

Genre Pleasure in Hindi Cinema

*A thesis submitted in May 2019 to the University of Hyderabad
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DOCTOR OF PHILOSOPHY
IN
COMPARATIVE LITERATURE
by

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May 2019

CERTIFICATE

This is to certify that the thesis entitled **Genre Pleasure in Hindi Cinema** submitted by Nandi Chinni Kumar Reg. No. 11HCPH05 in partial fulfilment of the requirements for the Degree of Doctor of Philosophy in Comparative Literature in a bonafide work carried out by him under my supervision and guidance.

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HC-931	Reading Indian Folklore	2	Pass

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DECLARATION

I, Nandi Chinni Kumar (Reg. No. 11HCPH05), hereby declare that this thesis titled “Genre Pleasure in Hindi Cinema” submitted by me under the guidance and supervision of Professor Tutun Mukherjee is a bonafide research work which is also free from plagiarism. I also declare that it has not been submitted in part or in full to this University or any other University or Institution for the award of any degree or diploma. I hereby agree that my thesis can be deposited in Shodganga/INFLIBNET.

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INTRODUCTION

The research idea originated when I asked myself, do we watch genres or cinema? Or to be more precise, do we derive pleasure by watching genres? Cinema offers various kinds of pleasures. Does genre offer possible pleasures? What are the possible pleasures of genres? Do we need to study film genre as central to the understanding of the expectations of audience and the pleasures of cinema? Is there any necessity to join the two words ‘Genre’ and ‘Pleasure’ as “Genre Pleasure”? Generally the director is linked with the genre of films which are made. The conscious selection of a star choosing a genre film with a director or repetitive hit pairs (star and director) raises expectations among the viewers. Various film theorists like Gilles Deleuze, Rick Altman, Barry Keith Grant and Steve Neale etc., has emphasized on the possible pleasures linked to genres. Stars sell genres. Stars create patterns and expectations among audiences with the repetitive genres, co-stars, directors, as for example a star with a popular comedian as his friend/ aide, or a star with popular villain. I have observed stars, genres and directors are variables in raising expectations among audiences and lessening the risk factor of failure of a film. We can observe that star, co-stars, genres and directors are not just independent but also interdependent for the success of a film. However no significant study exists on the possible hit pair combinations of stars, director, star combinations (star + co-star; star + specific genre; star +director +specific genre; star+co-star+director; star + director + production company; stars + production company; stars + production company + specific genre). This motivated me to take up the subject for research that genre pleasure is derived not from codes and conventions, but from film hit pair combinations. These hit pair combinations with the specific genre raise sets of expectations among audience to derive pleasure.

I have also observed that no significant research has been done on Hindi cinema’s genre history and criticism. Hindi cinema has witnessed genre cinema from its inception in

Silent and Talkie films. The popular genres earlier were mythology, devotional, social, epics, melodrama and romance. There might have been fragments of genre study, but there is no significant tracing of the evolution of genre history and criticism in Hindi cinema.

Researching the Hindi cinema has led to my view that the general reference to Hindi cinema as “masala” genre in India and abroad has led to the neglect of the study of Hindi cinema genres, the history of its evolution, influences and functions. There is significant dearth of scholarship on genre approach, history and criticism. The research is intended to bring Hindi cinema genre discourse to the fore with case studies to assess the role of genres that are linked to star, director or production company combinations which deliver pleasures to the audiences.

Genre and star system are major strategies of Bollywood or any film industry to reap maximum profits. The prime motive of the film producer is to make profit more the better with minimal investment. This can be achieved by casting stars in the film. Stars are considered to constitute the formula for box-office hits. Genre becomes secondary in relation to stardom to feed the audience. Stars are involved in making genre movies in Bollywood. Shah Rukh Khan is known for Romantic genre, Akshay Kumar and Ajay Devgan for Action genre, Govinda known for Romantic comedy genre. Directors are involved in making types of genre films, like Ram Gopal Varma (Crime, Gangster and Horror), David Dhawan (Comedy), Yash Chopra (Romance), Sooraj Barjatya (Romance, Family Drama), Rohit Shetty (Action and Comedy) and so on. The expectations among the audience are primarily linked to Star and Genre. Stars are easily remembered through genre, performance and collaboration with the director and co-stars. Expectation and Repetition with slight variance/innovation lead to genre pleasure. Certain combinations make it easy for the audience and the industry to categorise the films into genres. Differentiation is useful for categorisation and easy film selection. But, what is the prime factor for the audience to select a film? Is it genre, actor,

star, director, or Production Company, or theme of the film? What are most significant choices made by the audience to choose a particular film over another? In my view, Genre, Star, Director form important selection criteria for the audience to choose a film. The Film Industry not only sells stars but also the combinations or collaborations of film personnel. Stars/actors act repeatedly in a particular genre and produce successful movies. They become genre actors and the institutions that produce successful movies of a particular genre become known for such films.

As part of academic enquiry, we need to study the “personnel structure” of a film to understand the patterns and pleasures offered by a film. Here by “personnel” I mean collaborations of stars, co-stars, directors and producers. I have extensively researched the combinations, collaborations and influential role of genre in providing pleasures for audiences. This subject too has not attracted any study.

As a researcher, to understand the Hindi cinema genre discourse, it is essential to absorb the knowledge of the history of Indian cinema, including the transformation of Hindi cinema into Bollywood and global Bollywood. Indian film critics and scholars mainly emphasise the wide spectrum of Hindi cinema studies examining aspects like the ideology, nation, gender, meanings and politics of popular cinema, melodrama, Hindi song and their meaning and so on. As for example, Ashish Rajadhakshya and Paul Willeman (1999) on Indian cinema encyclopedia, Madhava Prasad (1998) on ideology in Hindi cinema, Ravi Vasudevan(2000, 2010) on making meaning in Indian cinema, melodrama and spectatorship, Jyotika Virda (2003) on cinematic imagination of nation, Tejaswi Ganti(2013) on popular Hindi cinema, Anna Marcom(2007) on Hindi films songs, Vijay Mishra(2001) on Hindi film production and reception, Sumita Chakravarthy (1993) on national identity in Indian popular cinema, Wimal Dissanayake(1998) on Indian cinema history, Dudrah(2006) on sociological imagination of Bollywood cinema, Sangeeta Datta(2000) on representation of women,

Lalitha Gopalan (2002) on cinema of interruptions and action genres, Sangita Gopalan and Sujata Moorti(2010) on Hindi song and dance, M.K.Raghavendra (2014) on the politics of Hindi cinema etc. These are none focussing on exclusive genre history and development.

Research Objectives

The research objectives of the thesis is to investigate Hindi cinema and find

1. how genres offer various pleasures?
2. What is genre pleasure and it pleasure shapes the viewers experience?
3. how genre differentiates films and genre pleasure differentiates the film audiences?
4. how the film personnel are linked to genre pleasure?
5. the significant role of audience preparation for genre pleasure.

Research Questions

The research questions I seek answers to are:

1. how does the influential role of genre pleasure in Hindi cinema attract audiences towards genre films?
2. do the hit pair combinations of star or director or any combinations from film personnel offer genre pleasure in Hindi cinema? Or the film personnel combination doubles the genre pleasure?
3. how genre differentiates the films and the genre pleasure segregates the film genre audiences in Hindi cinema?
4. how genres are linked to stars, director, auteur, producer, film production company, audiences and vice- versa.

Hypothetical statements

Here is the list of hypothetical statements which are explored and analysed

1. Genre pleasure is the major factor for watching particular films.
2. Industry sells genres to audience through stars and directors
3. Genres are linked to stars, director, auteur, producer, film production company, audiences and vice- versa.
4. Hit pair combinations of stars offer genre pleasure. The successful film personnel combinations (stars, director, auteur, producer and production company) are instrumental in providing genre pleasure.
5. Audiences, Genre, and film personnel are interdependent
6. Genre differentiates films and genre pleasure differentiates audiences
7. Film Audiences are heterogeneous in nature, with specific affinity towards particular genres.
8. ‘The audience preparation’ and anticipation are done by the film personnel through promotional strategies directly linked to genre pleasure to bring audiences to theatres.

Research Methodology

The research is interdisciplinary and involves various disciplines mainly film studies, cultural studies, media studies, psychology, marketing, and philosophy. The empirical research has been done to suit the research design. The research design applies qualitative methodology to address the research problem. The nature of data collected is on film genres in Hindi cinema and trade reports, The time period is random, but examines early cinema to present Hindi cinema film production modes. The research study mainly depends on the secondary data, collected from film news, film magazines, film reports, first look material

(posters, teasers, trailers) trade reports, filmography, released films as case studies and social media links. The collected data is interpreted and analysed involving the study of genre, setting, theme, character, mise-en-scene, narrative and plot, style, props, music, camera, lighting and editing techniques, of a film. But the most important factor for textual analysis of genre is with regard to ‘film personnel’ combinations (star + co-star; star + specific genre; star +director +specific genre; star+co-star+director; star + director + production company; stars + production company; stars + production company + specific genre) to understand the dynamics of genre film production.

The textual analysis of selected Hindi films and the filmographies have been look into addressing following set of questions.

1. how are the stars related to character functions in the genre film? How are the stars represented in the characters of genre film?
2. what aspects of film genre can be considered conventional? What aspects of film stars may be considered conventional? What aspects of the film director can be considered conventional? What aspects of film production company can be considered conventional? What aspects of audiences can be considered conventional with regard to genre, star, director, auteur, production company and their interdependent combinations?
3. how the codes and conventions of film genre linked with stars and film scripts narrative choices and hit-pair stars combinations?
4. how are the codes and conventions of film genre is linked to film production company?
5. how is the audience prepared for the genre pleasure with the ‘first look’ of the film, film news, actor preparation, censor certification, controversies, publicity stunts and trade reports etc.

Filmography

The filmographies offer patterns to understand the filmmaker's interest towards genre, cast and crew selection, selection of story and inspirations. The film production year gives us better understanding of socio-historical and political conditions of the time, film methods and film exhibiting practices. The filmographies serve the audience interest to search for favourite stars filmography and their seminal work with genre, director and production company. There is no standard format to design filmography. The filmography tables vary providing/examining the data or for the research. The variable changes with the combinations of stars, co-stars with a star, star, film names with director, star, director with award winning films, stars with multistarrer films, with genre, budget, color of the film, period, theme based and mode of production etc.

The research has in-depth analysis of filmographies of Hindi film stars, directors and film production and their inter combinations to meet the research objectives. Researching the encyclopedia of Hindi cinema, IMDB(Internet Movie Database) and other film websites and with the available production notes have been studied for various filmographies to understand the patterns of stars, director and production company combinations that derive pleasures linked to genre.

Venn Diagrams

A Venn diagram shows logical relation between sets. The information is arranged to examine the relationship between the various sets available. Venn diagrams are used in mathematics, logic, linguistics, statistics and probability, business and computer science. Each circle represents elements of a set. The overlapping circles illustrate the relationships between the sets. British logician John Venn explained use of such diagrams in his 1880 paper titled "On the Diagrammatic and Mechanical Representation of Propositions and

Reasonings.” They are used to teach elementary set theory and to illustrate simple set relationships in probability, logic, statistics, and linguistics and computer science. A Venn diagram uses closed curved drawn on plane to represent sets. Very often these curves are circles or ellipse

Venn diagram purposes and benefits as:

1. To visually organize information.
2. To compare two or more choices.
3. To solve mathematical problems.
4. To compare data sets.
5. To reason through the logic.

(<http://www.lucidchart.com/pages/venn-diagram>)

The research study exemplifies the different sets of expectations of genre, audience, stars, director, production company and their combinations and their derived pleasures as follows

- a. Sets of expectations of genre
- b. Sets of expectation from audience
- c. Sets of expectation from production company
- d. Sets of expectations from director
- e. Sets of expectations of star

The set theory is applied through Venn diagrams to study the set of expectations, co relations, re occurrences, probabilities, differentiation, commonalties and patterns. I have found applying ‘Set theory’ is significant and helpful to understand the set of expectations and pleasures derived from a genre film.

Theoretical Framework

Genre has become a crucial factor in movie production, distribution, promotion and reception strategies. Genre denotes the types of sub products in with any given literary or media category. Film genre differentiates one film from another film with the recognizable, repetitive codes and conventions. Film production companies exploit genre for film business as do audiences for their pleasure. The repetitive codes and conventions become the parameters to recognize genre film.

