
Marketing Fear: Studying the Impact of Bengali Horror Movie on the Bengali Audience and the Domestic Market

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Abstract

Horror films, since its inception, is one of the most popular and predominant cinematic genres of cinema. Over the years, and in major film-industries of the world, it became one of the proven revenue earning genres. Indian Bengali film-industry (aka Tollywood) is also no exception to this. Several noted Bengali film-makers, since the mid of last century, have profoundly contributed to enrich this cinematic genre. The major Bengali horror film conventionally generates from the eminent Bengali literature. In recent years, the number of Bengali horror movies has also increased with the growing audience base. The main focus of this paper is to identify the impact of the contemporary horror movies on the (Indian) Bengali audience and the domestic film market.

We are going to conduct exploratory research to signify the emphasis of our study. This unique research study project is one of a kind in the history of Bengali film-study. The research will assist the future directors and producers of Tollywood in expanding their domestic audience base with potential Bengali horror films.

Keywords: Bengali Cinema, Box-office, Horror movie, Film-Study, Cinema as an Art, Domestic Film market, Visual Culture, & Bengali History

INTRODUCTION:

Cinema is a unique art form that originated in the West. It first initiated in Europe, but within a concise period, it charismatically spread over the world, with the help of different types of conventional art forms like architecture, painting, music, literature, play, and photography (Mahmood, 2013). According to the researchers (Godard, Das, 1969, 27; Ghosh, 1996, 47), cinema is the combination of arts, and it still exists in today's mechanical era. Cinemas are broadly categorized by different genre like comedy, romantic, action, horror, etc. Now, among the most popular cinematic genres, the origin of the horror cinema is also linked with the western hemisphere of the globe. Research on horror movies can give a useful contribution to the field of social science research. "We must put everything into the cinema," stated Jean-Luc Godard, charismatic filmmaker of the modern cinema.

In the context of Indian cinema, it started a little late, but it is now one of the largest film industries (according to the yearly number of production) (IBEF, 2013). In Indian film industry more than thousands of movie come in a year and those movies are more on mythology, family-oriented, social and romantic genre, but there is less amount of horror film in the Indian cinema.

India is a multilingual country. So, a lot of regional films come every year, and they give a tremendous amount of contribution to the Indian film industry. One of the regional film industries is Bengali film industry, which has the right amount of participation in the Indian film industry, and it recognizes very well in the international film arena (Jha, 2018).

The West-Bengali film industry has made a distinctive contribution from the beginning of the Indian cinema. Satyajit Ray, Ritwik Ghatak, Mrinal Sen has placed Bengali film as an Indian film within the context of world cinema. At the inception of the Bengali film industry (Tollywood), most of the movies were in the genre of mythology and social topics, but there were fewer movies on the horror genre. It is still a challenging task to teach and research

encompassing this age-old cinema industry within Indian academia (Bhowmik, 2016).

According to the researcher (Le Squelette Joyeux, 1895), Horror movies of Bengali have some similarities with the western horror movies like using the skeleton for making the film more scared. There is less amount of market research has done on Bengali horror film as well as Indian horror film compare to western horror movies. In the late 40s, Indian horror films were more concentrated on mystery compare to any horrific characters or bloodshed. Sometimes directors of horror movies included wondering spirits of a beautiful woman and melodious music to increase the magic of the horror movies. In comparison to that, Bengali horror film (KhudhitoPashan, Monihara, Goopy Gyne Bagha Byne) claims a little literary-based Bengali originality.

From the year 2010 to till today, number of horror movies in Bengali increase rapidly with the help of few Bengali directors such as Anik Dutta, Sandip Ray, Aparna Sen, Birsha Dasgupta, Qaushiq Mukherjee aka “Q.” These contemporary horror movies run successfully in the box office due to the demand of viewers.

The primary focus of the paper is to identify the impact of different factors on the quality of Bengali horror movie and the effect on Bengali audiences. For the above purpose, we have collected the responses of 129 respondents, who are the native speaker of Bengali. The study will help the directors of Bengali horror movies to enrich the quality of Bengali horror movies. In the following paragraphs, the study discusses the literature review, research questions, methodology, content analysis, limitation, and future scope of the study, respectively.

LITERATURE REVIEW

Voluminous research exists on horror movies, but quite a few studies have been done on the Bengali cinema as well as on horror genre. There are few notable works has done by SharmisthaGooptu titled “Bengali Cinema an Other Nation” (2015). The book is a collection of a newspaper column, and the authors have tried to write about the duration of the first half of the twentieth-century popularity of Bengali cinema. Another book is ‘Probondho Songroho’ written by Satyajit Ray. Also, the book name ‘Sataborsher Chalachitra’ Volume 1 and 2, edited by Nirmalya Acharya and Dibyendu Palit will help in

this paper. Several online articles and journal related to the horror genre will help to complete this paper.

