clinical Research' by Mr. Ashish Singh from TATA Consultancy Services & Mrs. Reshma More from Clinomics Center for Clinical Research, Thane on 3<sup>rd</sup> December, 2022.
- Research student Rajitha Satish was awarded Ph. D for her thesis titled 'Isolation, Purification and characterization of novel Mycobacteriophage'.
- Organised an exhibition on traditional fermented foods



Guest Lecture on 'Clinomics' organized for UG and OG students



Microxplore Deaprtment festiva; organised during Utkarsh 2022-23

of India titled 'Desi Microbites' to celebrate Azadi ka Amrit Mahotsav on 12<sup>th</sup> August, 2022.

#### Field Visit

- Organised a visit to SIES Chromatography Institute, Nerul for SYBSc students on 21<sup>st</sup> January 2023.
- Organised an industrial visit to Go cheese (Gowardhan Dairy), Manchar, Pune, Maharashtra along on 17<sup>th</sup> December 2022.
- Conducted a visit to ACTREC Kharghar on 1<sup>st</sup> December, 2022.

#### Students' Achievements

- Ankita Shenoy, TYBSc, qualified for JGEEBILS exam in March 2023 and is selected for the 2<sup>nd</sup> round.
- Ankita Shenoy, TYBSc qualified IIT-JAM 2023 in March 2023 for Biotechnology AIR 175.
- Ankita Shenoy, Shuba Durai, and Pooja Sahu, TYBSc students, won bronze medal in a team quiz event at the 21<sup>st</sup> National Microbiolympiad organized by the Government Institute of Science Aurangabad on 20<sup>th</sup> February 2023.
- Team of MSc I & MSc II students won 2<sup>nd</sup> & 3<sup>rd</sup> prize respectively in 'Microbes' intercollegiate competition organized by Ruia College (Autonomous), Matunga on 6<sup>th</sup> & 7<sup>th</sup> January 2023.

## MULTIMEDIA AND MASS COMMUNICATION

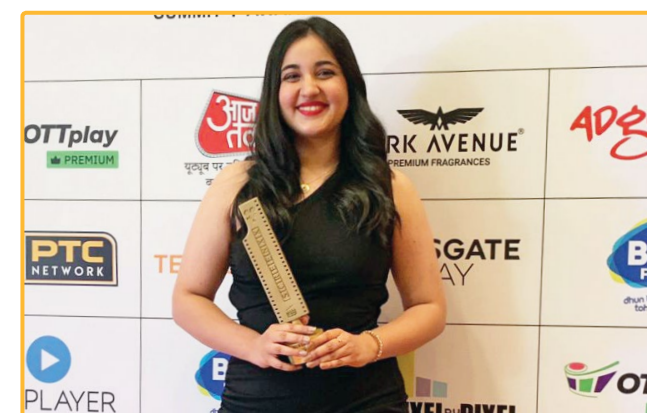
- Conducted an alumni interactive session on Blog Writing by Ms. Isha Vaidya, Senior Copywriter, Albatrot, for FYBAMMC on 14<sup>th</sup> January, 2023.
- Organised an industry interactive Session on 'Careers in Event Industry' by Mr. Amit Relan, Co-Founder WOOFactor-Brand Architects on 28<sup>th</sup> September, 2022.

#### Workshops/Seminars

- A Comic workshop for social change was conducted by NGO-Universal Reach Foundation for FYBAMMC students on 18<sup>th</sup> March, 2023.
- A capability enhancement workshop was organized on Sports Journalism by Mr. Arvind Krishnan, Editor, Sports Journalist, CricTracker and InsideSport on 9<sup>th</sup> January, 2023
- A capability enhancement seminar was organized on 'Medium is a Message' by Shri R. N. Bhaskar, consultant



Comic Workshop on social change on 18<sup>th</sup> March, 2023 for FYBAMMC



Awardee-Ms. Revathi Pillai-TYBAMMC

editor, The Free Press Journal FYBAMMC students on 30<sup>th</sup> August, 2022

#### Students' Achievements

- Revathi Pillai, TYBAMMC, won the Best Actress in a Supporting Role in a Hindi Web Originals (Jury's Choice) on 19<sup>th</sup> November, 2022 for Kota Factory - Season 2.
- Surya Kalaiselvan, TYBAMMC, won the first prize in Relay 4\*100m organized by University of Mumbai on 14<sup>th</sup> November, 2022.
- Hardik Kulkarni, FYBAMMC, won the first prize in an event, 'Skills on Air- Chrysalis 2022' organised by Joshi Bedekar College, Thane on 17<sup>th</sup> September, 2022.

## PHILOSOPHY

- Released department newsletter, 'Tattvam' on the theme 'Manifestation of Life' in March 2023.
- Organised a guest talk on 'Chanakya's Niti Shastra' for

- SYBA students by Dr Shruti Pandey, faculty, Dept of Economics on 21<sup>st</sup> February, 2023.
- Conducted a guest talk on 'Animal Experimentation, Research & Ethics' for TYBA students by Dr Rupali Vaity, faculty, Dept of Zoology on 13<sup>th</sup> and 14<sup>th</sup> February, 2023.
- Organised an intra-collegiate game event 'Among Us' as part of Utkarsha on 2<sup>nd</sup> February, 2023.
- Organised a guest lecture on 'Introduction to Qualitative Research' by Ms. Shama Todurkar, faculty, Dept of Psychology for FYBA students on 18<sup>th</sup> and 25<sup>th</sup> January, 2023.
- Conducted a talk 'Reflections on the Gita' by Principal Dr Uma Shankar to commemorate Gita Jayanti on 3<sup>rd</sup> December, 2022.
- Organised an inter-collegiate paper presentation competition with the theme 'Meaningfulness in life from an Asian Philosophical Perspective' to commemorate World Philosophy Day, sponsored by SIES Past Students' Association on 30<sup>th</sup> November, 2022.
- Conducted a guest lecture on the 'Concept of Awareness in J. Krishnamurti's Philosophy' by Fr. Lancy Prabhu on 21<sup>st</sup> September, 2022.
- Conducted a guest lecture on 'History of Economic Developments in India' by Mr. Sampath S., faculty, Department of Economics for SYBA students on 20<sup>th</sup> September, 2022.
- Organised an interactive event to resolve moral dilemmas titled 'Brain Unlock' on 19<sup>th</sup> September, 2022.

- Organised an intra-collegiate poster making competition on the theme 'My Vision of Freedom' as part of 'Azadi Ka Amrit Mahotsav' on 13<sup>th</sup> August, 2022.
- Conducted an interactive talk on 'Philosophy and Finance' by Mr. Saurabh Rajput, alumnus on 6<sup>th</sup> August, 2022.
- Organised a guest lecture on 'Yoga and Life' by Prof. Dr Girishwar Mishra to commemorate 'Azadi Ka Amrit Mahotsav' on 3<sup>rd</sup> August, 2022.
- Organised a guest lecture on 'Understanding Survey Method' by Ms. Amruta Padhye, faculty, Dept of Psychology for SYBA students on 15<sup>th</sup> and 16<sup>th</sup> July, 2022.
- Organised a guidance lecture on 'Zoroastrianism then and now' by Ms. Yazhini Gandhi for Comparative study of Religions students on 13<sup>th</sup> July, 2022.



Kids at Ashrama shala performing Asanas with student volunteers



Amrit Mahotsav Poster Competition

- Organised an interactive session by alumni, 'Hear it from our Philosophy Aspirants' on 8<sup>th</sup> July, 2022.

#### Workshops/Seminars

- Organised a workshop on 'Practicing mindfulness with Yoga', conducted at Gotheghar Ashramashala as part of NSS Residential camp, on 22<sup>nd</sup> December, 2022 as part of ISR.
- Conducted a workshop jointly with PSA, NSS and NCC units, 'Dance with Yoga' by Ms. Eshita Shah, faculty, Junior College, to commemorate International Yoga Day on 21<sup>st</sup> June, 2022.

#### Field Visits

- Conducted a study visit to the Sach Khand Gurudwara, Sion, for the students of Comparative study of Religions on 11<sup>th</sup> March, 2023.
- Conducted a study visit to the Jain Shwetambar Derasar, Sion, for the students of Comparative study of Religions on 11<sup>th</sup> February, 2023.
- Organised a visit to Saguna Baug, near Neral jointly with the Departments of Economics, History and Politics on 5<sup>th</sup> and 6<sup>th</sup> January, 2023.
- Organised a field visit to the Maharashtra Nature Park, Mahim on 12<sup>th</sup> July, 2022.

### PHYSICS

- Celebrated National Science Day by organising an exhibition for SIES and other schools under ISR activity on 28<sup>th</sup> February, 2023.
- Held an event 'Gravity' under Utkarsha on 2<sup>nd</sup> February, 2023 where experiments in optics and electronics were set up by the students.