A film genre can be easily understood by its codes and conventions, by carefully looking into mise-en-scene, visual style, setting, themes, ideology, character types, narrative, iconography, cinematography, and music. Genre arouses expectations from audiences. Film Production companies use genre and exploits audience expectations. Barry Keith Grant (2003) writes in the introduction of his book *Film Genre Reader* that “The genre classification is a commercial study as it establishes classifications, revenue generation, film trade business accounts and reports” (xvi).

Steve Neale (1990) argues the definition of genre is not merely mixed categories imposed by the film industry: they are a process in which the preparation of the viewer plays a vital role (22). Audience has certain expectations of genre films and that is exploited. The audience seeks genre film makers to examine whether the narrative adhered to codes and conventions of the genre. With genre as parameter, the same story can be reintroduced to draw upon the previous success of the films. The dynamic relationship between genre and audience can be easily understood, if the repetition of the genre film production is examined.

Marshall McLuhan's (1967) phrase “The medium is the message” (126) states that the medium influences the message and the way it is perceived and over a period of time, there can be subtle changes in the message. When the medium tries to communicate a message, the

genre is involved and evolved within the medium. Genre is composed within the medium. Any medium will be composed of various genres/types. Genre and media are interlinked, where dealing with the media needs to be necessarily understood as deal with its genres.

A medium comprises of a collection of various genres catering to the audience or markets. Steve Neale (1960) notes that genres are dynamic in nature and they evolve over time and thus create audiences over a period of time. Genre becomes quintessential to understand the film (medium) and its audiences who interpret the genre codes and conventions (message) and derive pleasures.

Laura Mulvey (1989) in her famous article “Visual Pleasure and Narrative Cinema” points out that cinema offers a number of possible pleasures. The viewers’ experience is predominantly shaped by the pleasure gained before/while/after watching the genres. Audience makes choices to derive the possible pleasures through the selection of film genres and vice-versa: even genre allows making choices to derive possible pleasures.

Rick Altman (1999) stresses that the genre offers a set of pleasures, which can be categorically divided into emotional pleasures, Intellectual pleasures and visceral pleasures as

Emotional Pleasure: The strong uncontrollable emotional pleasures are generated in the audiences while watching the genre film.

Intellectual Puzzles: Pleasure derives from denoting the unexpected. When the audiences tries to unravel or resolve the puzzles, mystery while watching the genre films like thriller, horror (whodunit) evokes the intellectual pleasure.

Visceral Pleasures: These are the gut responses on mainly related with the film form and stylistic approach which creates a physical effect of roller coaster ride, disgusting, nauseating etc. (43)

The film (medium) disperses the genres (message) to various markets or audiences to provide and anticipate pleasures. I would like to emphasise Genre over Cinema because I argue that people watch genre rather than cinema. Genre is the message, where cinema medium engages the audience and shapes the viewing experience offering possible pleasures. The auteur, star, production studio, negotiate their film text through genre. Steve Neale (1980) argues that “pleasure is derived from repetition and difference and there would be no pleasure without difference” (48). Genres that are perceived as being different have a much higher potential for success than the repetitive genre films. Genres add emotion and trust to the cinema which helps to create a relationship between genres and spectators which in turn ensures spectators loyalty towards genres. A genre is a promise, a promise to show certain pleasures, certain experiences, which are conveyed through elements of the genre. Genre Identity – personnel paradigm promises consistent pleasure to the audience. I would argue that dominant paradigm/element which influences “Genre Pleasure” is “Film Personnel”. The personal paradigm consists of directors, producers, stars, and auteur. Personnel paradigm attracts the audience with the genre films. The film industries exploit genre pleasure to market their movies to audiences. Therefore genre pleasure can be considered as one of the significant factors to decide the film’s success and failure.

Genre can be considered as an important factor to estimate the movie entertainment value. I strongly feel that genre pleasure needs to be studied carefully as an individual subject with regard to cinematic pleasures. Studying genre pleasure will give a broader scope to understand audience theory, star theory, genre theory, relationship between cinema and spectatorship. This research study applies genre, audience and uses and gratifications theory to study the genre pleasure. Textual analysis and case studies are chosen as the methodology for addressing the research questions and objectives. Genre movies are specially made for the genre audience. The continuation process and reception of genre over a period of time creates

a collective conscious genre audience. Each different genre has its own audience. The genre production by the market and reception by audience has a symbiotic relationship which further leads to production and formation of genres in the film industry. Genre audience forms a continuous process of cultural negotiation of genres.

Cinema is an intangible product where the audience can experience the cinema through sensory pleasures influenced by Visual Spectacle, Dominant Personnel Paradigm (Stars, Directors, Auteur, Production Company), Film Certifications, Methods (Sequels, Multi Starrer films and Adaptations) and technology involved in making the film. Genre is quintessence and principle to study and understand the audience pleasures.

Genre and Audience

Gledhill (2000) writes, “Genre is first and foremost a boundary phenomenon” (221). Genre is the primary ingredient for film industry and film audience. Audiences want to fulfil their desires for pleasure through watching genres and the producers want to make money by producing the genres and catering to the audiences. Genre plays a crucial role in the deciding the economics for films to the producers. The foreknowledge and experience of the audiences are taken into consideration while deciding the genre for the film. The film distributors or exhibitors exploit the genre marketing and promoting of the film.

Steve Neale (1990) -argues that Hollywood commands interrelated functions with audiences and film production companies. It derives meanings and pleasures for audiences and balances the economic risks of industrial film production by providing ‘cognitive collateral against innovation and difference’ (22).

Commenting on commercial and industrial significance of genres, Denis McQuail (1987) argues that,

The genre may be considered as a practical device for helping any mass medium to produce consistently and efficiently and to relate its production to the expectations of its customers. Since it is also a practical device for enabling individual media users to plan their choices, it can be considered as a mechanism for ordering the relations between the two main parties to mass communication. (200)

Gledhill (2000) writes on aesthetic practice that,

Each genre represented a body of rules and expectations, shared by filmmaker and audience, which governed its particular generic 'world' and by which any new entrant was constructed and operated. The task of the genre critic was to survey the terrain of the world, identify its *dramatis personae*, iconography, locations, and plot possibilities, and establish the rules of narrative engagement and permutation. (223)

Film producers should have the ideas, who are their intended audience for the film which makes easy for marketing and promoting the film. The production company decides the intended audience through its genre and its codes and conventions.

David Chandler (2000) remarks on the 'textual features of the genre' notes that,

Some of the key textual features of genres in the context of film and television narrative. The distinctive textual properties of a genre typically listed by film and television theorists include:

Narrative- similar (sometimes formulaic) plots and structures, predictable situations, sequences, episodes, obstacles, conflicts and resolutions;

Characterization- similar types of characters (sometimes stereotypes), roles, personal qualities, motivations, goals, behaviour; basic themes, topics, subject matter (social, cultural, psychological, professional, political, sexual and moral), values and which are recurrent 'patterns of meaning'.

Setting- geographical and historical; iconography (echoing the narrative, characterization, themes and setting) - a familiar stock of images or motifs, the connotations of which have become fixed; primarily but not necessarily visual, including décor, costume and objects, certain 'typecast' performers (some of whom may have become 'icons'), familiar patterns of dialogue, characteristic music and sounds, and appropriate physical topography;

Filmic techniques - stylistic or formal conventions of camerawork, lighting, sound-recording, use of color, editing etc. (viewers are often less conscious of such conventions than of those relating to content).in addition to textual features, different genres also involve different purposes, pleasures, audiences, modes of involvement, styles of interpretation and text-reader relationships. (13)

As John Ellis (1981) writes on narrative images of the film and its circulation that, “An idea of the film is widely circulated and promoted, an idea which can be called the 'narrative image' of the film, the cinema's anticipatory reply to the question, 'What is the film like?(30). Quoting on ‘genre and institutional discourse’ Neale (1990) stresses that,

The discourses of film industry publicity and marketing play a key role in the construction of such narrative images; but important, too, are other institutionalized public discourses, especially those of the press and television, and the 'unofficial', 'word of mouth' discourses of everyday life. (48)

Genre and Pleasure

Genre is an important factor in any film's narrative image. I posit that “a film is a set of narrative images of a genre”. The idea of the genre and its narrative images provide pleasure while watching the film. More than the film, it is the idea of genre that is circulated and promoted. The anticipation and recognition by spectator gets influenced with the first look of narrative images through film posters, songs, teasers and trailers before the release of

the film itself. Genre creates expectations which will in return condition audience responses. The familiarity of the genre makes it easy for the spectator to anticipate and predict the scenes of the film. Warren Buckland (2003) opines that,

Genre films create expectations that condition our responses. The familiarity of the genre film enables the spectator to anticipate and predict what will appear in them. The genre film sets up hopes and promises and brings pleasure if these hopes and promises are fulfilled. (111)

David Buckingham (1993) argues that “genre is not a constant process of negotiation and change and it’s not simply given by the culture” (137). However Chandler (2000) quoting several scholars thoughts on genre pleasure, repetition and manipulation in this article ‘An Introduction to Genre Theory’ write that,

Steve Neale argues that pleasure is derived from ‘repetition and difference’.(Neale 1980:48); there would be no pleasure without difference. René Wellek and Austin Warren comment that ‘the totally familiar and repetitive pattern is quite boring; also the totally novel form will be intelligible is indeed unthinkable’ (Wellek& Warren 1963:235). We may also enjoy the stretching of a genre in new directions and the consequent shifting of our expectations. (9)

Noting the difference of genres, Gledhill (2000) notes that the different audiences will be catered through different genres. It becomes easy to stabilize the production process. Genre becomes the prime factor to target the different markets. (224)

Uses and gratifications theory explore the possible pleasures of a genre. Pleasure is derived from the recognition of the features of a particular genre. Recognition is derived from our knowledge of the genre. The anticipated recognition and active participation of a spectator helps in deriving pleasure while watching a film. Knight (1994) writes that audience satisfaction is guaranteed with a genre film. The prolonged suspension and

anticipation of codes and conventions of genre adds the additional pleasure. “Each era has its own system of genres” (Todorov 1976: 103) that evolves from period to period. Genres are the repetitive processes. Neale (1990) stressing on genre as processes states that “genres are dominated not only with the pattern of repetition, but they are also marked essentially by difference, variation and change” (56).

David Chandler (2000) accounting for knowledge of the genre in the audience notes that “Genres offer an important way of framing texts which assists comprehension. Genre knowledge orientates competent readers of the genre towards appropriate attitudes, assumptions and expectations about a text which are useful in making sense of it” (8).

Commenting on the audience choices and expectations, Corner (1991) comments that “genre is a principal factor in the directing of audience choice and of audience expectations” (276). The manipulation of conventions of genres will also bring the pleasure among audiences (Abercrombie 1996: 45).

Tom Ryall (1978) says that conventions of a genre can be analysed through iconographies, ideologies, representations, narrative of the film various emotional pleasures are linked to different genres. The cognitive satisfaction, like recognition, prediction and problem solving comes with the familiarization with the genres which can ultimately lead to derivation of pleasure among audiences. The sharing experience of genre among other people creates a collective group. (7)

Genres are pleasurable; they remove the reality boredom by offering escapist fantasies into fictional worlds. Genres are the intellectual faculty of a human being to differentiate various texts to have a clear understanding phenomenon. Human emotions are associated with genres. Every human emotion, behaviour and quest is a genre in itself. Stories are humane and emotional. Stories are not different rather genres are different. Genre can be seen

as the story's innate quality. Every story possesses a genre and the story structure is built with genre as foundation. David Chandler (2000) in his article comments that,

Genres may offer various emotional pleasures such as empathy and escapism - a feature which some theoretical commentaries seem to lose sight of. Aristotle, of course, acknowledged the special emotional responses which were linked to different genres. (9)

Film theorists have projected that genre has evolved through processes through market and audience needs, cultural phenomenon, ignoring the major fact that Genre has been there before the origin of writing and cinema. Derrida (1980) in the article 'The Law of Genre' stresses genre with the relevance to the text: "A text cannot belong to no genre. It cannot be without or less a genre. Every text participates on one or several genres, there is no genre-less text; there is always a genre and genres, yet such participation never amounts to belonging" (61).