Research Question:

How do the twenty-first-century Bengali horror films influence the Bengali audience and market of Bengali cinema?

Objective:

- (1) To study the Impact of twenty-first century Bengali horror cinema on market and audience as well as the Bengali film industry.
- (2) To emphasize whether the impression is positive or negative.
- (3) To explore how much enriching Bengali film industry through the horror genre.

Hypothesis:

The impact of contemporary Bengali horror movies gives the Bangla industry another dimension; unusually small budget regional horror movies are now capable of making sufficient profit than other genres. Also If sector rectifies some particular errors, then it will increase the interest of audience horror movies, which will enrich overall Bengali cinema throughout the world.

Methodology:

1. Content Analysis

Content analysis of the selected 21st-century Bengali horror movies.

2. Interview Method

A questioner has conducted the study through the use of some selected questions. Data collected from the Bengali audience. The total sample size was 130. A questionnaire was developed and finalized through pre-test and used for data collection. Data has been computerized, analyzed, and interpreted by using software like SPSS, Excel, and findings presented in Microsoft Word and Exel. The samples collected from Kolkata and Kanpur IIT Campus.

Limitations:

- (1) Survey and content analysis will be done only on selected Bengali horror movies by their popularity and significance.
- (2) The survey is geographically constrained to a specific location in West Bengal and Kanpur.

- (3) If we increase the sample size, the opinions may get revised.
- (4) Samples collected of one particular age (25 and above) group; people of different age group may affect the survey result.
- (5) Most of the respondents are known. The samples can be biased.

Content Analysis:

Conventional non-cinematic Horror genres, especially the horror literature, are generally popular among the Bengali audience. But unfortunately, very less amount of horror movies was produced in Bengali film industry. From the beginning, romantic, action, and drama related genre was more created than others. Bengali films had divided into two types like commercial and art house. As a result, the audience also gets divided by their preferences. But now the movies have made adjustments with both types. SVF president Ravi Sharma says, "Running a balance between the current Bangla movie Entertainment and Aesthetics; As a result, audiences are helping to increase the box office." In the decades of sixties and seventies, luminaries like Satyajit Ray, Ritwik Ghatak, Mrinal Sen had started the golden era of Bengali film industry. It came to an end after the death of Bengali superstar Uttam Kumar. Filmmakers try to copy the Hindi films formula for hold the box office. The interest in viewing Bengali movies started to slow down. However, in the nineteen-nineties, the Bengali film's audience came to the bottom. Later in the year, Rituporno Ghosh, Aparna Sen, Gautam Ghosh started making a different kind of cinema which does not copy of masala Hindi movie. Slowly increased the box office and audience. In 2016 the revenue of regional movies had risen by 5%, and Hindi cinema decreased by 5% (Jha, 2018). Especially Telegu film Bahubali: The Conclusion's success has proved that regional movies can also make good films. The number of Bengali movie was growing every year, although the audience and budget of the Bengali movies have fixed. New directors are making movies on new topics. Bengali horror film is expanding their boundaries since the past.

In 2012 Anik Dutta's small budget Bengali film *Bhooter Bhubishyot* was one of the biggest hits. An estimated 6 million rupees film was worth 30 million rupees at the box office. This film was crossed 100 days in the theatrical circuit. Not only Bengal Dutta's film also exhibited in Mumbai and other Metros. Dutta said to Economic Times That "I'm really impressed by the reaction of the audiences, but

remain unaffected. One didn't gauge that the movie would be so successful in the first week. Then, news of the movie spread through word of mouth. With this, the number of shows in theatres and the chain of cinemas increased". The audience liked this movie because it's funny dialogues, parodies of well-known songs or humorous situations. "Apart from me, assistant director Debabrata Roy also equally contributed in writing the sharp dialogues, and I have heard many people are going to theatres for the second or third time," Dutta said in Times of India. He also said, "the fact that legendary film director MrinalSen has not only liked it but has also taken the trouble to tell me about his feelings over the phone is really something to talk about." The success of *Bhooter Bhoishyot* made popular horror comedy in the Bengali film industry. Soon, the Bengali filmmakers realized that the horror genre has the potential for the upcoming movies. At the end of 2012, director Sandip Ray made a movie name *Jekhane Bhooter Bhoi* (2012). The film was a collage of three short stories and did a successful business in the box office. "After the success of *Bhooter Bhoishyot* and some other ghost stories, I began tinkering with the script which originally centered around four stories," Ray said PTI. 2012 Bengali horror film increased the demand of particular genre. At the beginning of 2013, Aparna Sen produced *Goynar Bakso* (2013) have made a successful box office collection. Another Bengali horror comedy genre-related film liked by the audience. AparnaSen said In Times of India "When I first read the book way back in 1993, I instantly decided to turn it into celluloid, but the delay was due to not getting the right production house to finance the film. Now finally it is happening." That means in 2013 production houses realized that low budget horror film gives a good return. Another good horror comedy movie director Sayantan Mukherjee's *Adbhoot* (2013) have seen in the same year. Bengali audience liked horror, comedy, social satire mix films. In 2014 also released two Horror film in Bengali film industry. One is *Golpo Holeo Sotti*, another is *Obhishopto Nighty*, both directed by a charismatic new film-maker, Birsha Dasgupta. *Golpo Holeo Sotti*'s a remake of the 2012 Tamil blockbuster *Pizza*. The Berisha's film widely appreciated for its interesting screenplay. This year also released director Sandip Ray's another Horror comedy film *Chaar* (2014). Like the previous films, Ray has used a collage of four short stories. This film also gets a good response from the Bengal audience. Director Qaushiq Mukherjee