'Gravity' event held under Utkarsha

#### Workshops/Seminars

- Organised a workshop on 'Research Methodology in Material Science' on 18<sup>th</sup> March, 2023.
- Two-day Training Programme on Microprocessor 8085 was conducted for TYBSc students to enhance logical thinking and programming skills on 14<sup>th</sup> & 15<sup>th</sup> December, 2022.
- Two-day Training Programme on 'C++ programming' was conducted for TYBSc students to develop and enhance programming skills on 14<sup>th</sup> and 15<sup>th</sup> November, 2022.

#### Field Visits

- Organised a visit to IMD, Colaba for SYBSc students on 15<sup>th</sup> and 18<sup>th</sup> November, 2022.

#### Students' Achievements

- Atharva Dalvi, TYBSc, got 1<sup>st</sup> Prize in 'Across Down Permutations' a Crossword Event in Intercollegiate Fest 'FIZIKA 2023' conducted by the Physics Department, K J Somaiya College on 21<sup>st</sup> January, 2023.
- Atharva Dalvi and Karthik Shetty, TYBSc, got 2<sup>nd</sup> Prize in Quiz - 'Kaun Banega Physicist 2022' conducted by Physics Department, VES College Chembur on 13<sup>th</sup> December, 2022.

### POLITICS

- Organised an event 'PoliTalks', an open mic on contemporary politics as part of Utkarsh on 2<sup>nd</sup> February 2023.
- Organised an interactive session on 'Careers in the Field of Public Policy and Advocacy' by Mr. Akhil Menon, alumnus, currently pursuing Masters in Public Policy at



Voter Registration Drive

- OP Jindal Global University, Haryana, India, on 25th January 2023.
- Jointly organised a voters' awareness rally with NSS on the occasion of National Voters' Day on 25th January 2023.
- Organised a slogan and poster competition based on the theme of voter awareness and electoral democracy on 24th January 2023.
- Facilitated a Voter Registration Drive for students in college under the auspices of the Election Commission's nodal officers at Tehsildar office on 29th November 2022.
- Jointly organised a Debate competition with Value Lab on 'Right to Privacy: Debates on Surveillance and Digital Media' on 23rd December 2022.
- Organised the 'Constitution Week' to celebrate the 73rd year of India's Constitution. The following events were organised during this week (23rd November-26th November 2022):
- Screening of a movie 'Newton' on 23rd November 2022. The movie is based on the theme of free and fair elections in a democracy.
- Organised a Debate Competition on the topic 'Multiple Notions of Equality: The EWS Quota and Idea of Equality in India' on 24th November 2022.
- Organised a Quiz Competition on the theme of the Constitution of India on 25th November 2022.
- Organised a mass reading of the Preamble of the Indian Constitution followed by the screening of 'Samvidhaan', a series based on the making of the Indian Constitution on 26th November 2022.



Alumni Interaction

- Organised a quiz, 'Parde par Politics' on 22nd July 2022.
- Organised a guest lecture on 'The Politics of Abortion and Gun Rights in the United States' by Mr. Akshay Marathe, alumnus, Master of Public Policy (MPP), Harvard University, on 9th July 2022.

#### Workshops/Seminars

- Organised a workshop on 'Understanding Urban Governance' on 23rd November 2022. The guest speaker was Mr. Eknath Pawar, Data Manager, Praja Foundation.
- Organised a seminar on 'Exploring Career Opportunities in the Social Sector' on 1st December 2022.
- Organised a workshop with Praja Foundation on 'Municipal Corporation of Greater Mumbai's (MCGM) Central Complaint Registration System (1916 Project)' on 16th December 2022.

#### Field Visit

- Organised a study tour for TYBA students to Samyukta Maharashtra Movement Museum, Dadar, Mumbai on 2nd August 2022.
- Organised a study tour for TYBA students to National Museum of Indian Cinema, Mumbai on 4th August 2022.
- Organised a study tour for TYBA students to Dosti House, American Consulate, Mumbai on 14th August 2022.
- Jointly organised a field visit for TYBA students to Saguna Baug, Neral, Maharashtra with the Departments of Economics, History and Philosophy on 5th and 6th January 2023.
- Organised a field visit to Monterio Village, Karjat, Maharashtra for the SYBA students of Travel and Tourism Management on 28th January 2023.

## PSYCHOLOGY

#### Workshops/Seminars

- Organised jointly with IQAC organised a RUSA-funded 10-hours online workshop on 'Leadership Skills for Change Management' for the Heads of the Departments and IQAC Criteria heads from 21st July 2022 to 10th August, 2022. The resource persons for the workshop were Industrial Psychologists from SwastiVishwa Institute for Behavioral and Social Sciences, Pune.

## STATISTICS

- Organized a guest lecture on the topic 'Data is the New World' on 16th November 2022, by Mr. Suresh Ramalingam, alumnus of Department of Statistics.
- Alumnus of Department Mr Anand Iyer, interacted with students on the topic 'Increasing Business Value through Technology and Operations' on 6th August 2022.
- Celebrated a 'National Statistics Day' and 'Birth Anniversary of Prof. P. C. Mahala Nobis (Father of Indian Statistics)', with a talk by Mr. Balachandra Devadiga on 29th June 2022.

#### Field Visit

- Students of TYBSc, visited the Amul Factory Plant at Virar between 25th and 27th January, 2023.
- Students' Achievements:
- TYBSc students Altamash Samani, Pevin Shivanpandi and Rohan Yeldi secured first rank in the game 'Dream Team' in the competition, 'Statomania – Uncertainty to Certainty' organized by Department of Statistics, Sathaye College (Autonomous) on 21st January 2023.
- Shreya Kalyan, TYBSc, won Elite+Gold certificate securing 95% and ranking in top 1% for the NPTEL course 'Data Analytics with Python' in its 13th run.

## ZOOLOGY

- Mr. Tarun Menon and Mr. Shawn D'souza, alumni and the research scholars at IISc, Bangaluru, recipients of Fellowship under the Prime Minister Research Programme, conducted online sessions on Ecology and community interactions during 1st to 20th March 2023.
- Organised a Science Exhibition, jointly with the ISR Committee, as part of National Science Day on 28th February 2023.
- Students participated in the bird census at 'Tansa Bird Survey' during 10-12 Feb 2023.
- Organised an interactive session by Ms. Charushree Santosh, alumnus, pursuing Masters in Wildlife Institute of India on 7th Feb 2023 about various entrance exams.
- Organised the event of 'Neoensense' as part of 'Xoobrance' in Utkarsha on 2nd February 2023.
- Students participated in the bird census at Karnala Bird Sanctuary from 23-25th December 2022.

- A special talk on 'Menstrual Hygiene' was organised for the students of Gotheghar Ashramshala on the 23rd December 2022 as part of ISR Activity.
- Held a talk by Dr Pratik Doshi, an alumnus currently pursuing his post-doctoral degree in Slovakia, for students on 7th Nov 2022 about various aspects of studying abroad.
- Vinod Kulal, TYBSc student participated in the bird census at 'GRK Bird Survey' during 10-11 Sept 2022.
- Organized Alumni lecture by Mr Tarun Menon and Mr Shawn Dsouza on entrance and post entrance preparations for various courses offered in wildlife biology, conservation, and wildlife management on 1st August 2022.
- Organised a talk by Mr Vijay Naidu, from Research and Development, Dabur India, on various opportunities in the Pharma field on 9th July 2022.
- Screened a documentary on the 'Tiger Jungles of India' on the occasion of world tiger day on 29th July 2022.
- Organised Alumni lecture by Mr Tarun Menon and Mr Shawn Dsouza on entrance and post entrance preparations for various courses offered in wildlife biology, conservation, and wildlife management on 1st August 2022.
- A newsletter, LIFE on igtv- titled 'Microevolution in tree frogs in Chernobyl' was published in 3 different issues, during 2022-23.

#### Seminars/ Workshops

- Organised a workshop on Aquascaping for Fishery Biology students of TYBSc on 1st March 2023. Mr. Mayur Dev, an expert on Aquascapes was the resource person.
- Field Visits
- Organized a visit to Airoli mangrove centre on 9th December 2022 for the students of SYBSc.
- An excursion to Malvan and Amboli was organized from 11th to 15th Jan 2023 for TY BSc and MSc Students.

# OTHER/ASSOCIATION REPORTS

## AAVISHKAR

Selection round of the 17th Inter-Collegiate/Institute/Department Aavishkar Research Convention 2022-23 was conducted by Department of Students' Development, University of Mumbai at Guru Nanak College of Arts, Science and Commerce on 21st December-2022. After screening at the college level a total of 7 research projects involving 12 student participants participated in the Aavishkar Research Convention 2022-23.

1 team was selected for the final rounds and bagged the Consolation Prize in the final round, Zone-II of the 17th Intercollegiate Avishkar Research Convention 2022-23.

## CENTRE FOR EXCELLENCE (COE)

- Organised a webinar jointly with Placement Cell in association with Internshala titled "How to prepare for Dream Job and Internship" on 24th January 2023. The resource person of the session was Mr. Abhigyan Mukherji from Internshala.
- Organised an interactive session on "Career Opportunities in The Pharma Industry and Enhancing Employability" jointly with Placement Cell on 20th December 2022. This session was held by Mr. T B Naidu and Mr. Rajiv Sharma from 2nd Innings Pharma company.