Storytelling is part of human culture. Man experiences life through telling stories and listening to stories from others. And stories travel all across the globe. Storytelling is all about purging human emotions and experiences. And it differs from person to person. Before the invention of writing, oral story tellers were in vogue and stories have been performed in theatre and via other performing arts. With the advent of cinema, stories started to be told via moving images. The point I want to make clear is that even before the inception of cinema, genres were part of the history of story and its evolution. The same stories with different genres were translated to screen and thus later became film genres. Story genre became film genre and the story genre translated to the screen as film genre.

Film genres are sensory experiences of various human emotions and pleasures. Film genres are written for screen and later director visualizes and makes the film genres to be

audible and visible on screen in the form of visual storytelling. Whereas story genres of fiction & nonfiction writing are need to visualized by ourselves

Genre simplifies the audience's decision or choice to select and watch a desired film. Cinema offers various choices and differentiations for the audience in the form of "genre" to choose their desired film. A genre is a commercial factor which is sold to the audiences by the production company actor and director. Genre is a promise of film personnel majorly by production company, star and director to offer the genre pleasures to the audience. Genre promise can be looked at other film personnel like Screen writer, Cinematographer and Music Director.

Genre is the strong belief in the mind of the audience where they believe that particular genre of the film will fulfil their set of expectations and thus they derive pleasures. Genre movies are specifically made for the genre audience. The continuation process and reception of genre over a period of time creates a collective conscious genre audience. Every different genre has its own genre audience. The genre production by genre market and reception by genre audience will have a symbiotic relationship which will further lead formation of canons of genre. Genre audience is a continuous process of cultural negotiation of genres. Genre audience quintessential trait for the affinity towards genres is through Genre pleasure.

The Genre Pleasure is the crucial deciding factor for genre audience, genre consumption and film market. The film market offers the genre promise to the genre audience. The genre audience loyalty, awareness, knowledge will lead to the anticipation and recognition of genre associates further leads to genre connection and thus the genre audience derive the genre pleasure through a film. Cinema audience is heterogeneous in nature. Audiences are divided demographically. The demographical audiences have their

special vibrant interest towards particular genre/s. The peculiar interest towards genres forms collective conscious audience who are segregated through genre interest. The collective conscious audience for a particular genre can be called as “Genre audience”. They are heterogeneous in nature. There is formation of various genre audiences like “Comedy genre audience”, “Drama genre audience”, “Action genre audience” etc. With respect towards specific genre interest. Though the film studies has extensive study on film genre evolution, notion, laws but still there is quite dearth on studies on “genre audience”. The various genre audiences need be studied with respect to the individual genre and their pleasures through consumption and reception. This research thesis on genre pleasure will give a different perspective and understanding of cinema and spectatorship. Studying Genre Pleasure will give a boarder scope to understanding Audience theory, Genre theory, and the relationship between Cinema and Spectatorship.

Structure and Organisation of the Thesis

The thesis consists of four chapters along with the introduction and conclusion.

Chapterization

The introduction presents the aim of the research, statement of the research problem, research questions, research objectives, research methodology, significance of the research study, the limitations of the research study and the structure of the thesis.

Chapter one titled “The Idea of Genre in Hindi Cinema” explores the brief history of genre evolution from early Hindi cinema to the present. The chapter throws the light on understanding “the problem of genre in Hindi cinema”, genre classification, Bollywood itself as genre, the problem of masala genre, the cinematic interruptions in the Hindi cinema, advent of biopics, sports and court dramas etc. genre films, and the role of NFDC film bazaar to produce the independent films. The later part of the chapter examines the role of Hindi

song and dance and their centrality in Hindi cinema. The chapter also examines the visual pleasure in Item songs by studying the trajectory of courtesan, cabaret to Item girl in Bollywood, and how the item songs are deconstructing the myths of Indian culture and femininity. It examines gender and sexuality in Item songs and investigates how the Item songs and Item girls have become important in Hindi cinema to promote visual pleasure.

Chapter two titled as “Melodrama and National Cinema” examines the dominant role of melodrama genre in Indian cinema. Taking the case study of Satyajit Ray and his films I have examined the way Melodrama genre has empowered Indian and Asian cinema. The chapter examines how Satyajit Ray exploited the melodrama genre and empowered Indian cinema. The powerful imagery, arresting acting in melodrama allows the spectators to engage with the film text. The sufferings and identity allegories of national cinema has been powerfully portrayed in Hindi cinema. The later part of the chapter critically analyses the cinematic imagination of Nation in Hindi cinema, and how melodrama has become quint essential genre to present national cinema has been explored through the case study of popular melodramatic film *Mother India* directed by Mehboob Khan.

Chapter three titled as “Genre Pleasure: Production and Reception”. This is the most important chapter of the thesis which tries to address the major research questions and objectives. The chapter examines the codes and conventions of film genre which are linked with stars, director, auteur, producer and production company. The chapter critically examines successful Hindi film personnel combinations (stars, director, auteur, producer and production company), correlation between genre, audience and film personnel, and how they are instrumental in providing the genre pleasure with several case studies. The chapter examines the genre pleasure by examining the various combinations of genre, film personnel, and methods of Hindi cinema.

- i. genre and director
- ii. genre and star
- iii. star and co- stars
- iv. star and doubling
- v. genre and production company
- vi. genre and multi starrer films
- vii. genre and sequels
- viii. genre and character names.

Chapter four titled as “The Audience Preparation”. Film and cultural studies has given great importance on the audience engagement with the films text. This chapter deals with the process of audience preparation, how the film market, producer and distributor promote the film and create film awareness / genre awareness in various media – like Television, Radio, Web Media and Social Networking websites, Film theatres and print media prepare the audience for an upcoming film. The chapter addresses the preparation of audience for the genre pleasure through textual analysis of posters, teasers, trailers, publicity stunts, controversies over film content and film censor certification and actor preparation.

The concluding chapter summarises the arguments and gives the details of research findings with regard to research questions and presents the strengths and limitations of the research.

Chapter One

The Idea of Genre in Hindi Cinema

In the introduction of *World Cinema through Global Genres* William V. Costanzo (2013) writes “If genres have a history, theories of genres have their own history. Although studios in Europe and Asia have turned out genre films, most theories of film genre have been based on the Hollywood studio system, the world’s most influential producer” (38). Undoubtedly Indian cinema was influenced by the Hollywood studio system and western film theories. “Studying the history of genre films becomes a way to trace the public changing beliefs and concerns over time” (Costanzo 2013:38), but there is a dearth of history of genre films in Hindi cinema. Emphasizing on studying and analysing movies Costanzo (2013) stresses that, “Movies can be studied as an industry, an art, a technology, and a social force. They have a history in world politics and ideologies. Movies can be analysed individually, scene by scene or collectively as genres” (41). Are there are really any genres in Hindi cinema or they are all masala genre? Some of the western and Indian scholars did limited studies of the Hindi cinema to masala genre. I argue that the significant lack of genre research in Hindi cinema led to the projection of dominant presence of masala genre over other genres in cinema.

This chapter brings the arguments of Indian film scholars and tries to trace the history and development of genres and problems of masala genre in Hindi cinema. It also discusses how the early film studios in India laid foundations of genre films and questions the lack of genre discourse and research on film genres. The chapter also details the problem of genre credibility and brings the debate on how mythology, folklore, literary influence and adaptations impacted genres of Hindi cinema. The chapter also examines the quintessential

role of songs in Hindi cinema and investigates how the Item songs and Item girls have become integral Hindi cinema to promote visual pleasure?

The first film in India was made in the year 1913 which was produced and directed by Dada Saheb Phalke. The title of the movie was *Raja Harischandra* and the peculiarity of this movie was that it had no dialogues but there were subtitles in three languages Marathi, Hindi and English. The technicians working for the film were Marathi and so it is considered the first Marathi film and as well as first Indian film. The movie is based on the character of Raja Harischandra, from Mahabarata. The early evolution of Hindi cinema had a reason to promote mythological Indian stories. Phalke attempted to bring the Indian and especially Hindu religious tradition and cultural folk narratives to the screen and presented stories of Hindu gods and goddesses through the genre of mythological, devotional and historical genre. The Indian audience for the first time got to witness the 'live form' of Hindu gods and goddesses enacted by actors on the screen. Audience thronged to the theatres which became the new temples to have the *darshan* (visit)/witness of the gods and goddesses. The actors or stars enjoyed the stature of gods and audiences started worshipping them. Probably this is the genesis point of 'Hero and Heroine worshiping culture' which started in early Silent Period and dominated from 1970s to till date.

After the first movie in 1913, the industry produced around 200 films per year. Ardeshir Irani's *Alam Ara* in 1931 was the first film with sound and dialogues which was a massive commercial success and generated a huge market for the talkies and musicals. This was the time when various 'genres' evolved in Hindi and all the other regional film industries which swiftly switched to sound filming or films with sound (music and dialogues). Hindi and other regional film industries like Tamil, Telugu, Kannada, Bengali experimented with mythology, devotional and historical genre films in the initial phase. The period between 1930s and 1940s after the First World War and preparing for World War II, Freedom

Struggle and for the Nation Partition were troubled times. This was when many film makers of Hindi cinema integrated the socio-political conditions, aspirations and struggles for Independence as the grand narrative. Hindi cinema had the first colour film with *Kisan Kanya* which was made in the year 1937 by Ardeshir Irani who had earlier made *Alam Ara* (1931). The colour film did not garner much popularity and fame until late 1950s. During this period, lavish romantic musicals and melodramas became tremendously popular. The period during 1940 to 1960 is regarded as the “Golden Age” of Hindi cinema. ‘Social’ genre was dominant during this time based on social themes mainly dealing with working class-urban life in India, like Raj Kapoor’s films *Awaara*(1951) and *Shree 420*(1955), Guru Dutt’s films *Kaagaz ke Phool*(1959), *Pyaasa*(1957) and Dilip Kumar’s *Aan*(1952). Mehboob Khan’s *Mother India* (1957) was nominated for the Academy Award for the Best Foreign Language Film in 1957. *Mughal-e-Azam* (1960) regarded one of the best Indian iconic films directed by K.Asif, introduced the epic genre that affirmed the rich cultural traditions, luxurious sets, ornate costumes and vast spectacle screen.

Every era led to the emergence of new genres and themes and often showed radical shifts from one genre to another genre. Commenting on the cinematic imagination, Virdi (2003) describes the shifts of the genre and themes in various periods of filmmaking in India:

In the Nehruvian era romance generally featured as a narrative subplot, and was used along with other devices to explore the cartography of social tensions. However, in the 1970s romantic love became less central as Hindi cinema took a turn toward gangster films. Stories of individual revenge against social injustice, mediate through elaborate family melodramas, proliferated. In the late 1960s repression of student peasant uprisings, followed by a class-ridden economy and a corrupt, repressive government during the notorious 1975 emergency, infused the cinematic imagination of the 1970s with themes of cynicism and violence. Amitabh Bachchan’s rise to

superstardom-emblematic of that historical moment and portraying a new kind of heroism – gave voice to the disenchanted working class, which, compared to Raj Kapoor's 1940s' and 1950s films, is far from strident. (178)

In *The Bollywood Reader*, Desai and Dudrah (2008) citing the problem of genre in Bollywood cinema writes that,

Different explanations exist for understanding the genres of Bollywood cinema. While some are dismissive, characterizing them as apolitical, cultural confusion or formulas, other mark them as specifically Indian referring to them as *Masalas* - as in a mixture of spices, or read through an understanding of the political economy of the post-colonial nation state as All inclusives or even All-Action films. All of these comment on the combination of elements that appear with the elastic and changing form. While to many western viewers, Bollywood suggest some static genre that characterizes all Indian film, genre business is a tricky business. Working against on the notion of some simplistic culturalist explanation that sees these all-encompassing forms as naturalized, scholars have painstakingly examined the genre in the pre- and post-Independence India. (10)

Gopal and Moorti (2008) while tracing the 'travels of Hindi song and dance' and the genre evolvement in Hindi cinema, writes that,

Genres have evolved historically as well, thus adding categories such as multistarrer, the horror flick, the urban film, and even more recently Non-Resident Indian(NRI) film and Musical. These generic categories may not necessarily follow Hollywood typologies, and the misrecognition of the indigenous logic of genres leads to broad generalizations like all Bollywood films are musical melodramas. In post-Independent

India, with the waning of studio system and changes in film financing the all-encompassing “social” became the predominant genre. (2)

Prasad (2008) in the article “Surviving Bollywood” commenting on the contribution of the social genre to India’s cultural identity writes that,

Social genre, which is dominant genre beside which all others must seek to find a place, and which constitutes popular cinema’s most significant contribution to the ongoing elaboration of India’s cultural identity, must locate its narratives in a modern context. This is, interestingly enough, a compulsion born not out of any realist desire to reflect actually existing social conditions, but one deriving from the popular cinematic narrative form itself as it was inherited along with film technology from western sources. (45)

Though we can find the fragments of genre history development in Hindi cinema through various scholarly works from India and the West, it is significant that there is no specific research on genre history and genre discourse in Hindi cinema. Hindi cinema was mostly studied in relevance to masala genre. I argue that confining Hindi cinema to masala genre has led to poor development of genre history study in Hindi cinema.

