



Research Article

DOI: 10.58966/JCM2023217

# Bollywood v/s Lollywood: 75 Years of Indian and Pakistani Cinema

Prabhat

Department of Journalism and Mass Communication, Mody University of Science and Technology, Laxmangarh, Rajasthan, India

## ARTICLE INFO

**Article history:**

Received: 30 January, 2023

Revised: 09 February, 2023

Accepted: 24 February, 2023

Published: 25 March, 2023

**Keywords:**

Azadi ka Amrit Mahotsav,  
Bollywood, Cinema, Lollywood.

## ABSTRACT

As we have completed 75 years of independence, we are celebrating Azadi ka Amrit Mahotsav. It's a good time to reflect on our development journey since independence. During this long journey, we have achieved new heights in many aspects of life. We have prospered as a nation. When India got its freedom from Britain, it was divided into two nations, India and Pakistan. Partition was our biggest tragedy; it divided hearts as well as resources. Entertainment has always been the soul of Hindustan, but during the partition, this soul of our loving India was also divided. After independence, the Indian film industry became known as "Bollywood," and the Pakistani film industry as "Lollywood." In the 75 years since independence, Bollywood and Lollywood have taken a long journey full of ups and downs. In 2022, approximately 2800 films will be made in India, earning rupees 3800 Crore, while only 40 to 45 films will be made in Pakistan, earning less than a film in India. According to a report, at one time, eight studios were working in Lahore, but now only three studios are working where films are shot, while there are more than 50 film production companies in India. In this research paper, the authors will try to give a comparative analysis of the Indian and Pakistani film industries in various aspects.

## INTRODUCTION

Film entertainment is now a part of our daily lives, but the road to bringing moving images to the screen was long and difficult. We have come a long way from the first moving image to the over-the-top (OTT) era. The advent of cinema in the world has been very exciting and interesting. The experience is now available on a large screen and an OTT platform, but the journey has been long. On December 18, 1895, when the Lumier brothers showed their first film, "The Arrival of a Train," who thought that this genre of entertainment would later take such a huge form and become an important part of people's lives? The film, released for the first time, had many shortcomings, but it led to the formation of cinema and had a widespread impact on people's lives. After this, the Lumier brothers organized the screening at many places around the world and showed this film to surprise people. Seeing the scenes of his film, people were not only surprised, but some people ran away after seeing the train on screen because they felt

it was real. By promoting it as the "biggest miracle of the century," the Lumier brothers not only earned wildly but also took film technology all over the world. It was a silent film, but the craze was speaking for itself. Edvis Porter's 1903 film "The Great Train Rob" popular among people. This cinematic journey, which started in 1895, has become very rich in terms of technology and content after almost 127 years. Cinema has constantly been working to surprise people through new types of subjects and technology.

### Beginning of Films in India

The Lumier brothers also contributed to the birth of cinema in India. On July 7, 1896, the Lumier brothers incidentally screened their film in Mumbai. During this time, their show was also seen by Mumbai's leading cinematographer, Harishchand Sakharam Bhatweedkar, and he was very impressed with it. He also thought about getting this technique into his mind. He thought of it and approached the Lumier brothers to get the technology. Based on this instrument, he organized wrestling in Mumbai's Hanging

\*Corresponding Author: Dr. Prabhat

Address: Department of Journalism and Mass Communication, Mody University of Science and Technology, Laxmangarh, Rajasthan, India

Email ✉: [prabhatindora@gmail.com](mailto:prabhatindora@gmail.com)

**Relevant conflicts of interest/financial disclosures:** The authors declare that the research was conducted in the absence of any commercial or financial relationships that could be construed as a potential conflict of interest.

© 2023, Prabhat, This is an open access journal, and articles are distributed under the terms of the Creative Commons Attribution-Non Commercial-ShareAlike 4.0 License, which allows others to remix, tweak, and build upon the work non-commercially, as long as appropriate credit is given and the new creations are licensed under the identical terms.