aka Q and Nikon produced a film name *Ludo* in 2015. The moviegoers get Little Hollywood essence in this film. Birsha Dasgupta's produced another Horror movie name *Shob Bhooture* in the year of 2017. His previous movie, *Golpo Holeo Sotti* was successful to scare the audience. And this film also a supernatural thriller with a touch of the horror genre. According to United News of India, Dasgupta said - "Bengali audience love to feel the fear. They love to read horror stories. The young audience who didn't get a chance to the stories will get the taste of Bengali ghost stories from *Shob Bhooturey*." Previous Bengali horror movie either adapted from famous Bengali ghost story or remake from any horror movie. But now this thing has changed. The story of this film is entirely original. Besides old adaptations, the popularity of South Indian and Hollywood Horror films increased demand for original eerie Bengali movies.

In some matters, the industry has improved by the impact of Bengali horror movie. Bengali ghost stories have always occupied a special place in the reader's mind. Rabindranath Tagore, Sharadindu Bandhopadhyaya, Satyajit Ray, Shirsendu Mukhopaddhay and other eminent Bengali writer's ghost stories are equally famous in Bengal. Its effect is so much in Bengali people. That's why Bengali audience liked FM channel 98.3 Radio Mirchi program Sunday Suspense. Their fiction also adapted to the Bengali ghost story. Also, there was no exception in Bengali horror movie. Since the plots were already accessible, the filmmakers are not worried about the box office. Before post millennium the moviemakers have not thought about film marketing and promotion as such. But in the contemporary period, marketing and publicity is an essential aspect of any movie. In addition to television and radio, social media(Facebook, Twitter, YouTube, Instagram) also used as a medium to promote Bengali cinema. In Hindustan Times, Producer Himanshu Dhanuka says that this is the new-age marketing tool. He stated, "I think everyone is aware that the films will clash at the box office and hence they are trying their best to promote their films online. Also, I believe it's a healthy sign that our fraternity is coming together and promoting each other's work". New age filmmakers like Birsha Dasgupta, Qaushiq Mukherjee, and others are too active about promoting their latest production's photographs, posters, teasers, songs on social media. Modern generation moviegoers were also involved in social media. They interact with each other about the new film. New age

marketing tools help Bengali film industry to increase the audience. The song always played an essential role in Indian cinema as music can change box office results. In the Bengali movie, the audience liked new Bengali songs. Film *Bhooter Bhubishyat* also famous for their memorable songs. Same things happened with the film *Goynar Baksho*. The Bengali rap songs of this movie are quite favorite among urban audience. Contemporary Bengali singer and music director Anupam Roy's songs have increased the popularity of Bengali cinema. In my instances, a small budget turned out to be an advantage for these new bread of Bengali horror films. Regional cinemas budget is limited to its market. Moviemakers know the market capacity. Because of this, Bengali horror movies are doing good business at minimum risk. Most of the horror films try to explore social injustice, prejudice, superstitions, myths as content. Open the eyes of the audience through a horror film. The film, *Goynar Bakso* narrates a story of three generations of women in our society. *Bhooter Bhubishyot* highlighted the destruction of the heritage building of Calcutta, along with the picture of various social distractions. Along with horror comedy, Bengali viewers has attracted this type of storyline.

“The Bengali community lives across the globe and Bangla is one of the most widely spoken languages in the world, but the market for its cinema has not been nurtured properly,” says National Award winning filmmaker Aniruddha Roy Chowdhury in Business Standard News. As a regional industry, Bengali film industries number of visitors are limited. It is becoming an obstacle to the success of the Bengali cinema. Some of the award-winning films are successful abroad. But the market is shrinking every year due to distribution and investment reduction. Renowned director Goutam Ghosh said in Media India group “Although the number of productions might have gone up, the producers are not getting back their money. Why? I don't know; maybe our industry is still a frog in the well. We don't want to go out. We need to identify the immense potential of Bengali film lovers all over the world besides West Bengal and Bangladesh”. The decreasing number of distribution houses helps in plummeting the horror film business.