1.1 The problem of *Masala* Genre in Hindi Cinema

Indian cinema, particularly Bollywood, which is regarded as Indian cinema for the outside world deals with “Masala Genre” meaning the mixture of spices. The Masala overpowers Hindi film genre study. “The Hindi commercial film is often described as a *masala* film, literally ‘spice’, containing a concoction of elements that may satisfy the crudest of spectators, such as songs, dances, fights, stars, comedy, goodies and baddies and so on” (Anna 2017: 2). Hindi cinema maintains formulaic codes and conventions along with

cinematic interruptions - the comedy scenes, songs and dance numbers. Masala genre represents the entire popular Hindi cinema. Film theorists and scholars treat Hindi cinema masala genre dismissively. Thomas(2006) in her article “Indian Cinema: pleasures and popularity” while comparing the film theory of West to Hindi cinema writes that, “Clearly a body of ‘film theory’ developed in the West may mislead if it is used to squash Hindi Cinema into Western film-making categories, particularly if it brutalizes or denies the meanings and understandings of participants” (25). The lack of studies of genre, audience, production methods of Bollywood, may mislead the understanding of the cinematic text. Masala genre raises question like: Are there any other genres in Hindi cinema? Does Hindi cinema research project the trajectory of evolution of genres? Research has been done on the cinematic text focussing on the social, cultural and political milieu, exhibition practices, movie going culture, star system and the nation cinema & popular cinema were studied extensively by the film theorists like Ashish Rajyadyakasha and SV Srinivasan, Madhava Prasad and so on but there is nothing on Hindi cinema genre theory or genre discourse. This leaves a vacuum in understanding the industry practices, cinematic text and spectator engagement with genre.

Trying to understand the lack of genre discourse, I pondered over the questions like, does the studio system in Hindi cinema produce genre movies? Are there really any genres in Hindi cinema? Or they are all masala genre? Do early and contemporary popular Hindi cinema experiment with genres? Have the advent of the Hollywood production companies / studios like UTV, Fox, Warner Bros. and Disney World etc. in India brought any genre centric cinema?

Indeed, as I said earlier, masala genre describes Bollywood cinema of all genres. On the Indian film genre production and comparing the connection regionally and globally, Vasudevan (2017) writes that,

In the early period of Indian cinema there were key patterns of film circulation and, alongside the iconic ‘national’ genre of the mythological; it would appear that the action serial/stunt movie and adventure/fantasy film remained a staple attraction. While genre elaboration took place in the 1920s, with historical and social films becoming part of cinema’s attraction. (64)

The mythology genre ruled earlier Hindi cinema along with sub-genres such as devotional, historical, stunt, epic, and social. The top Hindi film production studios like Prabhat Film Company, Bombay Talkies and Wadia Studios produced several genre films, which need to be studied to understand the evolution of Hindi genre films.

1.1.1 Case Study: Early Film Studios

Western cinema left a huge impact on Indian cinema. Gradually Hollywood film production methods were imbibed by the enthusiastic Indian filmmakers to present the film as a medium of entertainment to Indian audiences. Bombay became the epicentre for the Hindi cinema production. Like Hollywood, the hegemonic studio system was initiated in Bombay Hindi cinema with studios like Prabhat, Bombay Talkies and Wadia etc. that were active from 1930s to 1950s. Early Talkie cinema hired actors on contract basis and the studios enjoyed stardom status rather than the actors who later became stars in their own right.

Prabhat Film Company founded by filmmaker V.Shantaram along with V.G Damle, Keshav Rao, S.V.Kulkarni and S. Fatelal in 1929, was popularly known as Prabhat Studios and produced genre films like:

Biopics/Devotional	<i>Dharmatma</i> (1935), <i>Sant Dyaneshwar</i> (1940), <i>Ramshastri</i> (1944),
Mythology	<i>Gopal Krishna</i> (1929), <i>Sairandhri</i> (1933), <i>Chandrasena</i> (1935),
Social Drama	<i>Duniya Na Mane</i> (1937), <i>Aadmi</i> (1939), <i>Padosi</i> (1941)
Adventure	<i>Amar Jyothi</i> (1936)
Romance	<i>Das Baje</i> (1942)

Table 1: Prabhat Studio Films and Genres.

Bombay Talkies studio, established in 1934, Mumbai, by Himanshu Rai and Devika Rani :

Social Drama	<i>Jeevan Prabhat</i> (1937). <i>Jhoola</i> (1941) , <i>Naya Sansar</i> (1941), <i>Milan</i> (1946), <i>Maa</i> (1952)
Crime/ Film Noir	<i>Sangarsh</i> (1950)
Romantic Tragedy	<i>Achhut Kannya</i> (1936)
Romantic thriller	<i>Jawani Ki Hawa</i> (1935)
Patriotic film	<i>Janmabhoomi</i> (1936)
Romantic drama	<i>Prem Kahani</i> (1937), <i>Anjaan</i> (1941)
Romantic comedy	<i>Jhoola</i> (1941)
Drama/ Lost and Found	<i>Kismet</i> (1943)

Table 2: Bombay Talkies Studio Films and Genres.

J.B.H.Wadia and Homi Wadia established the studio, Wadia Movie Tome in 1933 and majorly produced the fantasy, stunt and mythological films

Stunt film / Action	<i>Hunterwali</i> (1935)
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Stunt/ Sequel film	<i>Hunterwali ki Beti</i> (1943)
Action Adventure	<i>Hind Kesari</i> (1935), <i>Lutaru Lalna</i> (1936), <i>Punjabi Mail</i> (1939), <i>Diamond Queen</i> (1940), <i>Bambaiwali</i> (1941)
Action Drama	<i>Muqabla</i> (1942)
Crime thriller	<i>Miss Frontier Mall</i> (1936)

Table 3: J.B.H. Wadia Films and Genres.

How do we read these genre films? Can they be labelled as ‘masala genre’? These questions led me to study the so-called masala genre.

Parsi theatre was very active during the days of early Hindi cinema. Hence, to understand the studio system, actors and directors, we had to examine the trajectory of the theatre system in India. Theatre was considered the most popular live entertainment before the advent of cinema. The masses watched theatre performances eagerly and there used to be repetitive shows. At this time companies began to play a role of film studios that hired actors and lyricists for their shows all across India. Theatre actors were popular and enjoyed star status. There were fans for theatre actors as well. Over the time, the images of theatre, acting, directing and producing theatre evolved to change the role of spectators, film actor/ stars, film directors and film studios. Theatre helped the audiences, actors, directors and the industry to cope up with the new film medium. Cinema changed the perception of acting and spectacle with cinematic techniques. In theatre, the performative image sizes of the actors were static in nature and acting was confined within the stage space. The film medium experimented with camera techniques of close-up, medium shot, long shot aerial shot, high and low angle, jump cut, editing transitions, montages that made the actor come close to the audience.

Storytelling through song and dance was dominant in theatre. Indian audiences were used to such patterns of the storytelling. Hence the song and dance sequence became an

important narrative device or element in storytelling. Consequently song and dance in the Hindi cinema carried the characteristics of genre. In the early years through the Golden Age of Hindi cinema, the songs set the mood of the genre not unlike the popular commercial Hindi films, which use songs to elevate the star's image. The songs were integrated into the plot. India is multicultural and multilingual and rich in mythology customs and tradition. Before the advent of cinema, there were other popular forms of arts like theatre, folk performances, songs and dance. Classical songs and dances were prevalent. These remained the major mass entertainment. Genre history of Hindi cinema explains the genesis of song and dance and its inclusion in Hindi narrative cinema demands a serious acknowledgement of their presence in film genres of Hindi cinema. It would be interesting to view the movements of Parallel Cinema, and "New Wave" cinema regarding genre experimentation and how the formulaic patterns of Hindi cinema evolved.

1.2 Literature and Parallel Cinema

Literature and cinema are intertwined. The convergence of literature and cinema can be traced to early Indian cinema, both being modes of storytelling and representation of ideology. Literature also influenced the emergence of alternative cinema or parallel cinema. The Golden Age of Indian cinema was also highly influenced by literature. Filmmakers like Khwaja Abbas, Bimal Roy, Chetan Anand, Tapan Sinha, Mrinal Sen, Satyajit Ray, Ritwik Ghatak, Gurudutt, Buddhadeb Dasgupta and Mani Kaul made films with the realistic stories. Parallel Cinema portrayed social issues with the strong characters. The literary adaptations were central to the Parallel Cinema movement in India. Welsh (2007) writes that,

After a century of cinema, movies have changed substantially, both technologically and stylistically, but for a hundred years, mainstream cinema is still telling and retelling stories, and most of those stories are still being appropriated from literary or dramatic

sources as much as 85 percent by some calculations and accounts. An adaptation has always been central to the process of filmmaking since most of the beginning and could well maintain its dominance into the cinema's second century. (xiii)

Parallel Cinema started in 1950s evolved as alternative cinema to popular Hindi cinema. Parallel Cinema experimented with the narrative, excluded the Hindi cinema's quintessential "masala" music and songs. The radical experiment resulted with different narrative and cinematic style. Imagery and symbolism were given preference. Parallel Cinema became the mirror reflex to understand the socio-political realities and tensions. It explored human psyche with gritty realistic drama. The functions of the literature and Parallel Cinema converged. The changing socio-political events were depicted in a realistic manner. Parallel Cinema reinvented the narrative techniques and dealt with significant contemporary themes and social issues, the trauma of the Partition, problems of Post-Independence India, the struggles of rural and urban life, middle class struggles, women's struggles, and patriarchal conditions were projected in Parallel Cinema.

Filmmakers are highly inspired by literature, mostly with classical literature and also best sellers. The film producers firmly believed that the best sellers would ensure box office success and brought the literary texts to screen. The readers play the dual role as readers and viewers and are excited to see the literary text on screen. However, the adapted film might not be liked by the viewers if the film doesn't match with their previous literary imaginative world. The film is bound by time and space and audio visual narrative needs to be finished in nearly 120 min. The filmmaker must make so many creative choices while writing the screenplay from the literary text, and may need to omit several characters and episodes from the original text. In 'screen adaptation' or 'adapted screenplay' based on the literary source is adapted for screen viewing. Parallel Cinema drew influence from literature. I have examined the influence of literature on Parallel Cinema through filmographies of pioneers Bimal Roy,

like Satyajit Ray and Mani Kaul. The filmographies give the patterns to understand the filmmaker's interest towards genre, cast and crew selection, according to the story and inspiration. The film production year gives us better understanding of socio-historical and political conditions, film methods and film exhibiting practices. I have listed the Bimal Roy, Satyajit Ray and Mani Kaul's film adaptations and critically studied the role and influence of literature on Parallel Cinema and its pioneers.