Garden and produced a short film. However, his films were limited to cinematography. Raja Harishchandra was the first film made in India after this. The credit goes to Dhundiraj Govind Phalke (Dadasaheb Phalke), whose name the famous Phalke Award is also given. After watching the film "Life of Christ," he became eager to make the films. For this, he went to London, and after coming from there, he wrote the script for the Raja Harishchandra movie. It was shot in 1912, which is how cinema started in India on April 21, 1913, with the screening at the Olympia Cinema Hall in Mumbai. Dadasaheb and his wife had dedicated themselves to Indian cinema. He produced about 20 fiction films and 180 short films. His only movie with a voice was "Gangavataran." The era of films with voices began in world cinema around 1930. Ardeshar Irani started it in India. "Alam Aara" was the first film with a voice in 1931. With this, filmmaking picked up pace in other parts of the country as well. Now, along with Mumbai, filmmaking has picked up pace in Chennai and Calcutta as well. Apart from this, Ardeshir Irani also made films like "Veer Abhimanyu," "Veer Durgadas," "Razia Sultan," etc. He made films in nine languages. In this way, he produced 158 films in his lifetime. Kisan Kanya, made in 1937, was the first color film in India. Prabhat, Bombay Talkies, and New Theatres were the major studios of that era of movies with voiceovers. During this time, serious and message-oriented films were made with entertainment, which the people liked well.

### **The Partition of Cinema and the Freedom of India**

With the celebration of independence, India saw the destruction of partition. The exodus of millions of people and the deaths shook humanity. With the division of hearts and land, the cinema, which had previously kept people connected, was also divided. After 1947, while Indian cinema set new dimensions of progress from every point of view, Pakistani cinema, which once stood on par with India, went backward with the times. The government's disregard and bigotry towards cinema blocked the development of films in Pakistan, while Indian cinema is moving towards continuous progress. There were once eight studios in Lahore, which have now been reduced to just 3. There was a time when 150 films were made in Pakistani cinema in a year, which has now been reduced to 50.

On the other hand, approximately 2400 films are produced in India each year, earning up to Rs 38,000 crore rupees. If we compare the revenue of Pakistani films at present, then the average earnings of a film from India are higher than the total number of films made here throughout the year. The Pakistani film industry, called Lollywood, was started after the partition of India and Pakistan. The first Pakistani film, "Husn Ka Daku," was made in Lahore, now part of Pakistan. The first film made in Pakistan after partition was "Teri Yaad," released on August 7, 1948. Titled "Chanve," the film was the first to

be directed by a female director. The "golden period" of Pakistani cinema lasted from 1959 to 1977. While Indian cinema continued to touch new heights, Pakistani cinema continued to move towards the trough.

There were many reasons behind this. There are many restrictions on filmmakers in Pakistan. They lack a lot of creative freedom, while there is more radical thinking in films, which makes people afraid to take risks. Filmmakers need help to make the films they want in Pakistan. This was seen a lot in the period from 1977 to 1988 when Army General Muhammad Zia-ul-Haq banned most films made in Pakistan. He tightened the rules of filmmaking, citing violence and obscenity. Most theatres in Lahore were closed. Not only was this, but the tax on films increased wildly. As a result, people also stopped watching films. So far, the Pakistani film industry has not been able to recover from this. Pakistani cinema, which was known for its romantic films in the 1960s and 1970s, came to be known for obscenity and violence by the 1980s. The Pashto filmmakers in Pakistan started using obscenities to lure the audience. It is said that all this was done with the consent of the powerful leaders there. Since films were banned in Afghanistan, Afghans there used to come to Pakistan and run the Pashto cinema, which only damaged the films in Pakistan. By 1990, the worst phase of Pakistani cinema had begun. Out of the dozens of studios, only 11 remained operational. They used to make 40 films annually. Due to this, many famous singers, artists, and filmmakers stopped working here until 2002. After 2003, however, some young filmmakers started making low-budget films. Previously, Lahore was considered a film production hub; now, films are being made in Karachi. A 2007 film, "Khuda Ke Liye," was hugely successful and was released internationally. In 2009, the "New Cinema Movement" for the salvation of films also started in Pakistan, where about 1400 members participated. At this time, dozens of films began to be made. During this time, the film "Bol" broke all the records for earnings. This Shoaib Mansoor film was released in 2011.

In the year 2018, the income of the Pakistani film industry was 250 crores of rupees, and during this time in India, some films were earning so much alone. In 2019, the income of films in Pakistan was just Rs 180 crore; in 2022, it was only Rs 51 crore. At the same time, the income of Indian films in 2022 is expected to be Rs 3,800 crore. According to Statista estimates, the income of the Pakistan film industry will reach Rs 55 crore in 2023, Rs 60 crore in 2024, Rs 63 crore in 2025, and Rs 66 crore by 2026. Films have always done well, except during the COVID era in India. According to a report by Ernest & Young, the Indian film industry declined by about 62 percent in 2020 due to COVID but is re-emerging equally fast. The income of more than Rs 200 crore from many films has proved that films will again become a big source of earnings.