Data Analysis:

According to the survey questions analyzing the viewers' opinion, there is a conception of several impacts. The survey data was

analyzed using charts and graphs. The total of 135 participants in this survey was all native Bengalis. From the analysis, it found out that among the participants who have responded to the survey, 54.8% (total count of 74) are male and the others, i.e., 45.2% (total count of 61) are female. However, data collected from male participants tend to be higher. It has been found out from the analysis that the majority of the participants in this survey falls between the age group of 26 to above 35. In fact, among the participants 74.1% in this group. The other age group that took part significantly in the survey is the age group of 19-25. Their participation is 25.9%. 57.8% of participants are postgraduates, and 28.9% are graduate. All of them are well educated. 48.9% goes to watching a movie by the trailer, 44.4% of participants view reviews. After that, 33.3% seen heard by the family or friends, and 30.4% goes by watching the movie ratings. Also, fewer participants see the movie according to the favorite actors (9.6%) or directors (28.1%). From this, it understood that movie trailers, reviews, ratings, or others opinion is important to the Bengali audience for watching movies. There is a mixed reaction to the participants for watching movies. 32.6% watch less than one movie a week. Only 11.1% watch more than five films a week. 26.7% watch more than one movie in the week, 15.6% Seeing more than two, and 12.6% three or more. That is, most observers tend to watch movies in less than one and a week. Most participants prefer to watch 67.4% Hollywood and around 66.7% of Bollywood movies. In comparison to that, the trend of watching Bengali movies is less. That is, Bengalis prefer to watch Hindi and other foreign language movies then Bangla cinema. It's clearer to us when we see the 65.9% participants watch less than one Bengali movie in a week and only 28.9% watch more than one Bengali film. The industry has a minimal audience who love to watch Bengali movies. According to the sample, among the different types of movies, 33.3% of respondents prefer watching horror genre. But the demand for a thriller/ crime (55.6%) and comedy (46.7%) film is relatively high. Also, the demand for fantasy/ mystery (40.7%) and animation (37%) films is more than horror films. Therefore, it implies that viewers of horror movie could extend if other genres (thriller, crime, fantasy, comedy) added. Contemporary films Bhootee Bhobishyot and Goynar Basso already proved that mix genre (horror comedy) were successfully business in Bengali film industry. Crime horror Shob Bhootee and horror thriller Golpo Holeo Sotti have

marked good business in Bengal. 58.5% of participants liked the horror movie, and 41.5% dislike the horror genre. 69.6% saw the horror movie sometimes. That means $69.6\% - 41.5\% = 28.1\%$ of respondents don't like to see horror films but sometimes goes to watch. Also, 13.3% often and 6.7% watch lots of horror movies. But 10.4% of participants never watch a horror film. 33.1% of respondents' best time to watching horror film is the night time. But other respondents watching horror movie into several periods. Like 10.4% before going to bed, 8.1% late night, 8.1% evening, 14.1% afternoon, 5.9% morning or 18.5% any leisure time. The reason behind this may be most of the audience are watching movies online. That is, there is no need for a specific time to watch movies. According to survey most of the participants, most of the favorite sub-genre of a horror movie are paranormal (44.4%), psychological (42.2%), Supernatural (31.1%), comedy (21.5), science fiction (20%) others. 82.2% of respondents favorite aspects of the horror films suspense. Also, the other aspect is thrill/ adrenalin rush (45.2%), 15.6 resolution. The survey shows the audience mostly scared in horror film on a real-life situation (48.9%) and psycho killer, the mysterious creature (13.3), cannibals (8.9%), folk or mythological monsters (5.2%). Most favourite horror movie location is abandoned house (52.6%), palace-mansion (38.5%), forest (32.6%), neighbourhood (15.6), school (5.2%) and others (10.4%). Contemporary Bengali horror movies held in these places like Bhooter Bhubishyot(palace-mansion), Shob Bhooture(school and abandoned house). 53.7% expect to see a ghost in a horror movie, and others expectation is a mentally unstable person (41%), a murderer (35.1%), doll/ mask (23.9%), Tantrik (13.4%), a monster (13.4%), and children (8.2%). Music is an important part of Bangla as well as Indian cinema. The audience has always loved music. Also, music played a significant role to create a background in horror cinema. That's why 43.7% respondents liked suspense music in horror cinema, and others liked realistic background score (28.1%), dramatic music (9.6%), Soft sound (7.4%), Slow music (7.4%) and high pitch music (4.4%). Most of the participants (65) all-time favorite horror film was associated with Hollywood as well as contemporary horror films. Hindi cinema (10) is less than Bengali (18) regarding the choice of a favorite horror film. They majorly liked old Bengali horror films than contemporary horror, like Monihara, Goopy Gyne Bagha Byne, Kuheli, Kankal. 54.9% of the participants think that the Bengali horror movies before

the 1980s were excellent and 38.3% think it's good. only 6.8% think it's poor. By comparison with before 80s horror, the result is almost the opposite. 50.4% of respondents think, between the year 1980 to 2000 films are poor, and 46.6% thinks its good. Only a few participants (3%) have mentioned that it's 'very good.' But, according to this survey, 63.9% of respondents think that from 2001 to till now Bengali horror movies are good. Also, increase the participants (22.6%) who thinks it's 'very good.' There was a reduction in the number of respondents (13.5%), who thoughts its poor. That is, the quality of the current Bengali horror movie is better than the mid-to-late 2000 movie, but after survey result had shown that still before 1980s Bengali horror film was better than a contemporary horror film.