Bimal Roy was influenced by Sarat Chandra Chattopadhyay's novels. His most influential work *Do Bigha Zamin* (1953) paved the way for Parallel Cinema and won international prize at Cannes Film Festival. *Biraj Bahu* (1955) and *Sujata* (1960) were nominated for the prestigious Cannes Palme d'Or Award. Bimal Roy considered as:

One of India's most celebrated directors. He made films that were both entertaining and as well as socially relevant. Apart from being a sensitive story teller, Roy was also a craftsman. Especially adept at the use of light to convey moods ...the first film to come out Roy's production house was *Do Bigha Zameen*. Amongst the first neo realist films of Indian cinema...*Do Bigha Zameen* was followed by such films as *Biraj Bahu*, *Devdas* and *Naukri* ...mainstream films *Madhumathi* and *Yahudi*...powerful socials...*Sujata* dealt with the tribulations of an untouchable girl, *Bandini* was the moving tale of a woman so passionately in love with a freedom fighter that she goes to the extent of killing his wife. (Nihlani and Saibal 2003: 615)

S.No	Film Name	Literary Influence/Film Adaptation	Film Year
1	Udayer Pathe	Inspired from Tagore poem's title, featured three songs written by Tagore	1944
2	Do Bigha Zamin	Based on the poem 'Dui Bigha Jomi'	1953
3	Biraj Bahu	Based on the novel 'Biraj Bahu' by Sarat Chandra	1954

		Chattopadhyay	
4	Devdas	Based on the novel “Devdas” by Sarat Chandra Chattopadhyay	1955
5	Parineeta	Based on the novel ‘Parineeta’ by Sarat Chandra Chattopadhyay	1965
6	Sujata	Based on the short story ‘Sujata’ by Subodh Ghosh	1964

Table 4: Films of Bimal Roy and Literary Influence.

Satyajit Ray is considered a pioneer of Parallel Cinema and his films has been regarded all over the world as classics. Ray’s cinema had the inspiration and influence of Bengali literature. He was inspired by the leading writers of modern Bengali literature. Ray’s best work is based on Bibhutibhushan Bandyopadhyay’s novel *Pather Panchali* or *The Song of the Road* made in 1955. He went on to make a trilogy with *Aparajitho* (The UnVanquished, 1956) and *Apur Sansar* (The World of Apu, 1969). Modern literature played a pivotal role in bringing Ray’s ‘Sense of Cinema’ to the world. Ray also adapted Tagore’s and Ibsen’s works and focussed on social problems, struggles for self, family and nation, which were centric to them. Literature greatly influenced Satyajit Ray’s story telling as given below:

S.No	Film Name	Literary Influence/Film Adaptation	Year
1	Pather Panchali	Pather Panchali by Bibhutibhushan Bandyopadhyay	1955
2	Aparajitho	Pather Panchali by Bibhutibhushan Bandyopadhyay	1956
3	Paras Pathar	Based on the short story of “Paras Pathar” by Parasu Ram	1958
4	Jalsaghar	Jalsaghar by Tarashankar Banerjee	1958
5	ApurSansar	Pather Panchali by Bibhutibhushan Bandyopadhyay	1959
6	Devi	Based on short story ‘Devi’ by Prabhat Kumar Mukherjee	1960

7	Teen Kanya	Based on Tagore's short stories The Postmaster, Mohinara and Sampati.	1961
8	Abhijan	Abhijan, Novel by Tarasankar Banerjee.	1962
9	Mahanagar	Abataranika, short story by Narendranath Mitra.	1963
10	Charulata	Nastanirh by Rabindranath Tagore.	1964
11	Kapurush	Based on short stories 'Janaiko Kapuruser Kahini' by Premendra Mitra	1965
12	Chiriyakhana	Based on the novel ' Chiriyakhana' by Sharadindu Bandyopadhyay	1967
13	Goopy Gyne Bhaag Byne	Based on the story 'Goopy Gyne Bhaag Byne' by Upendra Kishore	1968
14	Joi Baba Felunath	Based on Joi Baba Felunath' by Satyajit Ray	1968
15	Ashani Sanket	Ashani Sanket by Bibhutibhushan Bandyopadhyay	1973
16	Jana Aranya	Based on the novel 'Jana Aranya' by Mani Shankar Mukherjee.	1976
17	Shatranj ke Khilari	Shatranj ke Khilari, Short story by Munshi Premchand.	1977
18	Ghare-Baire	Ghare-Baire, Novel by Rabindranath Tagore	1984
19	Gana Shatru	An Enemy of the People, play by Ibsen.	1989
20	Sadgati	Based on the short story 'Sadgati' by Munshi Premchand.	1981

Table 5: Films of Satyajit Ray and Literary Influence.

Uski Roti (1969) is the first film of director Mani Kaul. The film has been considered a seminal work of Indian Parallel cinema and bagged Filmfare Critic's Award in 1970. The film changed the conventions of storytelling, cinematography and introduced new faces. *Uski Roti* is a story of truck driver Sucha Singh and his wife, Balo Singh. Sucha Singh leads an independent life and Balo Singh leads the traditional, patriarchal life. Balo Singh carries food every day for Sucha Singh. She walks long distances through fields and waits at the high way

for Sucha Singh's return. A villager tries to molest Balo's sister, where Balo intervenes and saves her sister. Balo gets late to carry food for Sucha Singh. He gets angry and goes away without food. Balo keeps on waiting for Sucha Singh's return. In an Interview, Mani Kaul, on the visual style of *Uski Roti* remarks that "I believe the camera is not something you're seeing through; it's the way your body extends into life. You have to learn hold the camera with your rhythm, and not just have an idea in your head and try to illustrate that idea" (cited in McDonald 1998:171).

S.No	Film Name	Literary Influence/Film Adaptation	Film Year
1	Ghasi Ram Kotwal	Based on the Marathi play 'Ghasi Ram Kotwal' by Vijay Tendulkar	1976
2	Uski Roti	Based on Mohan Rakesh's Short story 'Uski Roti'	1970
3	Ashadh Ek Din	Based on the play ' Ashadh Ek Din' by Mohan Rakesh	1971
4	Duvidha	Based on the short story' Duvidha' by Vijayadan Detha	1973
5	Satah Se Uthata Aadmi	Based on the writings of Mukthibodh.	1980
6	Nazar	Based on Fyodor Dostoevsky's short story, The Meek One	1991
7	Idiot	Based on Fyodor Dostoyevsky's novel 'Idiot'	1992
8	The Cloud Door	Based on the playwright Basa and poet Jayasi	1994

Table 6: Films of Mani Kaul and Literary Influence.

World literature left great impact on the Parallel Cinema. The filmmakers like Satyajit Ray inspired by Ibsen, whereas Mani Kaul was inspired by Fyodor Dostoyevsky. Kumar Sahni's film *Kasba* (1991) was inspired by Anton Chekov. Rabindranath Tagore literary works had great influence on the filmmakers like Bimal Roy, Tapan Sinha, Satyajit Ray, Kumar Sahni and Shyam Benegal.

S.No	Film Name & Director	Literary Influence/Film Adaptation	Filmmaker	Film Year
1	Do Bigha Zamin	Based on the poem ‘ Dui Bigha Jomi’ by Tagore	Bimal Roy	1953
2	Char Udhay Adhyay	Based on the novel “Char Udhay” by Tagore	Kumar Sahni	1997
3	Kabuliwala	Based on the short story ‘Kabuliwala’ by Tagore	Tapan Sinha	1965
4	Charulata	Based on the novel ‘Nastanirh’ by Rabindranath Tagore	Satyajit Ray	1964
5	Ghare-Baire	Ghare-Bhaire, Novel by Rabindranath Tagore	Satyajit Ray	1984

Table 7: Tagore’s Literary Influence on Parallel Cinema.

The modern writers and their works shaped the works of many filmmakers. There is always comparison between a debut film and the later films of a filmmaker. Debut films are utmost inner urges of a filmmaker to narrate a story to the world.

S.No	Film Director	Debut Film Name	Literary Influence/Film Adaptation	Year
1	Bimal Roy	Udayer Pathy	Inspired from Tagore poem’s title, featured three songs written by Tagore	1944
2	Tapan Sinha	Ankush	Based on Narayan Ganguly’s Bengali short story Sainik	1954
3	Satyajit Ray	Pather Panchali	Based on BibhutiBhushan Bandyopadhyay’s novel Pather Panchali	1955
4	Kumar Shahani	Maya Darpan	Based on Nirmal Verma’s short story Maya Darpan	1972
5	Mani Kaul	Uski Roti	Based on the short story “ Uski Roti” by Mohan Rakesh	1969

Table 8: Debut Films of Parallel Cinema Pioneers.

The filmmakers attempted to visualise the story through the lens of social critique that led to the symbiosis of literature and parallel cinema.

1.3 Adapting Literary Genres to Film Genres

Since the inception of Hindi cinema, the filmmakers were largely influenced by and adapted great literary works to screen. Indian epics *Ramayana* and *Mahabharata* were always great inspirational source for devotional and mythological genres.

Siddhi Palande (2013) in her web article “Novels: Filmmaker’s Inspiration” writes that

“Most of the filmmakers find adapting the novels into films a better option to churn out more viewership. It is therefore , that the classics (Shakespeare classics, Jane Austen classics, Sherlock Holmes to name a few) have been remade umpteen times and continue to garner a positive response”

(<http://in.bookmyshow.com/entertainment/author/siddhi-palande/page/11/>)

Sheetal Kapoor (2013) writes in her web article “Adapting Literature into Indian Screen” that filmmakers are influenced with the literature for screen stories:

For decades, filmmakers all over the world have got influenced from great literature and transcribed into movies. Adaptation of books into cinema is nothing new for the Indian film industry too and the impact of literature on our films is almost as old as filmmaking itself. From Shakespeare to Ruskin Bond, Indian cinema had been inspired and adapted from many literary works. In fact, the first ever full-length silent feature film that India made was an adaptation from the mythological character Raja Harischandra. Since then, Indian filmmakers have directly or indirectly taken references from various mythological and social stories to make their film.

(<http://pandolin.com/adapating-literature-into-indian-cinema/>)

S.No	Film Name & Year	Novel Adaptation
1	<i>Saheb Biwi aur Ghulam</i> (1962)	Based on Novel <i>Saheb Biwi aur Ghulam</i> by Bengal author Bimal Mitra
2	<i>Hello</i> (2008)	One night @call center by Chetan Bhagat
3	<i>3 Idiots</i> (2009)	Five Point Some one by Chetan Bhagat
4	<i>Kai Po Che</i> (2013)	Three Mistakes of my Life by Chetan Bhagat
5	<i>2 States</i> (2014)	2 States by Chetan Bhagat
6	<i>Devdas</i> (2002)	Devdas by Sarat Chandra Chattopadhyay
7	<i>Parineeta</i> (2005)	Parineeta by Sarat Chandra Chattopadhyay
8	<i>Tere Mere Sapne</i> (1971)	The Citadel by Dr.Cronin
9	<i>Guide</i> (1965)	The Guide by R.K.Narayan
10	<i>Aisha</i> (2010)	Emma by Jane Austen
11	<i>Maqbool</i> (2003)	Macbeth by Shakespeare
12	<i>Omkaara</i> (2006)	Othello by Shakespeare
13	<i>Haider</i> (2014)	Hamlet by Shakespeare
14	<i>The Blue Umbrella</i> (2005)	The Blue Umbrella by Ruskin Bond
15	<i>Lootera</i> (2013)	The Last Leaf by O.Henry
16	<i>Saawariya</i> (2007)	White Nights by F.Dostoyevsky
17	<i>Shatraj Ke Khilari</i> (1977)	Shatraj Ke Khilari by Munshi Prem Chand
18	<i>Namesake</i> (2007)	Namesake by Jhumpa Lahiri
19	<i>Slumdog Millionaire</i> (2010)	Q&A by Vikas Swarup
20	<i>Umrao Jaan</i> (1981)	Umrao Jaan Ada by Mirza Hadi Ruswa

Table 9: Random List of Bollywood Screen Adaptations.

The above table 9 gives the details of Hindi cinema/ Bollywood influenced by literature produced screen adaptations. Siddhi Palande (2013) in her web article “Novels: Filmmaker’s Inspiration” writes that,

Novels are an easy way out for filmmakers to create a mass following for themselves and mint a load of money, yet to present it artistically is not a meek man’s task. Things change when it comes to visually portraying the described matter. Narration is no more through words but through living characters. What changes when the novel is compressed into a three hour long film is the perception of the audience. The audience need to put in effort to imagine things; they can see it on screen. Compressing the story to fit in the time length ultimately clutters the essence of the story which is why adaptations lead to poor box office results many a time. Many adaptations although turn out to be duds at the Box office yet the novel remains a prized possession for the readers. (<https://in.bookmyshow.com/entertainment/author/siddhi-palande/page/11/>)

The dual role of the audience as ‘viewer and reader’ evokes a sets of expectations for the screen adaptations. The viewer who has already read the literary work has his/her own expectations and anticipates how the stars would perform as the characters in the story along with other characters. This expectation prompts the visual pleasure of the audience. The viewers look for aesthetic pleasure from the film text. The spectators who have not read the literary text have the advantage to witness the screen adaptation for the first account and visualize the literary text through filmic text. Most of the literature which are high popular and are considered national and international bestsellers garner great attention and wide publicity for the film in the market. As the literary texts travel the globe, films too attract global audience. This minimises the risk for the film production and actually benefits the production company financially.