In comparison to Pakistani cinema, Indian cinema has advanced significantly since its independence. The period

from 1950 to 1960 is known as the “golden age” of Indian cinema. During this time, the Film Institute of India was started, and new experiments in cinematography were also started. At the same time, big-budget films started being made from 1970 to 1980, and women filmmakers also started making films. In 2000, films got industry status, which led to the organization of filmmaking. Indian cinema currently holds the record of earning Rs 3,800 crore and producing approximately 2400 films annually.

## LITERATURE REVIEW

Although no study specifically compares Bollywood and Tollywood, we can grasp this viewpoint through numerous studies of Indian and Pakistani cinema on their own. In a study decline of the Pakistani Film Industry (Tariq & Muhammad, 2021), it was found that the lack of talented storytellers and scriptwriters, a lack of cutting-edge technology, and the caliber of the industry are the main causes of Pakistani films’ decline. The absence of experienced directors, poor music and lyrics, amateur actors, TV shows, Indian movies, political unrest, a weak film industry, and a lack of representation of Pakistani society. The study’s findings were consistent with its goals, theories, and presumptions, all of which were based on the use and pleasure theory. The Pakistani film industry is unable to meet the demands of the viewers. Drastic steps are needed to improve the masses’ cultural and social experiences.

Yaseen Goreeja’s Diamond Jubilee Film Directory and Mushtaq Gazder’s Pakistani Cinema: A History (1947-1997) are two books that must be mentioned to comprehend the growth and collapse of cinema in Pakistan. An extensive history of Pakistani cinema in the first 50 years following partition is presented by Mushthaq Gazder. Goreeja. A study entitled “Comparison of Indian and Pakistani Movies — Themes and Techniques” was conducted by “Muhammad Ayyub Khan (2001)”. A research article on the topic “The representation of women in Pakistani feature films, both Urdu and Punjabi” has discussed that Pakistan is one of the most notable “top ten film-producing countries in the world.” It has been actively involved in film production since 1947 (Ali A, 2011). Pakistani films had to contend almost immediately with fierce competition from Indian movies. There were two justifications for this: There was a language barrier to go conquered first. The new media revolution has caused the Pakistani film industry to transition to digital technology and production and distribution networks. Internet and cell phone access are essential modern conveniences for the vast majority of Pakistanis (Bilal, 2015). According to a BBC briefing, Pakistan’s traditional media’s ability to establish an agenda is gradually undermined by emerging forms of communication like social and mobile media.

In the research “Pakistani Cinema: A Seventy Years Study of Rise and Fall” (Parveen, Tariq, and Siddiqui,

2019), it was found that the country’s political unrest, a lack of fresh concepts and themes, the inability to watch Indian movies on cable, technological advancements that promoted home theatre culture, and the ease with which foreign films were available as pirated copies were the main factors in Pakistani cinema’s demise. According to the survey, Pakistani film should investigate niche markets and raise its game to meet international standards.

In a research “Study on Development of Indian Film Industry,” (Lee, Y. Y., Hsieh, & Fan, 2013) was noted that since movies were introduced to India, they have grown to be one of the nation’s major industries. Bollywood movies are well-liked in the domestic market and are beginning to stand out internationally. There are 3.6 billion viewers of Indian movies worldwide. In contrast to the familiar Hollywood films, Indian films exhibit a strong national culture. This study examines the success factors of Indian films through a literature review on their development, unique film culture, and government policy. It then generalizes the success factors of the Indian film industry.

India has a lengthy reputation for its outstanding film industry and continues to be by far the world’s largest producer of films. According to the study “The Indian film business in a changing worldwide market” (Dastidar, Sayantan, Elliott and Caroline, 2020), however, domestic movie demand looks to be declining, much as in a lot of affluent nations with established film industries.

Bollywood is acknowledged as the largest film-producing sector in the world ( Hafeez, Erum 2016). According to a study paper titled “History and Evolution of Indian Film Industry”, in all, 2961 films were made in India, including 1602 features in 2012. India offers some of the lowest prices on the planet for movie tickets. 73% of movie tickets sold in the Asia-Pacific region are in India. Only in 2011 did the Indian film business achieve total revenues of almost \$1.86 billion (93 billion rupees). An estimated fourteen million Indians go to the movies every day to view movies on a regular basis. Indian movies are becoming more and more well-liked over the world, particularly in nations where the emigrant population is high.