Dance East-West with Dr. Siri Rama and team

- Conducted a Students Skill Enhancement Programme on "Resume Writing, LOR and Interview Skills" jointly with Placement Cell in association with Sasha Training Solutions on 12th, 13th and 16th September 2022 for Third Year Students of the college. The session was held by Mrs. Shalini Gamre from Sasha Training Solutions.
- Organised a Webinar on "An insight into Career Oriented Courses and Skill Enhancement Program" on 30th July 2022.
- Conducted a "BSc Online Degree Program Orientation" session in association with NPTEL IIT Madras on 15th July 2022. The speakers were Prof Andrew Thangaraj, Program coordinator and Ms. Bharati Balaji, Head of operations.
- Organised "NPTEL Awareness E-workshop" in association with NPTEL IIT Madras on July 07, 2022.

## CULTURAL ASSOCIATION

- Organised a fusion dance workshop, "Dance- East and West" from 17th to 31st April 2023 in collaboration with Centre for Excellence. It was conducted by celebrated danseuse Dr. Siri Rama from Singapore and her team.
- Organised a grand cultural event "Reunion with Musical Extravaganza" in collaboration with PSA on 28th April 2023.
- Organised the annual event "Talent Mania", a platform for all First Year students to showcase their talents on 28th



The judges at Talent Mania

February 2023. Mr. Shubham Jadhav and Ms. Gungun Agarwal were awarded "Mr. And Ms. Fresher" for the year 2022-23.

- Conducted "Story of a Stranger"-a story writing competition on 2nd February 2023.. Ms. Sonali Mishra and Ms. Nitya Savanur were announced as the First prize winners while Ms. Sneha Chintalapad and Mr. Vibhuti Sarang were announced as Second prize winners.
- Celebrated the much-loved "Traditional Day" on 30th January 2023. Ms. Prachi Sharma and Mr. Pratham Kamath won the title of "Mr. and Ms. Traditional" 2023.
- Held "Capturing Culture" online for all the aspiring photographers of SIES on 26th January 2023. Mr. Aarya Raut was declared the First Prize winner of the photography contest.
- Organised a dance workshop "Dance- East and West" by Dr. Siri Rama, dancer and choreographer from Singapore on 4th January 2023.
- Conducted a vocal workshop "Only You and Music" by the well-known singer Mr. Haroon Akhtar from 2nd December to 4th December 2022
- Hosted a dance workshop "Let's Get Dancing" conducted by professional choreographer Mr. Sangram Barik on 12th November 2022
- From 2nd September to 8th September 2022 organised a Music Workshop "Anybody can Sing" conducted by the well-known singer Mr. Haroon Akhtar.
- Ms. Avani Dharwatkar won the First prize in Indian Classical Dance securing the First rank in the University Youth Festival. Mr. Parth Samant won a consolation prize in the Western Instrumental solo event and Ms. Adhvaita Menon secured the Third Prize in the Indian Classical Dance event.

## GENDER SENSITISATION CELL (GSC)

- Conducted lectures on "Menstrual cup Awareness" for house-keeping staff on 4th March 2023 and for the students on 6th March 2023. The session was conducted by our staff member and certified menstrual hygiene trainer, Ms. Simran Beknalkar from the Department of Psychology.
- Conducted an intercollegiate Essay writing competition "Expressions" under Utkarsha on 2nd February 2023.
- Conducted a workshop on "Menstrual issues, Menstrual

Hygiene and Use of Menstrual Cup" for female students of Gothegar Ashram Shala, Asangoan on 22nd December 2022 by Dr. Rupali Vaity, Dept of Zoology and Ms. Simran B., Dept of Psychology.

- Conducted an Awareness Program on Crime Against Women and POCSO jointly with Mumbai Police Crime Branch on 21st July 2022. Ms. Unati Thakar and Dipali Salunkhe from Mumbai Police, created awareness amongst students with respect to the POCSO Act, various cyber-crimes and other issues with respect to women safety.

## GYMKHANA

The Sports Day of the College was conducted on According to the points scored, following students were awarded championship –trophies

CATEGORY	CHAMPION WINNER	CHAMPION RUNNER- UP
MALE	Akash Yadav	Ankit Yadav
FEMALE	Tannishtha Dineshkumar	Hrutika D. Tawade

## STUDENT SPORTS ACHIEVEMENTS

- Irfan Shaikh (T.Y.B.Sc.), Surya Kalaiselven (T.Y.B.M.M.), Rahul Poojari (T.Y.B.Sc.I.T.), Subhaan Khan (S.Y.B.A.) won the gold medal in Zone-1 Relay 4X100m at university level.
- Irfan Shaikh (T.Y.B.Sc.) won a bronze medal in Zone-1 Long jump at university level.
- Afzal Shaikh (T.Y.B.Sc.C.S.) won a bronze medal in Zone-1 Shot Put and Discus Throw at University Level.
- Yuti Patel, TYBA won a gold medal in the Inter Zonal Chess Tournament.
- Ms. Yuti Patel, TYBA won a silver medal in the All-India Inter-university competition at Manipal, Karnataka.
- Mr. Ved Nanoti won a gold medal in Badminton at the Zonal level and has been selected for the University West-zone tournament in Udaipur.
- Ms. Tannishtha Dineshkumar, SYBA won a bronze medal in pistol shooting in Zone-1 at University level; a gold medal in the Zonal group championship and a bronze in an individual pistol-shooting event. She has been selected

for the All-India Inter-university Tournament to be held in the month of April, 2023 at Meerut, U.P.

- Ms. Tannishtha Dineshkumar, SYBA won a gold medal in Javelin throw and Shot-put each in Zone-1 at the university level.
- Ms. Tannishtha Dineshkumar, SYBA won a silver medal in Javelin throw and Shot-put each at the zonal level.
- Mr. Alfred Thakkadan won a bronze medal in 400 metre run in Zone-1 at the university level.
- Mr. Pratham Kamath won a silver medal in Table tennis in Zone-1 at the university level and has been selected for the Mumbai University team.
- Ms. Kriti Patel secured fourth place in Chess at DSO state and has represented Maharashtra at the SGFI National 2022-23 held in February, 2023.

### ICE (Institute of Comprehensive Education)

- Held an Elocution and Debate programme on 3rd February 2023.
- The Counselling students conducted 'Career Panorama', a Career Chart exhibition and a Presentation, emphasizing new-age and traditional careers for students of 9th and 10th Standard on 30th of January 2023 at the SIES High School, Matunga.
- 6 value-based puppet shows were conducted by the First-Year Teacher training students for pre-primary students of SIES School Matunga on 16th January 2023.
- Conducted the annual co-curricular event-Rhyme recitation, Action song singing, and Story narration on 22nd December 2022.
- Organised a workshop for the teachers of SIES High School, Matunga on Fostering Socio-Emotional Learning in a Classroom by Ms. Vasundhara Kaul on 2nd December 2022.
- Prof. R. Ramanujam, Retd. Prof. Institute of Mathematical Sciences, Chennai delivered the Prof. Ram Joshi Memorial lecture "From NEP 2020 to the Science and Math Classroom" on 1st October 2022.
- 11 field visits were organised for the students from elite schools, Balwadis, hospitals and special schools.
- The following minor research projects were conducted by the P.G. students this year-

- PG Diploma in Early Childhood Education - Parental Perceptions about Child Rearing Post the Pandemic
- PG Diploma in Counselling - Exploring the Quality-of-Life Post Covid-19 Pandemic
- PG Diploma in Special Education - Parental Perceptions on Online Teaching - The impact of Covid-19 towards Children with Special Needs
- The Ruby Jubilee Special issue of our e-newsletter Adhyapanam, was released at the Annual Convocation which commemorated 40 years of ICE.
- Held Funtoosh-a Creative Arts event on 9th December 2022 and 15th March 2023.

#### Student Achievements:

- Three students of the teacher training courses won first and second prizes at Felizia – Inter-collegiate fest on the topic of 'Gender Equality' organised by MES Pillai's College of Education, Chembur. Deepthi Peter won the first prize for the creation of an online lesson plan, Jiya Doshi and Rekha Karwa won the first and second prize respectively in slogan making event to commemorate International Women's Day on 8th March 2023.
- Maitri Sanghvi, student of the P.G. Diploma in Early Childhood Education course won the Second Prize in the logo competition that was held by the SIES Management for the proposed SIES University and was rewarded with a cash prize during the SIES Annual Meeting on 28th January 2023.

### ISR (Institutional Social Responsibility)

The Department of Psychology conducted a fund-raising event, 'A Weekday with Maslow' on Tuesday, 28th February 2023. The purpose of this event was to raise funds for the Army Connect Project of SIES Management.