1.4 Genre of Bollywood Films:

Although there are many types of genres in Bollywood cinema, the actual number of categories/genres is not easy to identify as in Hollywood films. Rosie Thomas (2015) writes that “Hollywood genre classification is quite inappropriate to Hindi cinema” (227). Almost all the movies of Bollywood have similar elements like songs and dance, romance, action, melodrama, mythology, comedy and suspense. The Hindi cinema culture has circulated these genres from early times till date. I have tried to highlight the popular genres of Hindi cinema as follows:

Mythological or Devotional films: The advent of Indian cinema began with showcasing epics and cultures and traditions of India in films by the early filmmakers and studios. The mythological films comprise an important section of Hindi cinema revisiting the past with the characters emanating from myths and epics. Hence the stories of Ramayana and Mahabharata were reworked in early Hindi cinema. Phalke’s film *Raja Harishchandra* (1913), *Shri Krishna Janma* (1918), *Sampoorna Ramayana* (1961) as by Babubhai Mistry’s. *Sant Tukaram* (1936) directed by V.Damle and S.Fatehal won the best film award at the Venice film festival in 1937.

Historical films: The genre of historical films was mainly related to of the Independence movement and biographies and the British rule. Examples: *Ghulam-i-Nu Patna* (The Fall of Slavery, 1931) and *Puran Bhakt* (the Devotee, 1933). There are also films made in recent times like *Jodha Akbar* (2008) and *Baji Rao Mastani* (2015)

Social films : This genre figured significantly since the inception of Hindi cinema with an evocative touch of melodrama to portray the hopes, struggles and shattered promises of newly liberated Indian nation post-1947.

Films: *Awaara* (1951, Raj Kapoor), *Pyasa* (1957, Guru Dutt), *Mother India* (1957,

Mehboob Khan), *Sujata* (1959, Bimal Roy) *Salaam Bombay* (1988, Mira Nair), *Chak De India* (2007) etc.

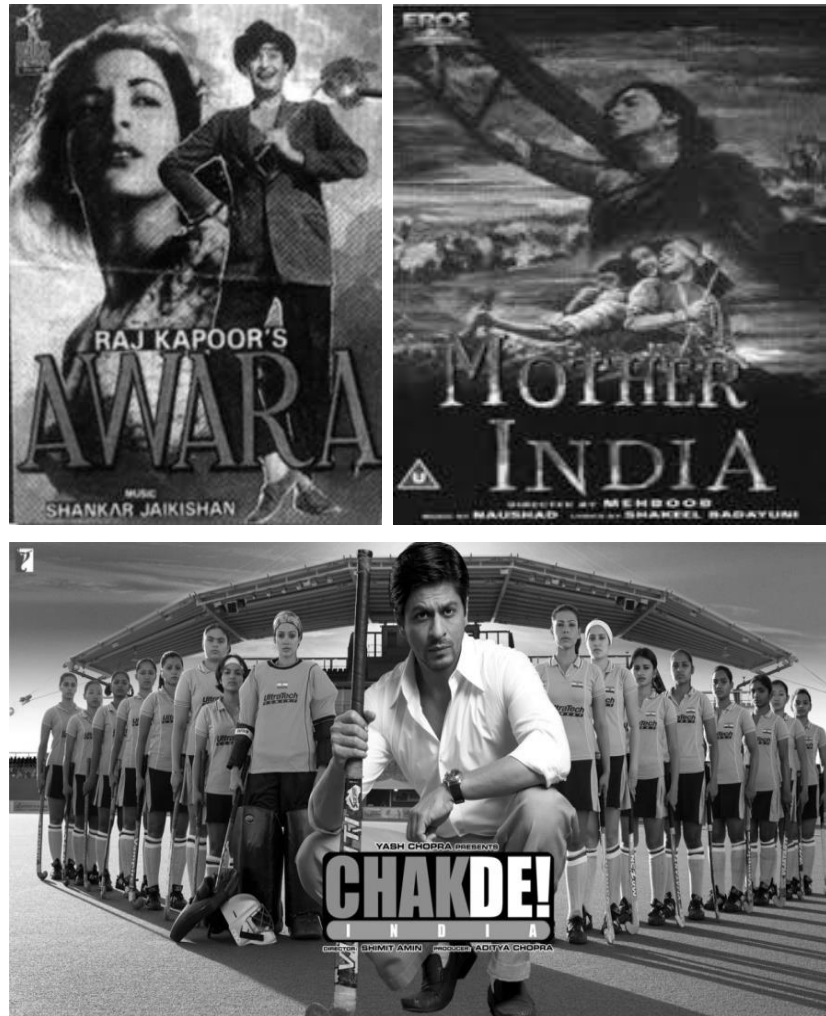


Image 1: Various Hindi film posters – *Awaraz*, *Mother India* & *Chak De India*.

Muslim socials (genre): This is a sub-genre of the social films. During the period between 1970s and 1980s, these films are extremely popular with inspirational story line and stories from Urdu love poetry and literature.

Films: H.S Rawail's *Mere Mehboob* (1963), Kamal Amrohi's *Pakeezah* (1971), Muzzafar Ali's *Umrao Jaan* (1981) etc.



Image 2: Various Hindi film posters - *Pakeezah* & *Umrao Jaan*.

Romantic films: This genre is the most popular genre of Bollywood films as romance and eroticism have always been prominent in commercial cinema, especially in the 1950s to 1970s. Imagery and symbolism devised in the narrative projected love and sexuality and the songs and dances were a quintessential elements of romance. The expressed sentiments and emotions rooted in traditional culture. The typical story of a girl romance shows social obstacles in their love story.

Films: *Barsaat* (1949), *Guide* (1965), *Bobby* (1973), *Maine Pyaar Kiya* (1991), *Silsila* (1981) *Dil wale Dilhaniya Lejayange* (1995), *Devdas* (2002), *Veer-Zara* (2004), *Jab We Met* (2007) etc.

Non-Resident Indian or NRI films / Diasporic films: This genre emerged after globalisation through the mid-1990s and explored the relationships of diaspora families Indian and their national identity and social and moral dilemmas.

Films: *Dilwale Dulhaniya Le Jayange* (1995), *Pardes* (1997), *Namaste London* (2007), and *Namaste England* (2018) etc.



Image 3: Various Hindi film posters – *Namaste London*, *Parades*, *Dilwale Dulhaniya Le Jayenge*.

Fantasy/Supernatural/Horror films: This is a peculiar genre which draws the stories about supernatural beings from epics, myths, folklore, oral and urban legends and popular culture etc.

Films: *Mahal* (1949), *Nagin* (1954), *Jaani Dushman* (1979), *Guest House* (1980), *Purana Mandir* (1984), *Nigahen* (1989), *Bandh Darwaza* (1990), *Junoon* (1992), *Bhoot* (2003), *Horror story* (2013), and *Raaz* (2016) etc.

Patriotic genre: The genre conveys a pan-Indian emotion of patriotism, the thread that binds all Indians together.

Films: *Kismet* (1943), *Shaheed* (1965), *LOC Kargil* (2003), *Lakshya* (2004), *Legend of Bhagath Singh* (2011), and *Border* (1997) etc.

Animation genre: It is a newly evolving genre which is popular with children. Most of these animated movies are based on cartoon and epic characters. The popularity of this genre can be gauged from the fact that many well-known stars lend their voice to the animated characters. Though the number of animated films made in India is small, Hollywood dubbed animated films occupy a larger market.

Films: *Ramayana* (1992), *Hanuman* (2005), *Return of Hanuman* (2007), *Ghatotkach* (2008), *Ramayana: The Epic* (2010), and *Chhota Bheem: Himalayan Adventure* (2016) etc.

Action and Thriller genre: The period between 1970s and 1980s saw a large number of films made around the concept of the Angry Young Man. Heroes like Dharmendra, Amitabh, Vinod Khanna, etc., and contemporary heroes like Ajay Devgan, Salman Khan and Akshay Kumar are the popular action icons. Heroes of dubbed movies were Rajini Kanth also created a trend in Bollywood.

Films : *Sholay* (1975), *Zanjeer* (1973), *Agneepath* (1990), *Don* (1978), *Dhoom* (2004), *Race* (2008), *Dabaang* (2010) and *Shingam* (2011) etc.

Comedy genre: It is a very popular genre of Hindi cinema which evolved in 1930s. Indian version of ‘Laurel and Hardy’ portrayal by the duo ‘Ghory and Dixit’ led to the growth of comedy genre in Hindi cinema. The early Hindi cinema characteristically concentrated on mythology and melodrama genre. There was the dearth of comedy films. The development of comedy movies gained the significance and the 1950s Bollywood witnessed the first-full-fledged comedy film *Chalti ka Naam Gaadi* (1958) starring Kishore Kumar, Anoop Kumar, Ashok Kumar and Madhubala. Comedy had a major part in all the commercial movies also. The directors like Hrishkesh Mukherjee, David Dhawan, and Kundan Shah etc. have excelled in the making comedy genre films.

Films: *Chalti Ka Naam Gaadi* (1958), *Half Ticket* (1962), *Padosan* (1968), *Chupke Chupke* (1974), *Golmaal* (1979), *Andaz Apna Apna* (1994), *Coolie No.1* (1995), *Chasme Bhadoor* (1981), *Aankhen* (1993), *Munna Bhai MBBS* (2003), *Hera Pheri* (2006), *Welcome* (2007), *Delly Belly* (2011), *Golmaal Again* (2017) etc.



Image 4: Various Hindi film posters : *Munnai Bhai M.B.B.S*,
Lage Raho Munna Bhai and *Golmaal*.

Although Bollywood cinema is usually categorised by the industry with genres for the audience, it is not possible to make a fixed genre classification of Bollywood cinema. Films today blend all elements like songs, dance, emotions, happiness, love, romance, comedy, action, tragedy, sentiments, etc., that is to describe in one word the 'Nava Rasa' or emotions, integrating with the story comprising comedy scenes, fight scenes, item song, hero's entry song and a big climax. This is the best guarantee for the film's success. Hindi musical songs, item songs and peppy dance numbers are quintessential traits of any Hindi / Bollywood film. Bollywood cinema is well remembered for music albums by great lyricists like Sailendra, Sahir Ludhianvi, Majroojh Sultanpuri, Kaifi Azmi etc; great music composers like Sachin Den Burman, RD Burman, Laxmikant Pyarelal and great singers like K L Saigal, Manna De, Mohd. Rafi, Kishore Kumar, Hemant Kumar, Mukesh etc. Usually a Hindi feature film varies from 120 min to above 180 min in length. The film practice of Intermission / Interval in the narrative structure of Indian cinema became the striking factor for the audience/ distributors/producers to gauge the film's success. If the first half of the film is good and makes the audience content, they will not have apprehensions about the second half, similarly

if the first half of the film is not impressive; the audience may not be patient to watch the rest. The word-of-mouth criticism of the audience may alter the film's prospects.

While buying a film, the distributors are very particular about the star cast, opening of the film, entry song, Intermission with twist and an item song and a big climax, all these are the commercial traits of a successful profit oriented film for the distributors and Producers. Yet there are producers and directors who are quite independent and bring the film aesthetics and do not worry about the demands of distributors and make their own style of filmmaking. The contemporary Hindi cinema popularly known as "Bollywood" cinema has changed so rapidly in terms of technology and storytelling techniques in the 20th century. Bollywood, which is known for "masala genre" tries to shed its image with the talented filmmakers like Maniratnam, Ashutosh Gowariker, Anurag Kashyap, Madhur Bandarkar, Anurag Basu, etc. And with gifted actors like Irfan Khan, Nawazuddin Siddique and RajKumar try to beat the stereotype.