## OBJECTIVES OF RESEARCH

- To make a comparative study of Indian and Pakistani cinema .
- To understand the state and direction of Indian and Pakistani cinema after independence
- To understand the future of the Indian cinema industry and Pakistani cinema
- To know the state of India-Pakistan cinema in the present context

## RESEARCH METHODOLOGY

The research paper uses a critical method to describe the comparative descriptions of Indian and Pakistani cinema.

The secondary data used in this research include books, newspapers, web resources, and magazines.

## CONCLUSION

As two liberated nations, India and Pakistan are compared at different levels, whether it is a cricket ground, a battlefield, or a field like a film industry. India has had the upper hand over Pakistan in every field. The film industry is one such area where Indian cinema is no match for Pakistani cinema. The Indian film industry has taken a long flight of development after independence, while Pakistani cinema has moved towards degradation. Pakistan's highest-grossing films include "Jawani Phir Nahi Ani" in 2018 at Rs 70 crore, "Tifa in Trouble" at Rs 50 crore, "Parwaz Hai Junoon" at Rs 43 crore, and "The Interview" in 2017 at Rs 51 crore. "KGF 2" has earned Rs 1228 crore, while "RRR" has earned Rs 1131 crore. This comparison of the income of films tells a lot about how deep the difference between Indian and Pakistani cinema has become. At the same time, Indian cinema is beating world cinema today in terms of technology, content, and experimentation, while the Pakistani film industry is still fighting for its survival. Fawad Khans' new movie, "The Legend of Maula Jatt," released in October 2022, brings some hope to Pakistani cinema.

The Legend of Maula Jatt has made the biggest record in the history of Pakistan film industry. The Fawad Khan starrer film has become the highest-grossing film in the history of Pakistan. The film has recently collected a worldwide collection of 100 crores at the box office. Apart from Pakistan, the film has made a strong collection in countries like America, Britain, and UAE. The Legend of

Maula Jatt, directed by Bilal Lashari, is also described as Pakistan's costliest film. This movie is only a hope, but it cannot change the whole industry. For a better future for the film industry, Pakistan has to take some crucial steps for the promotion and well-being of the industry. At the same time, general people and the people from industry should also make some effort to flourish the garden of movies in Pakistan. In this Amrit Mahotsav of Independence, we have a developed and mature cinema as entertainment that is moving towards continuous development.

## REFERENCES

1. Parveen, U., Tariq, T., & Siddiqui, M. T. (2019). Pakistani Cinema: A Seventy Years Study of Rise and Fall. Journal of Mass Communication Department, Dept of Mass Communication, University of Karachi, 12, <https://jmcd-uok.com/index.php/jmcd/article/view/20>
2. Tariq, Muhammad & Aslam, Muhammad & Manzoor, Shafaq & Khan, Abdul & Bukhari, Shema. (2021). DECLINE OF PAKISTANI FILM INDUSTRY. 07. 219-233.
3. Lee, Y. Y., Hsieh, M. J., & Fan, K. K. (2013). Study on Development of Indian Film Industry. Applied Mechanics and Materials, 311, 544–549. <https://doi.org/10.4028/www.scientific.net/amm.311.544>
4. Hafeez, Erum. (2016). History and Evolution of Indian Film Industry. Journal of History and Social Sciences. 7. 60-73. 10.46422/jhss.v7i2.63.
5. Dastidar, Sayantan & Elliott, Caroline. (2020). The Indian film industry in a changing international market. Journal of Cultural Economics. 44. 10.1007/s10824-019-09351-
6. प्रसाद, कमला. (2010) फिल्मों का साँदर्यशास्त्र और भारतीय सिनेमा, शिल्पायन प्रकाशन, दिल्ली
7. जोशी, ललित. (2012) बालीवुड पाठ: विमर्श के संदर्भ, वाणी प्रकाशन, नई दिल्ली
8. भारद्वाज, विनोद. (2006) सिनेमा: कल, आज और कल, वाणी प्रकाशन, नई दिल्ली
9. श्रीनेत, दिनेश. (2012) पश्चिम और सिनेमा, वाणी प्रकाशन, नई दिल्ली
10. डा. शिंदे, विजय. (2016) भारतीय सिनेमा के इतिहास का विहंगमालोकन, रिसर्च फ्रंट, सतारा, महाराष्ट्र
11. कुरैशी, इफत. (2022) पाकिस्तान में बढहाल सिनेमा, दैनिकि भास्कर, भोपाल

**HOW TO CITE THIS ARTICLE:** Prabhat. (2023). Bollywood v/s Lollywood: 75 Years of Indian and Pakistani Cinema. *Journal of Communication and Management*, 2(1), 40-43. DOI: 10.58966/JCM2023217