The Department of Microbiology conducted a lecture and activity for the school children at Gotheghar Ashramshala on "Introduction to Microbiology and importance of fermentation in food" on 26-12-2022 and 27-12-2022.

The Department of Botany conducted a hands-on training workshop on Composting for the students of Gotheghar Ashramshala on 26-12-2022 and 27-12-2022.

The Department of Botany conducted a hands-on

training workshop on Basket Farming for the students of Gotheghar Ashramshala on 24-12-2022

Organised an Exhibition, Seminar and Rally in the Sion area on 04-11-2022 to make people aware about corruption.

### IQAC

- Organised a Guest lecture by Dr. Ravindra Kulkarni, current VC and former Pro-VC of University of Mumbai and the Convener of the NEP Committee- Maharashtra Govt, on "Implementation of NEP-2020" on 13th January 2023.
- Organised a workshop, "Understanding Qualitative and Quantitative Metrics in NAAC Accreditation." for teachers and office staff on 21-12-2022. The resource persons were Dr. Smita Shukla, Director at Alkesh Dinesh Mody Institute for Financial and Management Studies and IQAC Coordinator of University of Mumbai; and Shri. K. Venkataramani, honorary Secretary of South Indian Education Society. Dr. Smita Shukla discussed the first three criterions of the NAAC manual.
- Organised a guest Lecture "Power of Pause:" by Mr. Sudhir Gogate, Director, Hitachi Astemo, Pune and Resource Person at Initiatives of Change, Asia Plateau, Panchgani on 3rd December 2022.
- Organised a RUSA-funded 10-hours online workshop jointly with the Department of Psychology on 'Leadership Skills for Change Management' for the Heads of the Departments and IQAC Criteria heads from 21st July 2022 to 10th August, 2022. Resource persons were Industrial Psychologists from Swasti Vishwa Institute for Behavioral and Social Sciences, Pune. 29 staff members benefited from this workshop.
- Organised a Guest Lecture on "Implementation of National Education policy 2020" by B.N. Jagtap, IIT Bombay on 25th June, 2022.

### NCC

- Shakti Pradarshan was organised on 23rd January 2023 which included many adventurous activities like rappelling, zipline, and war demonstration and other activities like lehjim, contingent drill, advanced rifle,

human pyramid, rappelling, war demonstration, etc.

- Homage to 26/11 Martyrs was organised as a tribute to the martyrs who laid down their lives while saving the city of Mumbai from the terrorists' attack.
- Organised Weapon Exhibition, Aabhishan, in memory of Major Ramaswamy Parmeshwaran (PVC) on 25th November 2022. The chief guest of the event was Group Captain Rajesh Kumar. Weapons like the SLR, INSAS, 0.22 Rifle, Grenade, etc. were displayed in the exhibition. There were also models of aircraft and ships such as the LCA Tejas, Sukhoi-30 MKI, C-130 transport aircraft, and INS Delhi.
- Participated in beach cleaning Abhiyaan at Girgaon Chowpatty on 16th August 2022.
- Conducted Independence Day celebrations as part of Azadi ka Amrut Mahotsav including martial arts display on 15th August 2022.
- Organised Kargil Vijay Divas on 26th July 2022.
- Conducted an event on occasion of International Yoga Day on 21st June 2022.



NCC Cadets in action



Colours of NCC cultural event on the completion of Azadi Ka Amrut Mohotsav

## NSS

- Organised Yuvati Yuvak Mela to promote gender awareness and sensitisation among the College students. The mela comprised various games promoting work normalisation and gender equalisation on 21st January, 2023 with 24 volunteers being on duty.
- Organised a seven day residential camp at Gothehar Ashram Shala for 50 NSS volunteers from 21st December, 2022 to 27th December, 2022. Several activities were conducted in the camp for the benefit of Ashram Shala students and the nearby villagers such as a workshop on computer, internet, Yoga, menstrual hygiene, self defence, human values, food fermentation, skill oriented workshop on basket making, composting, managing finances, HIV AIDS awareness and prevention. The activities were conducted by various departments of the college.



The NSS Unit Swachata Rally in collaboration with Brihanmumbai Municipal Corporation



Blood Donation Camp with NSS Unit in the College Premise

- Organised a Beach Clean-up Drive at Dadar Chowpatty to collect marine waste and spread sensitization about marine life and cleanliness on 11th December, 2022.
- Organised two Blood Donation Drives, one in College premises and one at Dadar Railway Station in association with Sion Hospital Blood Bank and successfully collected a total of 100 and 133 units of blood on 3rd December, 2022 and 1st October, 2022 respectively.
- Performed a Street Play outside College gate followed by a Rally in Sion – Dharavi area on account of World Aids Day to promote the awareness on HIV AIDS and to explain the measures to avoid it on 1st December, 2022.
- Organised a fort clean-up activity under the Clean India Campaign to preserve the integrity and heritage on 30th October, 2022.
- Organised Fit India Freedom Run showing numerous messages through posters and placards on 30th October, 2022.
- Organised a Mega Beach Clean-up Drive in Dadar area on 19th October, 2022.
- Extended day long cleaning service under the theme 'Swachata se Divyata tak' at Sion Mumbai Public School, Sion, Mumbai collecting eight bags of trash and waste on 16th October, 2022.
- Conducted a rally on De-addiction in association with the University of Mumbai at Fort, Mumbai on 1st October, 2022.
- Conducted a pulse polio drive in association with the BrihanMumbai Municipal Corporation from 18/09/22 to 24/09/22 at various locations covering Dadar railway station.
- Participated in a coastal clean up drive organised by the University Of Mumbai at Girgaon Chowpatty, Mumbai on 17th September, 2022.
- Conducted a Beach clean up drive in collaboration with Jay Foundation at Dadar Chowpatty on 10th September 2022.
- Organised Stem Cell Donor Registration Drive in association with Marrow Donor Registry India (MDRI) in the college premises on 23rd July, 2022. The drive facilitated 300 registrations for marrow donation.
- Organised a Road Safety Drive focusing on Anti Honking and Trafficking at Sion Circle, Mumbai on 29th June, 2022.
- Participated in the Anti Narcotics Marathon organised by the Narcotics Control Bureau on 25th June, 2022.

## LEO CLUB

- Organised Photography Workshop on 23rd December 2022. The guest speaker for the Workshop was Mr. Devkiran Chetty.
- Conducted a community service event at Mahatma Phule School, Dharavi on 21st December 2022
- Conducted a Mega Sports event Name Sport-A-Thon 1.0 on 20th of December 2022 at Gurunanak sports turf, Kurla with the Leo Club Of Khalsa.
- Hosted an open mic event on 16 December 2022.
- Organised a Rally in collaboration with Gharkul, a School for Special Children on 9th December 2022. The rally started from Gharkul, Santacruz and went on to Chimanlal School and Raje Sambhaji School.
- Organised a debate on 28th November 2022.
- Conducted a plastic collection drive on 30th November 2022.
- Hosted a beatboxing workshop on 24 November 2022
- Initiated a River Clean-up drive on 27th November 2022 at Powai lake.
- Conducted an orientation on 24th September 2022.

## LIBRARY

The library had a collection of 58,629 books as of March 2023. Currently, 76 Journals, 56 Magazines, and 8 Newspapers are subscribed.

The Library Web Page can be accessed through the college website and contains links to various e-resources, including NDLI, N-List, and the digital collection containing 3098 books, Question Papers, College Magazines from 1960 onwards, syllabus, and other materials of importance. Library OPAC can also be accessed through the college website.

The library has an institutional membership to American Library and Inffibnet (N-List database). Inffibnet has 3445 registered users with approximately 2236 page views.

Library notices and new additions are displayed on the Opening page of the OPAC. Cover pages of new arrivals are displayed as screen savers as well as on a projector to create awareness of the new arrivals.

The library notice board displays newspaper clippings of current topics of interest, brochures of various competitions, and entrance examinations.

Display of Books was held on various occasions, like Yoga Day (20th June 2022 to 22nd June 2022), World Population Day (11th July 2022 to 13th July 2022), World Indigenous Day (8th August 2022 to 11th August 2022), Independence Day (12th August 2022 to 17th August 2022) and Constitution Day (25th November 2022 to 26th November 2022)

An exhibition of new books was held from 16th November 2022 to 18th November 2022.

## MALAYALAM ASSOCIATION

- Conducted a Kaikottikali performance on 3rd of January, 2023 sponsored by Aurum Cinemas.
- Conducted a Flash Mob 3rd of January, 2023.
- Conducted the mega event - 'Malayala Thanima' on 15th September, 2022.
- Celebrated Onam with a beautiful pookalam in the college premises on 8th September, 2022.

## MARATHI VANGMAY MANDAL

The faculty members and students celebrated 'मराठी भाषा गौरव दिन' by participating in a program named, 'साहित्यातील दोन सुमने' on 27th February, 2022. They read poems of the great Marathi poets Vasant Bapat and Shanta Shelke as a tribute to the literary laureates on their birth centenary.