Table IA: Multiple Regression results of quality of horror film

Descriptions- Dependent Variable: Quality of Horror film (QHF), Independent Variables: Direction (D), Acting (A), Background (B), Good Ending (GE) and Music (M)

| | | | | | |
|-------------------------|---------------------------------|-----------|---------------------------|------------|-----------------|
| R ² = 0.685 | Adjusted R ² = 0.643 | | Model Significance= 0.000 | | F-Value= 16.364 |
| | QHF and D | QHF and A | QHF and B | QHF and GE | QHF and M |
| Standardized β | 0.121 | 0.101 | 0.012 | 0.320 | -0.045 |
| Un-Standardized β | 0.105 | 0.093 | 0.010 | 0.250 | -0.034 |
| Significant-value | 0.221 | 0.278 | 0.898 | 0.004 | 0.622 |

Table IB: Multiple Regression results of quality of horror film

Descriptions- Dependent Variable: Quality of Horror film (QHF), Independent Variables: Use of Technology(T), Location/Set Design (L), Costume(C), Hair and Makeup (HM) and Creativity(CR)

| | | | | | |
|-------------------------|---------------------------------|-----------|---------------------------|------------|-----------------|
| R ² = 0.685 | Adjusted R ² = 0.643 | | Model Significance= 0.000 | | F-Value= 16.364 |
| | QHF and T | QHF and L | QHF and C | QHF and HM | QHF and CR |
| Standardized β | -0.044 | 0.195 | -0.136 | 0.066 | 0.120 |
| Un-Standardized β | -0.034 | 0.158 | -0.110 | 0.052 | 0.092 |
| Significant-value | 0.660 | 0.050 | 0.195 | 0.413 | 0.148 |

Table IC: Multiple Regression results of quality of horror film

Descriptions- Dependent Variable: Quality of Horror film (QHF), Independent Variables: Story (ST), Publicity (P), Title(T), Suspense (SU) and Being Scared(BS)

| | | | | | |
|-------------------------|---------------------------------|-----------|---------------------------|------------|-----------------|
| R ² = 0.685 | Adjusted R ² = 0.643 | | Model Significance= 0.000 | | F-Value= 16.364 |
| | QHF and ST | QHF and P | QHF and T | QHF and SU | QHF and BS |
| Standardized β | 0.071 | -0.058 | 0.380 | -0.002 | -0.192 |
| Un-Standardized β | 0.058 | -0.047 | 0.338 | -0.002 | -0.142 |
| Significant-value | 0.449 | 0.466 | 0.000 | 0.981 | 0.028 |

Multiple regression analysis was done to check how the quality of horror film can affect by the different factors. The results of this multiple regression analysis presented in tables (Table IA, IB, and IC). Residual analyses, Durbin Watson statistics, standard P-P plot, variance inflation factor, and tolerance checking have performed to test the assumption of the regression analysis.

The above tables showed that cumulatively all the considered factors explained 68.5 percent of the variance in quality of horror film.

But at individual level, good ending ($\beta= 0.320$, $p\leq 0.05$), location/ set design ($\beta=0.195$, $p=0.050$), title ($\beta=0.380$, $p\leq 0.05$) and being scared ($\beta= -0.192$, $p\leq 0.05$) were found to be the significant predictors for quality of horror film. So, the above results indicate that good ending, title, and location/set design have a positive effect on the quality of the horror film, and according to the respondents of this study, Bengali horror movies are not so much scared in nature.

Conclusion:

The regional cinema production in India is much more than Bollywood or Hindi movies, and every year it's increasing. West-Bengali film industry, aka Tollywood and other Non-Hindi regional film industry, has continuously improved their overall revenue contribution and capturing the attraction of the country viewers as well as the world. The horror genre has a very wide and an 'always in demand' kind of market in the theatre. Yearly growing production tells the demand of the horror genre. A massive emerging market of dubbed horror films shows that there is also a lot of demand in Bengal as well as Indian markets too. Post-millennium Bengali film industry produced several horror movies; those made a good market in Bengal and increased demand for more films in the same genre.

Renowned contemporary horror film director James Wan shares some elements in an article (India Wire, 2016) of a good horror movie. Such as a good story, characters the audience cares about, atmosphere, appropriate location, sound design, horror doesn't have to be expensive. James shared elements were available in a contemporary Bengali horror movie. About good horror story, along with the original story, there are several well-known writers' ghost stories available for making a cinema. Same things happened with character selection. Old houses, mansion, the jungle and other horror shooting location is also present in Bengal. The new horror film has presented an excellent background score. Bengali films budget are limited.