With the help of technology, the independent producers and entry of film corporations in India like Fox Star, UTV, Disney, Viacom, Bollywood has started making genre films. In the last decade, Bollywood has produced genre films like sports dramas, court drama, biopics, crime genre films and so on. Bollywood is gradually shedding its 'masala' typology and genre specific films. But there is a serious dearth of scholarly study of genre films. This issue needs to be addressed at the earliest to understand the production and reception of genre films of Bollywood in India and abroad. Here is a list of genre films:

Sport dramas: Sports drama is one the much unexplored genre in Hindi cinema until 2000. Bollywood had been experimenting with sport dramas after the grand success of *Lagaan* (2001) entry for Oscar Foreign Language Film category. The narrative revolves around sports. The protagonist faces struggles to reach the goal. The sports

drama experiments with social-political multi-layered themes. Films: *Lagaan*(2001), *Iqbal*(2005), *Goal*(2005), *Chak de India*(2007), *Dhana Dhan Goal*(2007), *Say Salam India*(2007), *Dil Bole Hadippa* (2009) , *Hawaa Hawaaii*(2014), *Brothers* (2015), *Budhia Singh* (2016), *Sultan* (2016), *Freaky Ali* (2016), *Sala Khadoos* (2016) and *Mukka Baaz* (2017) etc.

Biopics/Biographies:

Biopics/Biographies had been experimented since the early film studio system.

Biopics dramatize the real life stories of history or the living people. In the early Hindi cinema mythological or devotional genres had produced biographies. Since 2000 the biopic film production in Bollywood is in great demand.

Films: *Bandit Queen*(1994), *Guru*(2007), *Paan Singh Tomar* (2010), *The Dirty Picture*(2011), *Mary Kom*(2014) , *Aligarh*(2015), *Manjhi* (2015), *Dangal* (2016) , *MS Dhoni*(2016) , *Bhaag Milkha Bhaag*(2013), *Neerja* (2016), *Sarbjit* (2016), *Azhar*(2016) . *Poorna* (2017), *Sachin* (2017), *Padman* (2018) etc.

Historical/ Epic/Periodic films:

Historical or periodical films gained significant importance from early period to the present. Historical film promises to show the past history. “Historical films might be considered as expedient compromise fact and fiction” (Stubbs: 2).

Films: *Asoka*(2001), *Zubeidaa*(2001), *Mangal Pandey*(2005), *Jodhaa Akbar* (2008), *Baji Rao Mastani*(2015), *Baahubali*(2015), *Baahubali 2*(2017) and *Padmavat*(2018)

Courtroom Dramas: Courtroom dramas revolves mainly around legal system for the justice to save wrongly accused or to punish the culprits. The main plot narrative happens in the courtroom. Films: *Damini* (1993), *No One Killed Jessica*(2011), *Aitraaz* (2004), *Shaurya* (2008), *Jolly LLB2* (2012), *Shahid* (2013), *Court*(2014),

Pink (2016), *Oh My God* (2012) etc.

Horror films:

Horror genre mainly induces fear factor for pleasure among audience. Ghosts, demons, psychopaths etc. often become the plot of the horror genre. Horror genre often falls into thriller and fantasy genre. Horror comedy is also a sub-genre gaining momentum in Hindi cinema. Films: *Raaz*(2002), *Bhoot*(2003), *Darna Mana Hai*(2003), *Bhool Bhulaiya*(2007), *1920* (2008), *Phoonk*(2008), *13B*(2009), *Ragini MMS*(2011), *Ek Thi Dayaan*(2013), *Aatma* (2013), *Ragini MMS 2*(2014) , *Alone*(2015), *The house next door*(2017), *Sthree*(2018) and *1921*(2018) etc.

Sci-Fi films:

The sci-fi genre deals with futuristic central themes. The genre narrates the fictional story of science and technology. Space, time travel, mutant, robo, climate change, new scientific invention and discoveries form the narrative of sci-fi genre. It falls in fantasy genre as well where the genre gives scope for super hero's character development. Films: *Koi Mili Gaya* (2003), *Krrish* (2006), *Robot*(2010), *Ra.One*(2011), *Krrish 3*(2013), *2.0*(2018) etc.

Crime Films: The plot of the crime genre revolves around crime and detecting crime. Gangster is also a sub-genre of crime genre. The main protagonist is always a tragic hero in crime genre. Guns, blood, lethal weapons, violence and vengeance are the major iconography. Low key lighting is used to portray the dark themes. Films: *Satya*(1998), *Shool* (1999), *Company*(2002), *Black Friday*(2004), *D*(2005), *Ab Tak Chappan*(2004), *Sarkar* (2005), *Gangster*(2006), *Shootout at Lokhandwala*(2007), *A Wednesday*(2008), *Once upon a time in Mumbai*(2010), *Gangs of Wasseypur*(2012), *Shoot out at Wadala*(2013), *Special 26*(2013) and *Raees*(2017) etc.

Independent cinema:

Independent cinema or indie cinema is film which is made outside the studio system with independent production companies. The budget of the films is minimal. The films highly experiments with personal artistic expression. The films majorly initially screened in national and international film festivals. After gaining critical acclaim, the films may get limited release in theatres.

Films: *LSD*(2010), *Peddlers*(2012), *Chittagong*(2012), *Miss Lovely*(2012), *Liar Dice*(2013), *Sulemani Keeda*(2013), *The Good Road* (2013), *Chauranga*(2016), *Brahman Naman* (2016), and *Newton*(2017) etc.

Hindi ‘Independent cinema’ has become popular in the last decade. Film Bazaar, an initiative of National Film Development Corporation is quite successful in producing films like *Udaan* (2010), *Ship of Thesus* (2012), *The Lunch Box* (2013), *Court* (2014), *Killa* (2015) *Masaan* (2015), and *Newton* (2017). Film Bazaar play an significant role in shaping independent cinema with inviting of talented story tellers, filmmakers and screen writers to participate in the competition of work in progress, screen writing lab and co-production market. Film Bazaar grooms the young talented screen writers with the top mentorship programme in the screen writer’s lab and gives a platform to raise funds for the gap financing, to promote film in the festivals in ‘Work in Progress Lab’, and finding the co-production partners in the Co-Production Market. Film Bazaar also maintain “Viewing Room” of young and talent filmmaker work to showcase for the National and International buyers, film agents and film programmers. In the film history of Bollywood, Film Bazaar, NFDC secures a prominent place for churning out Internationally critically acclaimed Independent Hindi Cinema for the national and international audience.

1.5 The problem of Genre credibility in Hindi cinema

While researching film genres, I have encountered the problem of ‘genre credibility’ in popular media, which raised some questions, as for instance, when a film is released, how are the film narratives and images circulated by the film industry? How does the film news propagate genre in print, electronic, internet and social media? Four items come upfront for the above purpose and these are :

1. Film Title
2. Genre - Story
3. Stars in the film
4. Director of the film

Genre is the inescapable ingredient to promote the film in media to entice the audience. The film producers and directors announce the genre film they are coming up with for the audience. If the film producer and filmmaker do not reveal the ‘genre/ characteristics of the film, there is a serious problem awaiting, because the mass media interprets its ‘own genre’ and there are chances of misinterpretation of the genre and involved risk for minimising profits. Similarly the audience circulates ‘their understanding genre of the coming up film’ with their own set of expectations which can further enhance or minimise the ‘genre essence’ of the film.

The clarity of genre characteristics in the screenplay addresses the credibility of the genre of the film. The correct information of the genre of the film by the producers of the film will reaffirms and gives the credibility to film genre and prepare the audience for the viewing.

1.6 Genre and Bollywood Song

In Bombay Hindi films, song has developed since the beginning of synchronized sound films in 1930. A situational ‘song’ appears many times as the soul of the film, which leaves a mark

in the minds of the audience. Film songs are essential for commercial films. They can be classical or commercial in kind. There are many kinds of songs in Bollywood cinema and many categories of songs such as duets, disco songs, qawwali, and ghazal etc. The songs appear to either connect the situations or to diegetically explain the story. The mythological, devotionals, epics, folklore, social dramas carried unforgettable songs. The song and dance numbers are prominent genre conventions of Hindi film. The film song compresses the filmic space and time and helps the progression of the screen story.

Song and dance numbers are written to fit into the script. The directors cue the writers about the situation and characterization and get the song written by the lyricists and the music director composes the music and the choreographer composes the dance for song. The film success depends on the popularity of the musical numbers apart from the story telling, acting and directing. The first film song was recorded for talkie film *Alam Ara* in 1931. From then on, the film song became an essential ingredient of Hindi cinema. The film songs also act as promotional tools for the film. The film songs used to get aired in All India Radio bands and in Doordarshan channel with programme title “Chitrahaar” and other film programmes. The advent of satellite technology, TV channels, FM radio stations have led to huge promotions of film songs through these media. The placing of song in film diegesis and narrative carries a meaning to the character psyche or and helps the screen story/ plot to move forward. Music has been a part of Indian cinema since first audio movie *Alam Ara* in 1931 which included seven songs. Since then music and ‘songs’ in Bollywood cinema audio synchronized with the video (moving images). The role of the music composer is as significant as a director or a cinematographer of a movie. In Indian cinema songs are most important not just in Bollywood but also among other industries. The lyrics and choreography of the song should synchronize well with the plot of the film. The magic of a good song lies in the words of lyrics. Mostly songs are used as narrative device to explore the themes and social issues of

the movies. Songs has become integral part of any genre film. Emphasizing on the role of Hindi song, Rajiv Vijayakar writes,

The Hindi film song has been an integral and integrated part of a Hindi film's script. It not only exists in a musical Hindi movie but is also used as a narrative device in films of every genre from comedies and romances to crime thrillers and horror films, most of which, routinely, may have five or more songs. The lyrics of the songs are used to convey progressions in sequence and character moods much more succinctly than volumes of dialogues and visual sequences, accompanied by vocal music backed by an appropriate orchestral tenor in both popular and art-house Hindi movies (2013: 66)

Film songs became the highlight of the 1940s film in India. It is the same scenario even today. Songs plays a crucial role in the film narrations and bridges the film and its audiences. In fact the success of songs of a particular film will be one of the keen driving forces for the success of the film. It is much evident these days as the audio is launched much before the film and with the success of the audio 'hit' a film is much appreciated to be a complete successful 'super hit' film. Music is the key element for the success of a film. The songs with good lyrics and melodies are always appreciated and received by music lovers. Most of the 'songs' connect real lives of the people and mirrors the life of people. The evolution of the songs in Hindi films happened since 1931. Today there are many trends and styles of music experimented by musicians to attract the music lovers. Most of the film music is a mix of classic with western and other kinds of music styles/genres.

Songs with theme based lyrics usually portray the genre of the film. They are also like teasers which persuades the audience to watch a film by provoking their interest for the peculiarity of film and its genre how differently it is going to be narrated while showcasing

the characters in different roles with theme based songs and dialogues. The choice of music and songs are based on the story and the type of genre. These songs get connected with the audience and music lovers.

Music in India is very popular and enjoyed by all, especially, the old film songs of the 1950s, 60s, 70s, 80s remain the favorites of many Hindi songs especially by prominent male singers Mohd. Rafi, Kishore Kumar and female singers like Geeta Dutt, Shamshad Begum, Lata Mageshkar and Asha Bonsle are seen as songs of golden era.

The narrations in the song actually portrays the real lives by annoting the metaphors and the real scenarios visible in the society. Hindi film songs 'ensure that some form of art lived in the lives of anyone with access to a pocket transistor' (cited in <http://timesofindia.indiatimes.com/blogs/Citycitybangbang/the-hindi-film-song-the-soundtrack-of-our-lives/>). The colonial time, the Freedom Struggle, Gandhi era, patriotism and for other contemporary issues, embedded in the films stories with a lot of positivity and motivation in both plot and songs (music, lyrics). Almost all the songs had message of some important issues. Raj Kapoor's *Awaara* released in 1951, first movie with audio video song. 'Ghar Aya Mera Pardesi....' is said to be Bollywood's first song with video synchronization. In Hindi Geetmala, the popular online music website provides the categories of Hindi songs like Romantic songs, Sad songs, Masti Bhare geet, Dance songs, Ghazals, Remix songs, Instrumental songs, Happy songs, pop songs, Religious songs, Ched Chad songs, Qawwalis, title songs, tareef songs, funny songs, patriotic songs, party songs, item songs etc. Hindi song and dance numbers have a repeat value. Song-dance sets the genre characteristics of the film. Introduction song not only reveals the main character and his characteristics but also genre characteristics. Most of the song-dance carry the genre characteristics of the film. Song and Dance numbers can be seen as the site of stars bodies' presentation in time with song/music.