## NATURE CLUB

- Conducted a trail, jointly with Vasai Birds Organisation, in the Great Backyard bird count on 19th February 2023. Nearly 60 species of birds were counted during the trail.
- Organised a Nature Photography contest and exhibition on the theme of "Wildlife on Stamps and World Banknotes" jointly with the Philately Association as part of Utkarsh on 2nd February 2023.
- Organised a guest lecture by Dr Krishnan Sivasubramanian, Professor, IIT Bombay on various aspects of wildlife and observing wildlife around your house on 27th January 2023.
- Organised a guest lecture on the topic of Bats, by



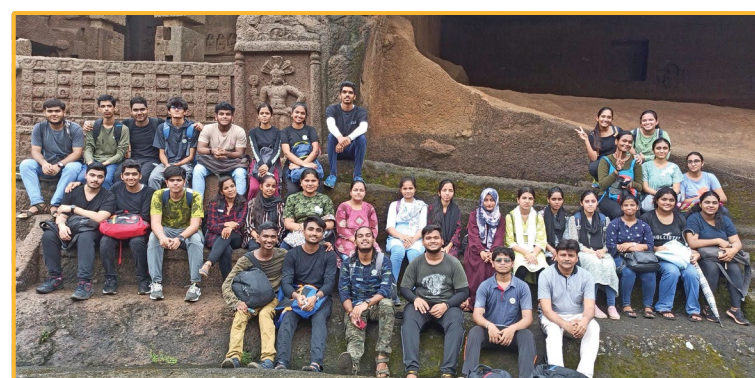
Nature Trail to Green Valley Park



Lecture by Yogesh Patel on Snakes Identification



Lecture by Vasudha Mishra On Lesser know stripes



Nature Trail to Sanjay Gandhi National Park

Mr. Rajkumar Patel, Researcher on Bats in Meghalaya. on 6th December 2022.

- Organised two Bird Walks as a part of Bird Week; one at Green Valley Park, Belapur on 2nd November and another on 4th November 2022, at TS Chanakya, near Seawoods.
- Organised a Nature Trail at Sanjay Gandhi National Park on 9th September 2022.
- Organised a Guest Lecture on Hyenas by Ms. Vasudha Mishra, an expert on bird watching, "Striped Hyenas" on 8th September 2022.
- Organised a Guest Lecture by Mr. Yogesh Patel, a Snake Rescuer, and a professional Naturalist on 27 August 2022.

### PAST STUDENTS' ASSOCIATION (PSA)

- Donated set of computers and printer to Prajnya Vision Centre on 31st January, 2023.
- Donated and mounted 6 Fans in the college canteen on 23rd December, 2022.
- Organised a lecture series along with the Department

of Biotechnology in memory of Late Dr. Rajalakshmi Amudan on 21st December 2022 by Dr Rucha K Patil, Scientist, Department of Haemostasis and Thrombosis, ICMR- National Institute of Immunohaematology and Dr Laxmi Iyer, Scientific Writer and Senior Executive, Corporate Communication, SERI, Singapore

- Conducted an Inter-collegiate Paper Presentation Competition in collaboration with the Department of Philosophy on 30th November, 2022.
- Conducted a Blood Donation Drive at Dadar Station and in the College premise in association with SIES NSS Unit as an extension activity on 1st October, 2022.
- Financially supported the needy students of the college in paying Admission Fees on 10th September, 2022.
- Organised Dance with Yoga session in association with the Department of Philosophy, NSS Unit and NCC Unit. The event was led by Ms. Eshita P. Shah, Yoga practitioner to commemorate International Yoga Day on 21st June 2022.

### 'REUNION WITH MUSICAL EXTRAVAGANZA' HELD ON FRIDAY, 28TH APRIL, 2023

SIES College of Arts, Science & Commerce (Autonomous), Sion West, Mumbai and SIES College Past Students' Association (SIES PSA) jointly organized and co-hosted a Musical Extravaganza Reunion for its alumni. The aim is to promote a spirit of adherence towards one's alma mater amidst the present student populace as well as its alumni and to endorse the general welfare of the College. Also to provide social and professional networking opportunities, facilitate and strengthen the ties between alumni, their alma mater and the community.

We received a good response of 135 alumni who registered as well as attended the reunion.

Dr. Uma Shankar, Principal invited the alumni guests by her welcome address. The retired staff who accepted our invitation and graced the occasion were Dr. Rajalakshmi Hebsur, Ms. Rohini Sardesai, Dr. Leela Subramanian, Dr. Prajnya Khandeparkar, Dr. Manashree Kusnur and Dr. Anita D'Souza. The alumni participants ranged from

the early pioneers of 1960 up to the batch of 2021-2022 and also consisted of the recently registered life members of batch 2022-2023. The Vice Principals, Teaching Faculty and Non-Teaching Faculty all enthusiastically participated, met and greeted the guests.

Prior to the event we appreciate the efforts and contributions of Mr. Ali and Mr Yash, TYBSc Biotechnology students for designing the Reunion appeal flyer, Ms. Shruti Ramesh, FYBMS curated and edited video reels to upload it in on all our social media groups in order to cater to a large alumni across the globe. Post the event, Mr. Christopher, TYBMS student covered the gathering's photos and video clips.

The special attraction of the Reunion was the Musical Extravaganza presented by Mr. Haroon Akhtar, Star Alumnus, Singer, Music Composer and Performer, whose enthralling music captivated the audience and by the end







of the evening all enjoyed by let loosing and grooving on their feet.

The Friday evening had a well decorated stage in the Quadrangle for the Cultural Association and NSS Volunteers to entertain our guests with some of their talented performances. Some of our student entrepreneur had set up stalls with their products consisting of items such as bags, jewellery, keyrings, badges, cupcakes and mojito cocktail. Ms. Shivangi R., TYBMM and Ms. Durga & Ms. Shreshta, TYBSc Biotechnology students spearheaded and coordinated for the installation of stalls, selecting some of the hidden gems of the college for the event.

To encourage the budding entrepreneurs Ms. Dhvani & Ms. Kriya, TYBMM students, SIES PSA committee members decided to get a magnetic pen stand customized by them as a memorable gift for all its registered members. Perfect Solutions our stationery partner, customized and printed cloth bags & coffee mugs. The cloth bag with pen stand and food box was the gift goodie take away for all the members registered for the Reunion.

Such a colossal event could not have been possible



without a good financial support received from all our friends, well-wishers, philanthropists who every year contribute with good sum of amount not only to host events such as Reunion but also to hold medical camps, blood donation drive, sponsor fees for the needy students, whose education could get stalled if they do not pay the fees on time. We sincerely thank and convey our gratitude to Mr. Shashikant Vora,

Mr. Aswin Shroff, Chairman & Director, Excel Industries, Mr. R. Amudan, Chairman, JSR Chemicals, Mr. Viveck Goenka, Chairman, Indian Express, Mr. L. Raghavendra, Mr. Vijay Rajan. We also acknowledge the colossal work of accounting and auditing done with great enthusiasm by Mr. K.A. Viswanathan, President, SIES PSA, we cannot thank him enough. Mr. Viswanathan is truly an inspiration for SIES PSA Committee Members, all of us stand shoulder to shoulder together with its alma mater in all its academic and community engagements.

The evening culminated with formal vote of thanks presented by Prof. Dr. Lakshmi Muthukumar, SIES PSA Committee Member.

*Dr. Kamala Srinivas, Honorary Secretary*

## PRAJNYA VISION

The centre is utilised by Special needs and differently abled students along with students who are visually challenged. Five students enrolled in the year 22-23. Computers were donated by the PSA which was used by the students of the centre. Two students received scholarships ( Rupees ten thousand each) from Blind foundation of India, Chennai in December 2022. Ms Akanksha Wakade, TYBA Hindi Literature graduated with A+ Grade and is now pursuing PG

in Hindi.. Ms Tajawani Pawar, alumna, has been selected as Junior Translation officer in the Directorate of Shipping, Government of India.

## UTKARSHA

After two years of online activity, this year Utkarsha, the literary festival of the college, was organised offline on 2nd February 2023. Various departments conducted different events such

as Ex-Quiz Me, Mind Map, Pento-Python, Chemo-doddle, Ecomania, Anipix, Neonsense, Open Mic, Campus Wordle, Poster Making etc. More than 50 events were conducted on this day that celebrated the students' literary and intellectual abilities. (The events conducted by the various departments could be referred to as part of their reports.)