Some reasons create obstructions for the progression of Bengali horror cinema. Such as limited audience, small budget, undeveloped technology, small distributors, minimum publicity, limited screens for exhibited films.

In spite of several hitches, the contemporary Bengali horror movies observed an increase in demand compared to the ones made in

the first decade of the millennium. It can be said that improvements in some facets may grow the market and popularity of Bangla cinema. They have to involve the big national level distributors, such as the Eros. Sony, Dharma, in the same line with the other prominent regional industry, to invest in the Bengali cinema. Another possible way out will be Reducing the number of “copy-pest” remake films and accentuate on making better original films. A few Bengali directors still believe that language doesn’t make a significant barrier for cinema, especially when foreign dubbed horror films did good business in India. So, there is a chance of expanding their market beyond the linguistic barrier if you move in the right direction. Finally, in the current era of techno-savvy society, the Bengali film-industry have to increase the use of modern technology, like VFX, digital camera in horror flicks. The current generation which lives in the virtual internet-based world, Bengali cinema needs to create a market in the web-based platforms. Undeniably it is a fact that the cinema and visual culture must be taught at the school level in India to disseminate proper understanding of the medium and educate the future generation of the nitty-gritty of this medium (Bhowmik, 2018). This paper is attempted to fill in a few gaps that might help in uplift the domestic market of (West) Bengali horror cinema.

APPENDIX:

Table 1

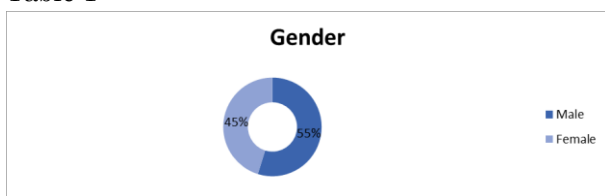


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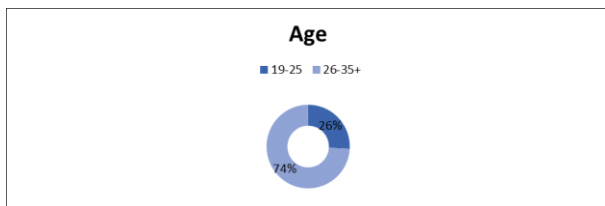


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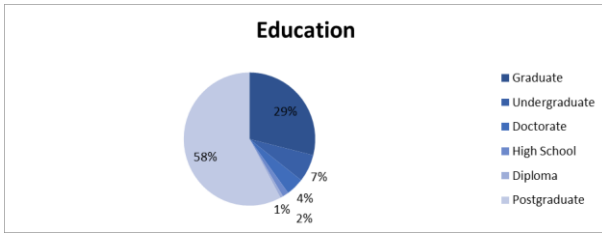


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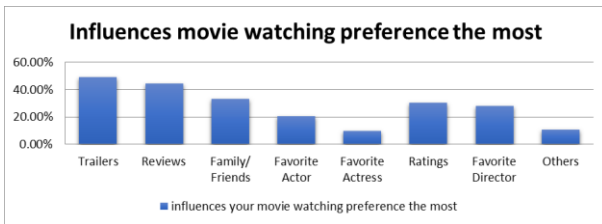


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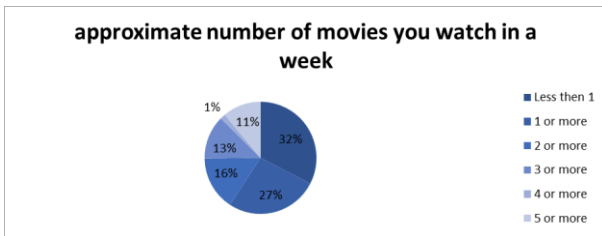


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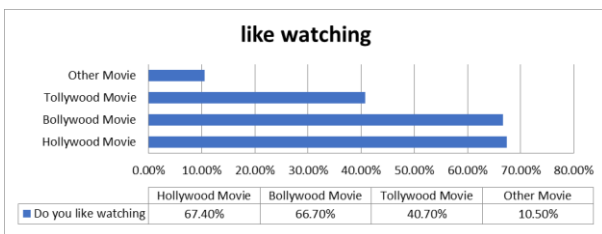


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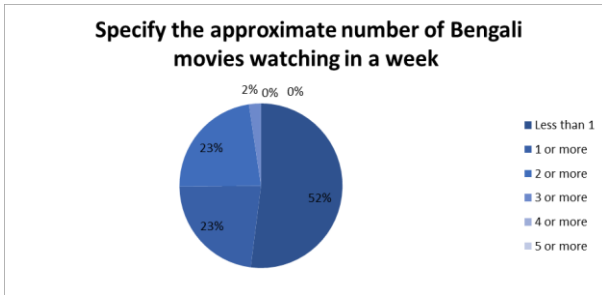


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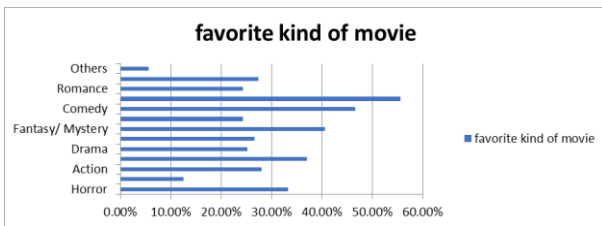


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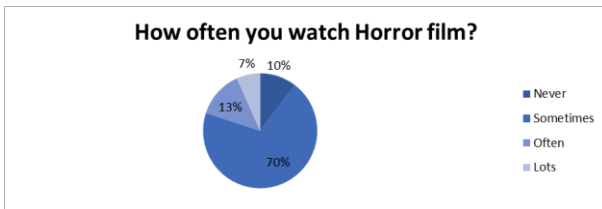


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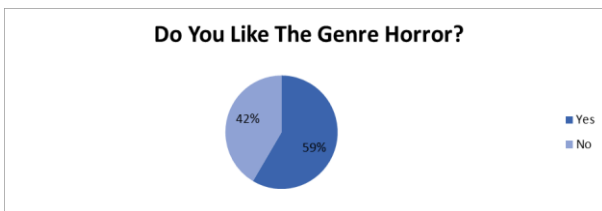


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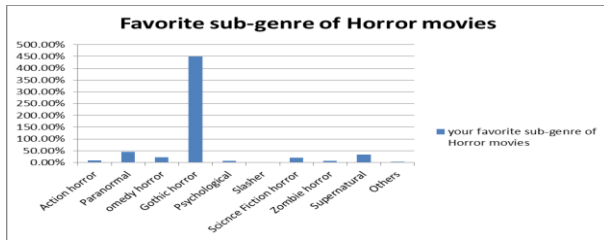