## VALUE LAB

- 'Value pe Charcha' on Love was conducted on 28th February, 2023.
- Conducted an informative talk on E-waste by Ms. Natasha D'cousta and its disposal practices as part of the E-waste drive, in collaboration with NSS on 23rd February, 2023.
- Organised 'Traziti: The Treasure Hunt based on values as part of Utkarshat on 2nd February 2023.
- Conducted a Cosplay Event on Fearlessness on 24th January, 2023.
- A debate competition on 'Right to Privacy: Debates on Surveillance and Digital Media' was organised jointly with the Politics Association on 23rd December, 2022.
- The Principal, Dr. Uma Shankar addressed the students on the importance of practice of 'Service' on 28th November, 2022. Following the talk, all participants did seva (cleaning, cooking, serving) at a Gurudwara.
- Organised 'Value pe Charcha' on Gratitude. The audience wrote postcards to people they were grateful to and the Value Lab posted them. There was an interactive session of participants sharing their gratitude stories on 22nd October, 2022.
- A talk, 'Conversation café', in collaboration with 'The Rainbow Alliance' of our college, headed by All India

Queer Association's Rizwan Choudhary, was organised on 28th September, 2022 about safe spaces for people from the queer community to express themselves and talk about what peace is to them.

- 'Value of Peace', a lecture-cum-demo was facilitated by two invited speakers, Mr. Satish Sutaria and Mr. Kishore Lokare on 22nd September, 2022. The former IITians shared their insights on what peace is and how to achieve it along with an interactive session.
- A workshop titled 'Write Your Mind' was conducted by faculty from the Department of Psychology, Ms. Amruta Padhye. This was based on the value of 'Peace' and aimed at teaching students how to journal to calm their minds down and find peace, 13th September, 2022.
- An event, 'Value pe Charcha' on Friendship was organised on 30th August, 2022.
- An event 'Cooperate Don't Complicate' on the value of 'Cooperation' was organised on 23rd July, 2022.
- An outreach activity in collaboration with SIES Dr. APJ Abdul Kalam Memorial High School, Ghatkopar on the value of 'Service' was organised for IX Std students on 29th November 2022.



*Ms. Yogini Gandhi on Friendship at SIES High School*



*Tree of Friendship*



*Service to environment at APJ School*

## VISIONS

The Cultural festival of SIES College, Visions, was organised on 3rd and 4th February 2022. The theme this year was Tandav: Beginning of the End. 36 events were conducted including Solo Classical Singing Competition, Mono-acting, Solo Dance Competition, Solo Singing Competition, Fashion Show, Mimicry, Beat Boxing, Jam session etc. The elimination round took place from 22nd January to 27th January, 2023. Visions, this year, was graced by some incredible people, including Yogita Yana, D'evil, Rashi Mal

Pranay Pachauri and Harman Singha. Some events were very impactful such as Cynosure (Mr and Ms Visions), Solo Dance, Solo Singing and Mono-acting. It was sponsored by 25 well-reputed businesses. Our title sponsor was Acad We Fam, associate sponsor, De Grandeur Hotel. Some of our events like Cynosure and mono acting were sponsored by Book a tour and Mystic Acts respectively. The winners of our events were awarded a cash prize for sports and gaming winners, vouchers by Bookchor, Hidden tour, Nail it, Messy Adda and Book a tour and hampers by Clovia, Plum and Gatsby.

## AZAADI KA AMRIT MOHATSAV

The 75<sup>th</sup> Azadi Ka Amrit Mahotsav was celebrated by the SIES College of Arts, Science & Commerce (Autonomous) and SIES Management between 13th to 15th August 2022.

On 13th August 2022, a programme was organised to mark the conclusion of the week-long celebrations. The Chief Guest for the program was Shri. Sanjay Patil, the Deputy Commissioner of Police, Mumbai Police. Shri. Patil addressed the students and staff gathering. The program ended with the distribution of prizes to the winners of several competitions organised during the week.

The Department of **Botany** released a book titled 75 Common trees of Mumbai compiled by department faculty. The TYBSc students prepared and displayed banners showcasing 75 medicinal plants, 75 common crops of India. There were posters presenting 75 job opportunities in the field of Botany. The Cultural Association in collaboration with NSS and NCC units displayed their singing and dancing talents on 13th August 2022. The Department of **Economics** conducted a quiz event titled 'India Unravelling' on 10th August 2022. The quiz was based on the Indian Economy, various schemes and policies, and budgetary decisions by the Government of India since independence. The Department of **English** organised an essay writing competition in English and Hindi on 5th August 2022. The Department of **History** held a display of posters of quotes by freedom fighters and eminent national leaders from 13th to 15th August 2022. The **Marathi Vangmay Mandal** had put up a play, '# Hashtag Deshabhakti' on 13th August 2022. The play was written and directed by Mrs. Anuya Dharap, Marathi subject teacher and faculty in-charge of the Marathi Vagmaya Mnadal. The

**National Service Scheme (NSS) Unit** organised a student procession, "Prabhat Pheri" to create awareness among the public regarding the achievements of India during the last 75 years of independence on 13th August, 2022. The event received strong support from the College NCC Unit and the Mumbai Police authorities and covered areas falling in the nearby vicinity of the College. The Department of **Philosophy** organised a talk on 3rd August 2022 by Shri Girishwar Misra, a reputed academician, scholar, columnist and pioneer in Indian psychology. The talk was on Sankhya Yoga, Mahavakyas, the perspectives of Yoga, and Stithpragnya, amongst many more. The Department in association with the Department of History organised an intra-collegiate Poster making competition on the theme 'My Vision of Freedom'. The Department of **Zoology** and **Nature Club** screened a documentary which they had compiled to depict 75 years of Wildlife in India on 27th August 2022. The Department of **Microbiology** organised a food festival, "Desi Microbites" on 12th August 2022. The themes were based on fermented foods and recipes from across the country. The festival represented foods from various states of India. The **Centre for Excellence (COE)** on 12th August 2022 organised three events, namely, the Independence Trivia, which was an intercollegiate quiz competition based on the theme of India's Freedom Struggle and Current Affairs, Wings of Words, an intra-collegiate poetry competition, and Freedom of Creation, which was an intra-collegiate poster-making competition based on the themes of education and knowledge in India, Indian culture and technological development in India.

# ACADEMIC ENGAGEMENTS

## BIOTECHNOLOGY

### PRAMOD KAMBLE

- Jointly published with Dr Manju Phadke a research paper titled "Determination of Antioxidant and Anti-quorum sensing activity of Aegle marmelos, Picrorrhiza kurroa, and Swertia chirayita" in an international journal "Defence Life Science Journal", Vol.7, 3, July 2022, pp. 179-184, DOI: 10.14429/dlsj.7.17890.

## BOTANY

### MAHAVIR GOSAVI

- Published a research paper titled "Diversity of Arbuscular Mycorrhizae Spores from Industrial Belts of MIDC, Dombivli, Thane District of Maharashtra for Winter Season, 2022" in Journal of the Plant Science Research 38 (1) pp. 159-163.
- Published a research paper titled "In-Vitro Studies and Multiple Shootlet Induction in Cyathocline purpurea (Buch.- Ham. ex D.Don) Kuntze, 2022" in Journal of the Plant Science Research 38 (1) pp. 111-116.

### ASHWINI DESHPANDE

- Published a research paper titled "Diversity of Arbuscular Mycorrhizae Spores from Industrial Belts of MIDC, Dombivli, Thane District of Maharashtra for Winter Season, 2022" in Journal of the Plant Science Research 38 (1) pp 159-163.

### NEERAJA TUTAKNE

- Presented a research paper titled "Millets: The Magical Indian Tribal Food" in the international conference on "Millets 2023" organized by Ruia Autonomous College, Matunga (Central) on 30th and 31st January 2023.

### V. VISHNUPRASAD

- Published a book titled "Variations in wood microstructure correlated with iron ore mining", Lap Lambert Academic publishing, Europe, 2022 pp: 233. ISBN: 978-620-5-51373-6.

### SNEHAL UNDE

- Presented a research paper titled "Millets: The Magical Indian Tribal Food" in the international conference on "Millets 2023" organized by Ruia Autonomous College, Matunga (Central) on 30th and 31st January 2023.
- Published a research paper titled "Phytoremediation Potential of Some Ornamental Plants: A Review", 2022, International Journal of Advance and Innovative Research, Vol. 9 (3) pp. 85 - 94.

### SAKSHI

- Presented a research paper titled "Millets: The Magical Indian Tribal Food" in the international conference on "Millets 2023" organized by Ruia Autonomous College, Matunga (Central) on 30th and 31st January 2023.
- Published a book titled "Sprinkles Of The Inner Mind", Bookleaf Publishing, 2022. ISBN: 978-93-95255-64-6.
- Published a research paper titled "Phytoremediation Potential of Some Ornamental Plants: A Review", 2022, International Journal of Advance and Innovative Research, Vol. 9 (3) pp. 85 - 94.

### RUCHIKA DANI

- Published a research paper entitled "In-Vitro Studies and Multiple Shootlet Induction in Cyathocline purpurea (Buch.- Ham. ex D.Don) Kuntze", 2022, Journal of Plant Science Research 38 (1) 111-116.

## CHEMISTRY

### SANTOSH KATARIYA

- Recognised as PhD guide from the academic year 2022-23.

### PALLAVI ROY

- Recognised as PhD guide from the academic year 2022-23.

### KIRTI KUMAR BADGUJAR

- Recognised as PhD guide from the academic year 2022-23.

## COMPUTER SCIENCE

### MANOJ KUMAR SINGH

- Awarded PhD for the thesis titled “Leveraging Embedded System for Improvement of Crop Productivity in India” from Shri Jagdishprasad Jhabarmal Tibrewala University, Rajasthan.

## ECONOMICS

### SHRUTI PANDAY

- Published an article “Catechizing Women Empowerment through a Multi-Dimensional Prism: Insights from Gender Statistics” in the journal “Innovations”, No. 72, March 2023, pp., 124-132, ISSN12674982.
- Published a chapter titled “Incorporating SDGs in Water Policy; Perspective from Jal Jeevan Mission” in an edited book “Chemistry for Technological Advances” in January 2023. ISBN 978-81-959870-78.
- Published an article titled “A Decent in India”s HDI Ranking: A Retrospective Analysis published in the journal “Indian Development Review, Volume 20, No. 2, December 2022, Pg 274-286, ISSN: 0972-9437.

## ENGLISH

### VIDYA HARIHARAN

- Published a chapter “A Visualization of Soja”s Thirdspace in Thayil”s Narcopolis” in a book titled Global Perspectives on Themes in Literary Texts edited by Dr Ashish Gupta, Perception Publishing, New Delhi in June 2022. pp 99-107. ISBN 978-93-92189-38-8.

## HINDI

### DINESH PATHAK

- Presented a paper titled “Vartaman Samay Mein Bhartiya Bhasao ki Sthiti va Chunotiyān” in an international seminar jointly organized by North Maharashtra University Jalgaon and Hindi Bhasha Parishad on 19th March 2023.

- Presented a paper titled “Maha Kavi Padmakar: Virat Prathibha Ka Bhikhra Hua Kavi” in a national seminar organized by Uttar Pradesh Hindi Sansthan and Sahitya Academy and LBS PG College on 14th Feb, 2023.
- Presented a paper titled “Eeksivi Saadi ke Hindi Upanyosao mein Chitrit Adivasi Jeevan: Samasyein Va Saamadhan” in a national seminar organized by B K Birla College on 18th Dec, 2022.
- Published an article on the topic “Pragatisheel Parampara ka Pratinidhi Kavi: Trilochan” in the Research journal Ajanta, Issue 4, ISBN 2277-5730 in Oct-Dec 2022.
- Published an article on the topic “Sanskritik Sankraman ke Swikar ki Chunautiyaan Aur Hindi Pravasi Katha Sahitya” in the journal Royal, Vol 11 Issue 1, ISBN 2278-8158 in June-Nov. 2022.
- Published a chapter titled “Bhavani Bhai Ki Kaviton Mein Prakriti Manushyata Aur Jeevan Sangharsh” in the edited book, “Bhavani Prasad Mishra ki Kavya Yojana” by Ghyān Prakashan, Kanpur, ISBN 978-81-950506-9-7 in Oct 2022.

## MICROBIOLOGY

### MANJU PHADKE

- Research student Lynn D”Lima awarded Ph. D for the thesis titled “Green synthesis of Silver nanoparticles using actinomycetes and their applications”.
- Published a research paper titled “Determination of Antioxidant and Anti quorum Sensing Activity of Aegle marmelos Picrorrhiza kurroa and Swertia chirayita” in Defence Life Science Journal, Vol 7(3) July 2022 pp 179-184.

### PRAMOD D. GHOGARE

- Presented a research paper titled “Comparing the In Vitro Prebiotic Activity of Raw and Boiled Potato Peels on Growth of Probiotic Bacteria” and won best oral presentation at International conference on “Innovations in Biotechnology Research for Sustainable Development: Challenges & Practices” at Sanjivani Arts, Commerce & Science college, Kopargaon on 28th & 29th March 2023.

### CAROL BRAGGS

- Presented a research poster titled “Effect of Colloidal Silver against Ciprofloxacin Persister of P. aeruginosa” at

National level event Genvision organized by IIT Bombay on 21st January 2023.

### DEEPIKA TAMBE

- Awarded “Top Performing Mentor” for the NPTEL Course on “Introduction to Cell Biology” on 21st January 2023.
- Conducted a lecture and small activity for the school children at Gothehar Ashramshala on “Introduction to Microbiology and importance of fermentation in food” on 26th & 27th December 2022.

### LYNN D”LIMA

- Awarded PhD for thesis titled “Green synthesis of Silver Nanoparticles using Actinomycetes and their Applications”.

### WAHEEDUNNISA CHAUDRI

- Published a paper titled “Study the Flora in Marigold Ensilage made from Temple Waste and Evaluate the Phytobiotic Compounds Developed” in Journal of Emerging Technologies & Innovative Research (JETIR) (ISSN-2349-5162). vol: 9, Issue: 8, pp. e439 to e448, August 2022.

## MULTIMEDIA AND MASS COMMUNICATION

### VANEETA RANEY

- Authored the 3rd revised edition, 2022 of “Effective Communication-I” for F.Y.B.A.M.M.C. ;( University of Mumbai), ISBN no: 978-93-5596-406-9; Himalaya Publication House.

## PHILOSOPHY

### UMA SHANKAR

- Keynote speaker at the conference on Yoga for Self-Discipline organized by Yoga Vidya Niketan on 22nd January, 2023.
- Delivered Pratap Seth Endowment lecture on “The Attitude of Renunciation among Sanyasis- a Reflection: in 95th Session of Indian Philosophical Congress and 4th Asian Philosophy Conference at Mahatma Gandhi Antarrashtriya Hindi Vishwavidyalaya, Wardha on 27th December, 2022.
- Resource person on Indian Darsanas at UGC HRDC,

University of Mumbai jointly on 6th September, 2022. Delivered a special lecture on “Religious Identity and Ethnicity” at the International Conference organized by the Department of Philosophy, RJ College on 5th January 2023.

- Delivered a talk on “Bhakti of Karaikal Ammayar: A Feminine Perspective” organized by the Global Forum for young philosophers - a wing of ISSS, on 30th September, 2022.

### Research Guidance

- Invited to evaluate the research contributions of V. Pavanessan, Senior Lecturer Grade 1 in Hindu Civilization, University of Jaffna, Sri Lanka, September 2022.

- 3 research scholars were awarded PhD in 2022-23:

» Sudhindra Maganahalli

Thesis title: Ramanuja and Kierkegaard - an Existential approach to Religion with special emphasis on Faith & Prapatti.

» Dr Ashish Phadke

Thesis title: A Critical Examination of Concepts and Practices of Yoga with special reference of Test Anxiety and Memory Status of students.

» Swamini Brahmajanya

Thesis title: Īśvara darśanam and Ātmā darśanam – The psychological and epistemological need for Īśvara in Advaita Vedanta.

### KAMALA SRINIVAS

- Presented a paper on “Eco-critical thought on Environment in the African Philosophy” at the International Conference, “Being Interconnected” in St. Xavier”s College, Mumbai on 21st February, 2023.

- Presented a research paper on “Philosophical Transferal from an Individual to Become Human” in the 95th Session of Indian Philosophical Congress and 4th Asian Philosophy Conference at Mahatma Gandhi Antarrashtriya Hindi Vishwavidyalaya, Wardha on 27th December, 2022.

## POLITICS

### RASHMI BHURE

- Presented a paper titled “Constructing Peace: Initiatives in South Asia” at International Conference on Being

Interconnected, St. Xavier's, College, Mumbai, 21st February 2023.

- Published a paper "Is Pakistan still an Irritant in India-US Relations?" in FINS Journal of Diplomacy and Strategy, Iss.3, Vol.5, April-June 2022, pp.5-13. ISSN: 2581-6586.
- Jointly published "Enhancing Bilateral Connectivity: Recent Developments an Upswing in India-Bangladesh Ties" in FINS Journal of Diplomacy and Strategy, Iss. 4, Vol.5, July-September 2022, p. 16-23. ISSN: 2581-6586.
- Jointly published "Boosting Road Connectivity in Arunachal Pradesh and Eastern Sector of LAC" in FINS Journal of Diplomacy and Strategy, Iss.1, Vol.6, January-March 2023, p. 5-13. ISSN: 2581-6586.

#### Research Guidance

- Research student, Ajinkya Gaikwad, registered with SIES Politics Ph. D Research Centre was awarded a Ph. D for his thesis titled "Multiculturalism in Retreat - A Case Study of Britain" in 2022-23.

#### VANITA BANJAN

- Delivered a talk on "Majhey Maher Pandhari: The Mysticism of the Wari" at the Staff Colloquium on 14th December 2022.
- Resource person at Indian Institute of Democratic

Leadership (IIDL) on 12th December 2023 and presented a paper on Liberty, Equality and Justice at Rambhau Mhalgi Knowledge Centre, Uttan, Bhayander.

- Resource person at Leadership and Capacity Building Training Programme for Women Office Bearers in political parties on 16th September 2022 and presented a paper on "Evolution of Political Party System in India" at Rambhau Mhalgi Knowledge Centre, Uttan, Bhayander.