Table 12

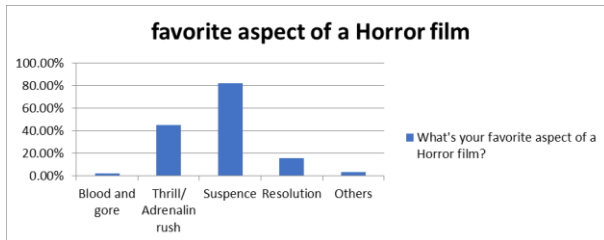


Table 13

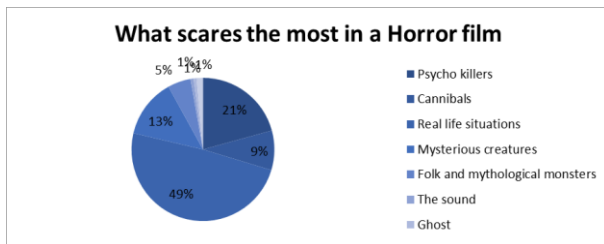


Table 14

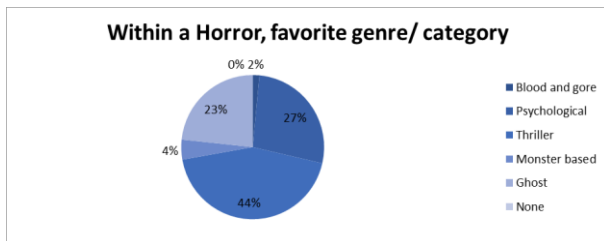


Table 15

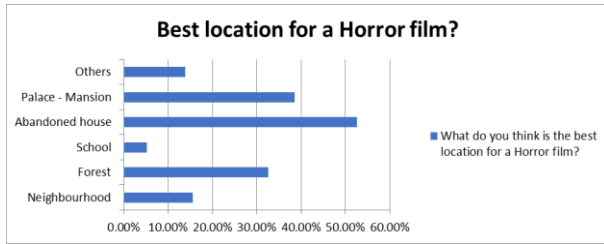


Table 16

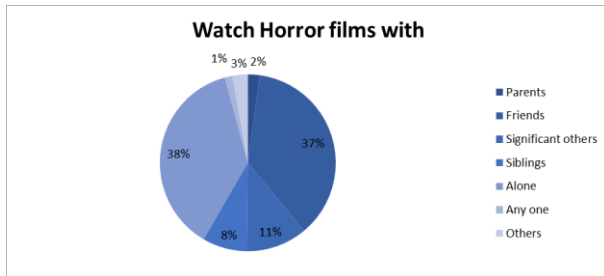


Table 17

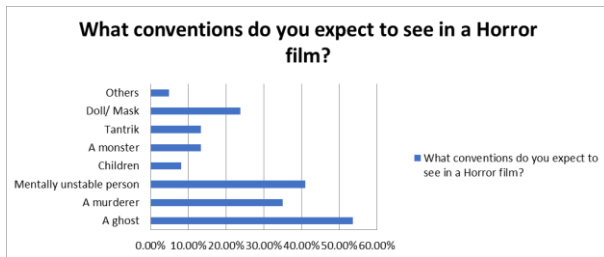


Table 18

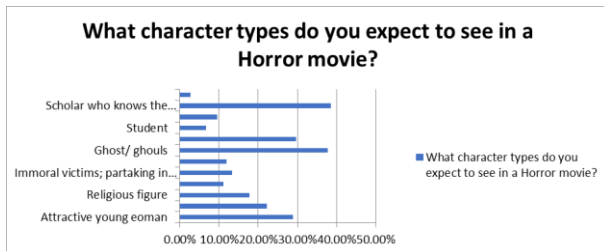


Table 19

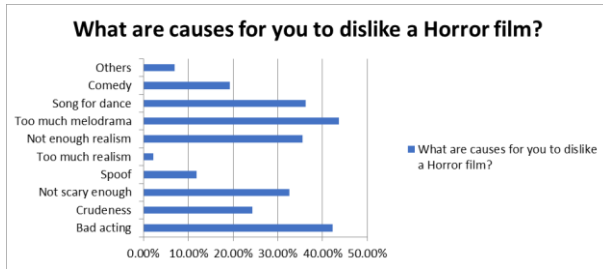


Table 20

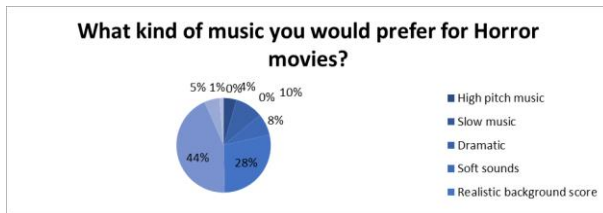


Table 21

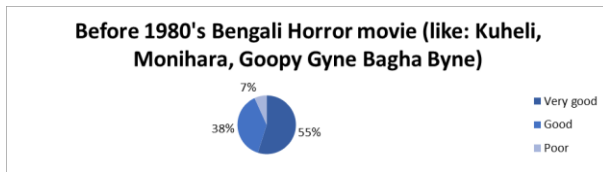


Table 22

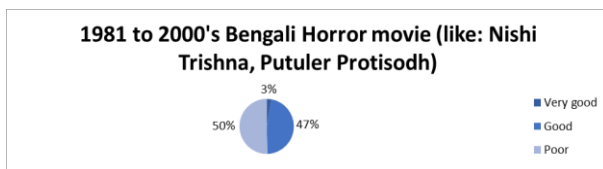
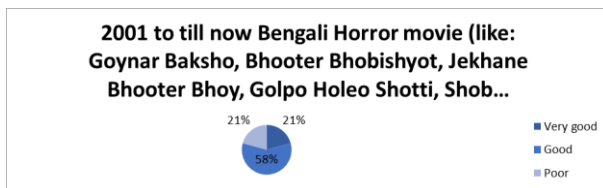


Table 23



Filmography:

- Dasgupta, Birsa. *Golpo Holeo Sotti* [film], 35 mm color film, Directed by BirsaDasgupta, India Shree Venkatesh Films, July2014, DVD
- Dasgupta, Birsa. *Obhishopto Nighty* [film], 35 mm color film, Directed by BirsaDasgupta, India: Shree Venkatesh Films, February2014, DVD
- Dasgupta, Birsa. *Shob Bhooture* [film], 35 mm color film, Directed by BirsaDasgupta, India: Shree Venkatesh Films, February2017, DVD
- Dutta, Anik. *Bhooter Bhabishyat* [film], 35 mm color film, Directed by Anik Dutta, India: Sappy bazzz/ Satya Films /mojo Production, March2012, DVD
- Mukherjee, Qaushiq, and Nikon. *Ludo* [film], 35 mm color film, Directed by Qaushiq Mukherjee, USA: Shree Venkatesh Films/ Surinder Films, October2015, DVD
- Mukherjee, Sayantan. *Adbhoot* [film], 35 mm color film, Directed by Sayantan Mukherjee, India: Rose Valley Films Ltd, May2013, DVD
- Ray, Sandip. *Chaar* [film], 35 mm color film, Directed by Sandip Ray, India: Shree Venkatesh Films/ Surinder Films, June2014, DVD
- Ray, Sandip. *Jekhane Bhooter Bhoy* [film], 35 mm color film, Directed by Sandip Ray, India: Shree Venkatesh Films/ Surinder Films, December 2012, DVD
- Sen, Aparna. *Goynar Baksho* [film], 35 mm color film, Directed by AparnaSen, Shree Venkatesh Films Pvt. Ltd, April 2013, DVD

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