#### AJINKYA GAIKWAD

- Awarded Ph. D for the thesis titled "Multiculturalism in Retreat-A Case Study of Britain" in 2022-23.
- Presented a paper titled "Black Lives, Caste and the South Asian Diaspora in the USA and UK" at the 15th Mani Karkerkar National Seminar on Migration and Diaspora: Prospects and Encounters" organised by GN Khalsa College of Arts, Science & Commerce (Autonomous), Mumbai on 17th September 2022.

#### STATISTICS

#### SIDDHANT MARATHE

- Cleared the MH-SET exam.

# STATUTORY COMMITTEES

#### ACADEMIC COUNCIL

- **Dr. Uma Shankar**  
*Principal & Chairman*
- **Ms. Ritu Anand**, *Head-HR, TCS,*  
*Experts Nominated by Governing Body*
- **Dr. Hrishikesh Soman**  
*Principal- SYMBIOSIS Institute,*  
*Expert Nominated by Governing Body*
- **Mr. K. Venkatramani**  
*Hon. Secretary, SIES*  
*Nominated by Governing Body*
- **Ms. Nandini G Menon**  
*Advocate, High Court*  
*Nominated by Governing Body*
- **Dr. Anushree Lokur** *Principal,*  
*Ramnarain Ruia College*  
*University Nominees*
- **Dr. Dnyaneshwar Maruti Doke**  
*Principal, Dahanukar College of*  
*Commerce, University Nominees*
- **Dr. Kalkoti Gopal Krishnarao**  
*Principal, M V Mandali's College*  
*of Commerce & Science, University*  
*Nominees*
- **Ms. Rekha Watve**  
*HOD-Mathematics*  
*Convenor Examination Committee*
- **Ms. Maria Fernandes**  
*Teaching staff Representative*
- **Ms. Nitya Mahajan**  
*Teaching staff Representative*
- **Ms. Geeta Paluskar**  
*Teaching staff Representative*
- **Dr. Lakshmi Muthukumar**  
*HOD-English*
- **Dr. Dinesh Pathak**  
*HOD-Hindi*
- **Mr. Roy Mathew**  
*HOD-Commerce*
- **Dr. Varsha Muley**  
*HOD-History*
- **Dr. Rashmi Bhure**  
*HOD-Politics*
- **Dr. Shruti Panday**  
*HOD-Economics*
- **Dr. Kamala Srinivas**  
*Dept. of Philosophy*
- **Ms. Shama Todurkar**  
*HOD-Psychology*
- **Mr. Kiran Nabar**  
*HOD-Physics*
- **Ms. Pallavi Rege**  
*HOD-Statistics*
- **Mr. Shekar Aiyer**  
*HOD-Chemistry*
- **Dr. Deepali Kothekar**  
*HOD-Biochemistry*
- **Dr. Satish Sarfare**  
*HOD-Zoology*
- **Dr. Mahavir Gosavi**  
*HOD-Botany*
- **Dr. Manju Phadke**  
*HOD-Microbiology*
- **Dr. Tara Menon**  
*Co-ord.-Biotechnology*
- **Mr. Manoj Kumar Singh**  
*Co-ord. Computer Science*
- **Ms. Sudha B**  
*Co-ord. Information Technology*
- **Dr. Vaneeta Raney**  
*Co-ord. BMM*
- **Mr. Saravanan Nadar**  
*Co-ord. BMS*
- **Dr. Abuzar Ansari**  
*Co-ord. Data Science*
- **Mr. Vishnu Prasad**  
*Co-ord. EVS*
- **Ms. Vaishali Falnikar**  
*Member Secretary*

#### FINANCE COMMITTEE

- **Dr. Uma Shankar**  
*Chairman*
- **Mr. P. S. Sethuraman**  
*Governing Body Nominee*
- **CA Pradeep Kamthekar**  
*I/C Finance & Accounting Officer,*  
*University of Mumbai*
- **Mr. Kiran Nabar**  
*Senior Teacher*
- **Mr. Raghavendra L.**  
*Registrar*

#### GOVERNING BODY

- **Dr. V. Shankar** *President – SIES*
- **Mr. J. Santhanam**  
*Vice President –SIES*
- **Mr. P. Sethuraman**  
*Vice President –SIES*
- **Mr. M. V. Ramnarayan**  
*Hon. Secretary – SIES*
- **Prof. Asha Shukla** *Nominee – UGC*
- **Prof. Shivaji D Sargar**  
*Nominee- University of Mumbai*
- **Prof. K. Venkataramani**  
*Nominee-SIES Management*
- **Father Frazer**  
*Nominee-SIES Management*
- **Dr. Manju Phadke**  
*Nominee-Principal*
- **Dr. Satish Sarfare**  
*Nominee-Principal*
- **Dr. Uma M Shankar**  
*Principal & Ex-officio*

# ALUMNI VOICES



I graduated in English Literature from the COVID Batch and am currently pursuing Law. The teachers are nice and know their craft very well. The faculty members are kind, and approachable!

Ashish  
2021 Batch



Performing at Visions and being a part of Skyline and Acting Club were some of my memorable times at SIES. Also, the dedication of department teachers towards Skyline was amazing!

Fareha Kazi  
2021 Batch



Industrial Visits to Jodhpur and Newspaper Printing Press were so much fun! We developed a cordial bond with our teachers on such field trips.



Aleena Usmani  
2021 Batch



My heart still belongs here in SIES! The professors made lectures so much fun and interesting. The entire faculty as well as the non teaching staff has been quite supportive cater to the needs of specially-abled. The accessibility has also improved in SIES.

Balraj Kaur  
2021-2012 Batch



I was a part of team Dakshinayanam for three years. We insisted the management to print the magazine in colour instead of the traditional b/w pages. Working in the writers' pool, teaching students to write articles and managing the work was challenging yet a fun process!

Mithila Naik Satam,  
2017 Batch



I was a part of the first Value Lab Team under the guidance of the professors. We would organize forums on social and philosophical topics for all. Teaching the visually challenged students definitely sensitized me towards the challenges they face.



Sourabh Rajput,  
2017 Batch



Though I am a Philosophy graduate, I would attend history lectures after attending my philosophy classes, with the company of tea and vada pav from the third floor canteen! The industrial visit in Jaipur where the faculty and students celebrated birthdays of students is one of my favourite memories in SIES!

Sakshi Zarapkar  
2018 Batch



I was the director of Cultural Association, Logistics Head, Joint Secretary of the Gymkhana committee, a participant in events held by the Rotaract Club, and a powerlifter who also coached students in the college gym! These activities helped me become more confident, knowledgeable, and gain experience in organisation and crowd discipline - qualities that are useful even now!



Balaji,  
2020 Batch





# SIES SHALL BE AMONGST THE MOST ADMIRABLE ACADEMIC INSTITUTIONS IN INDIA

## WHAT DOES ADMIRATION MEAN?

A feeling of wonder, pleasure or approval.

The act of looking on or contemplating with pleasure

Approval, esteem, regard, affection, veneration, honor, idolization, reverence - synonyms for admiration

## OUR ADMIRATION SHALL FLOW FROM

The quality of our efforts in the field of education

The quality – the reach, the expanse and sweep of our academic services

Our respect for 'Law' at all times

The creation of an SIES Family where a full family tree would have experienced SIES as students

## WHAT DOES THAT CONVEY FOR SIES?

We shall confine ourselves to our core competence i.e. universalising education

We shall redefine the boundaries of our activities beyond Mumbai, Navi Mumbai to India

We need not be 'BIG' but shall endeavour to be the 'BEST'

We shall be 'Admired' for our activities in life learning process through 'Education' The admiration shall come from all stakeholders – students, staff, society

Our scale of admiration shall be based on the value addition we provide during the student days

We shall ever remain 'Student centric' for we have no existence without them

## IT'S HALF WAY THROUGH OUR CENTENARY IN 2032

### Phase I - GOALS

Student strength to reach over 50,000

SIES – University for Higher education

All institutions accredited at the highest grade 'A' for e.g. in NAAC

Socially responsive education. Beyond the classrooms or social media. 'ISR' the dominant face of SIES. A Good share of admiration from ISR.

Most vibrant network of Alumni, Past Teachers and Staff, present human resources creating the vast SIES Family.

### Phase II – Goals and action plan in 2022



## THE IDENTITY FOR ANY SIES INSTITUTION

A distinct logo within the SIES logo

A value lab

An ISR Department

A Past Student's Association within the institution without separate legal existence

An active forum for parents and teachers

Capitation Free Merit based student enrollment at all levels

Highest accreditation from a National Agency

Research unit



RISE WITH EDUCATION  
NAAC REACCREDITED – 'A' GRADE CGPA 3.51/4.00  
BEST COLLEGE AWARD-UNIVERSITY OF MUMBAI

College of Arts,  
Science & Commerce  
(Autonomous)

# SIES College of Arts Science & Commerce

Sion (w), Mumbai: 400022