Duets bring the sensuous chemistry of lead characters on screen. Through film dialogue, Vidya Balan who essayed the role of popular cabaret and item girl Silk Smita role in the film *The Dirty Picture*(2011), states significantly that, *Film sirf theen cheezo se chalthi hai, entertainment, entertainment entertainment, aur main entertainment hoon* . (Films run with the three things – entertainment, entertainment entertainment and I am the entertainment). I argue in Bollywood, song and dance numbers are the basic traits of possible pleasures of Hindi cinema where the star bodies perform on screen and one gazed at by the viewers.

Film scholars Peter Manuel (1933), Ravi Vasudevan (1995), Madhav Prasad (1998) and Rachel Dwyer (2000) emphasize that Hindi songs lack direct connection to the narrative of Hindi cinema. Songs were actually considered ‘cinematic interruptions’ by Lalitha Gopalan. Whereas Anna Marcom (2017) emphasized that Hindi songs are strategically integrated in the film for the story telling in Hindi cinema. Shanti Kumar (2008) writes “audiences who are unfamiliar with the codes and conventions of Hindi cinema often find it difficult to make sense of song and dance sequences that, they believe, are inserted rather arbitrarily into a film’s narrative” (139). Emphasizing on the importance of the placement of song and dance sequences with in the narrative, Shanti Kumar discusses screenwriter Anjum Rajabali’s narrative functions of song and dance sequences and the enhancement of viewers enjoyment of the same in Bollywood films. Eight functions of song-dance have been discussed as mentioned below:

Introduction: To reveal or introduce the main protagonist character.

Beyond forbearance: To portray the unbearable agony of the character.

Thunderbolt: Song conveying the craziness or mad love of the character falling in love, love at first sight or instantly.

Ah Relief! Songs giving a relief from heavy intensifying drama scene or action scenes.

Can't say it? Expression of unexpressed moments in a poetic way by the characters. through dialogues. Suggestive lyrics will express the sexual desires of the characters.

A Parallel Narrative: Telling the story with the song and dance narrative What's grammar without punctuation? Songs can give lead to the story progression

Transition: Song can be shown as transition effect – character growing into adult, series of events etc. (139-140)

Hindi film songs evoke the emotions of the characters or plot situation of the films and evoke the navarasas according to the psyche of the character in the film and integrates into the plot of the film. Hindi songs have been used as a narrative device in the films and the song album of any film comprises the several rasas to evoke the emotions and pleasure in audience.

The song numbers comprise entertainment for the audience which derives pleasure with the dance performances and the song/music rhythms. The gazing at of star bodies in the song and dance numbers need to be critically examined to understand the pleasures of the audiences. The gaze gives the voyeuristic pleasure to the audiences. Pre visualization of the song and dance numbers and watching the song-dance numbers on the screen, fulfilling the expectations of codes and conventions of song –dance numbers increases the pleasures.

1.7 Visual Pleasure in the Item Songs

Items songs in films have become a strategy to attract viewers and buyers. Ganti (2013) writes that “perhaps the most defining and distinctive feature of popular cinema in India is the presence of music in the form of songs sung by characters in nearly every film”

(78). Item song is a formula number with sexual content that objectifies the female body through revealing clothes, suggestive movements and double-meaning lyrics. In fact, item songs are fast becoming the ‘first look’ of the film in Bollywood with sensual dance numbers. Items songs became a major attraction of Bollywood cinema for its representation of sexuality and desire. I argue that item songs of Bollywood are questioning and deconstructing the myths of Indian culture and femininity and offer visual pleasures to the audience. Item numbers have always been part of Indian film culture. The visual pleasure of item songs, issues of gender and sexuality in the production and consumption of item songs, dual identities of item girls, and the shift of courtesan, bar girl of early times to Item girls in Bollywood have been addressed through this chapter .

Generally the item numbers lead to the objectification of women and the word “Item” is a Mumbai slang word for ‘sexy woman’. Roy (2010) writes in her article, “Is everybody saying shava shava to Bollywood Bhangra” and describes item number in Bollywood culture as “A Item number is a dance sequence of raunchy movements and risqué lyrics with little relation to the plotline which aspiring starlets use to debut in Bollywood. In keeping with Bollywood’s libidinous drive, an item number is normally added on to generate publicity , to guarantee the film’s box office success and ensure repeat viewings” (42). Juluri (2004) comments that, ‘item songs’ are aimed at providing a spectacular experience to viewers in large numbers of dancers and outlandish and expensive sets (39). Item songs objectify the female body. They show raunchy numbers with suggestive lyrics, revealing clothes, highly sensual choreography and cinematography where the female body is positioned amidst groups of men bearing the voyeuristic male gaze. Bollywood item songs explore the sexual desires and lure the audience for erotic pleasures.

1.7.1 Courtesan, Cabaret, Item Girl

Bollywood found its first item girl in Fearless Nadia. Nadia's first film *Lal-e-Yaman* (1933) was a huge hit and she became famous for her stunts. In 1935, *Hunterwali* was released and Nadia was called India's original Stunt Queen. Nadia was dressed in tight, revealing clothes and tall boots. Above all she wielded a whip. Indian viewers went crazy. In early days the film industry relied upon a secondary (item) girl as a foil to the heroine. Now the heroines themselves take the role of the item girl. Leading female stars Zeenath Aman and Praveen Babi appeared in "hot tracks" and the trend was taken forward by Madhuri, Urmila, Raveena and others. Recently popular actresses like Katrina Kaif, Kareena Kapoor, Mallika Sherawat shed their star image and gain popularity as item girls in star studded Bollywood films.

Commenting on the emergence of item numbers in the new Bollywood Gopalan (2011) writes that,

...the rise of the item number is linked ...to phenomena like the diffusion of music video in India as well as the song's emergence in New Bollywood cinema as "content" to be distributed and commercially exploited across various media.....a short history of the evolution of "cabaret" sequence captures certain key shifts in the status of song and dance within Hindi film form as well as in Indian popular culture. The cabaret sequence typically featured a "vamp" rather than the heroine and visually conveyed the dangerous enticements of western modernity – sex, alcohol, and half naked women – or rather conveyed these enticements as dangerous... The sexualized presentation of the heroine in the mutation of the cabaret number suggests not only changing mores but also a considerable shift in Hindi cinema status as a purveyor of entertainment. (40)

Hindi films always had versions of the item numbers that would either be set as a cabaret in a nightclub or feature a courtesan performing *mujra* (dance) with *qawwali*. Up to the 1970s, Bollywood relied on the figure of the vamp, usually a cabaret dancer, a *tawaif* (sex worker) or a gangster's moll to provide sexually explicit musical entertainment. While the heroine did sing and dance sequences, and the vamp wore more revealing clothes, smoked, drank and sang in bold sexual desire.



Image 5: Meena Kumari as Courtesan in the film *Pakeezah* (1972).

Chakravarthy (2011) describes the courtesans as a historical character and cinematic spectacle who remains “one of the most enigmatic figures to haunt the margins of Indian cultural consciousness” (269). Courtesans convey a powerful image once was respected for her singing and dancing skills. In the 1980s star heroines started performing such roles and vamps struggled to coexist in Hindi cinema. Gradually the star heroines dominated and led to the vamps’ disappearance in Hindi cinema. This death of the vamp portrayals in Bollywood

cinema led the emergence and acceptance of star heroines to take on item dance numbers and shed their high moral stature. Thus the voyeuristic quotient was revisited as heroines took up shades of vamp roles. Rajan Dave emphasizes Suman Tripathi's views on the representation of the tawaif in Indian cinema and writes that,

In cinema, the role and identity of the tawaif is through her dance. In Muzaffar Ali's *Umrao Jaan*, the two young girls are trained in music and dance. From what we know of performance of thumri of older times, it was both about music and dance. It was difficult to distinguish between the song and the dance. It was a composite presentation. But the filmi portrayal of tawaifs as dancers from a rich lineage also degenerates into entertainment because they are seen as figures of free sexuality, desire and unrequited love in cinema. Often, they also yearn for domesticity. The tawaif's dance is the item number of olden times. In the sixties, an offshoot of the mujra was the cabaret, but the dancer still owned her dance and existed through it. Now this distinction between performers and heroines has blurred because all the central protagonists are doing item numbers too.

(Cited in The Asian Age's article "The dancer who was never meant to be"

<http://www.pressreader.com/india/the-asian-age/20110414/282389806027898>)

The recording tours conducted by music companies in the early 20th century provide significant glimpses of the musical repertoire of the tawaifs. Many courtesans made a relatively smooth transition from performance to cinema in the early years of the 20th century, one such courtesan was Nargis's mother, Jaddan Bai. Helen was by far the most popular vamp of the golden age cinema. And performed scores of item numbers including such popular songs as '*Mera Naam Chin-Chin Choo*' from *Howrah Bridge* (1958), '*Piya Tu Ab To Aaja*' from *Caravan* (1971), '*Mehbooba Mehbooba*' from *Sholay* (1975) and '*Yeh Mera Dil*' from *Don* (1978).



Image 6: Helen performing as Vamp for ‘Yeh Mera Dil’ song from *Don* (1978).

In films like *Ganga Jamuna* (1961) and *Zindagi* (1964), Helen performed semi-classical Indian dances to songs like *Tora man bada paapi* and *Ghungarwa mora chham chham baaje* and enthralled the audiences. A *desi* item number, ‘*Mungra Mungra*’ from *Inkaar* (1978) was also immensely popular. In addition to Helen’s dancing skills, her non-Indian looks further helped the vamp image. The gradual transition of cabarets, ‘*kothaas*’ and discos turned into item songs in Hindi cinema. The erotic visual pleasures were churned out in the disguise of courtesan, vamp and item girl’s narratives in Bollywood cinema. In the early 1990’s, the item song ‘*Chal chhaiyya chhaiyya*’ on a moving train in the film, *Dil se* (1998), performed by Malaika Arora with popular star Shah Rukh Khan gained nationwide popularity. That song gave the coinage of item girl to Malaika Arora and since then item

songs became the ingredient of Bollywood masala film. Item numbers gradually lost their relevance as did with courtesans and cabarets because they were nowhere connected to the plot. This has led to the negative stereotypical portrayal of item girls. The dancing body of the female is portrayed as vamp, seducer, adulterer and tarnished character. This exemplifies patriarchal ideologies within Bollywood actors became bar girls, vamps and courtesans. The male gaze becomes prominent with regard to item girls and Item girls got the fan following not only in Hindi films but in regional films also.

1.7.2 Dual Identity / Pseudo Names

The Item Girls possess dual identities because of their raunchy Item song dance numbers and are popularly recalled or tagged with their sexualized Item song title like *Munni*, *Shiela*, *Chikni Chameli* and *Jelabi bhai* etc. Item songs and item girls portray the glamour for erotic images on screen with a blend of sleazy peppy dancing tunes.

The List of Item Girls with their Pseudo names in Item Songs

Item Girl	Pseudo Name	Film Name
Jacqueline Fernandez	Dhanno	<i>Housefull</i> (2011)
Katrina Kaif	Shiela	<i>Tees Maar Khan</i> (2010)
Malaika Arora	Munni	<i>Dabangg</i> (2010)
Mallika Sherawat	Razia	<i>Thank You</i> (2011)
Madhuri Bhattacharya	Tinku	<i>Yamla Pagla Deewana</i> (2011)
Mallika Sherawat	Jalebi Bhai	<i>Double Dhamaal</i> (2007)
Katrina Kaif	Chameli	<i>Agneepath</i> (2012)
Yana Gupta	Laila	<i>Chalo Dilli</i> (2011)
Veena Malik	Channo	<i>Gali Gali Chor Hai</i> (2012)

Table 10: List of Item Girls and their Pseudo Names.

The seductive item songs with the item girls are used as part of the promotion strategy as pseudo names are catchy and lure the audience. Katrina Kaif, regarded as reigning star of Item songs, got the pseudo item girl names like *Sheila*, *Chikni Chameli* that gained popularity. Item songs have become exclusive characteristic Bollywood cinema. The pseudo names are usually coinages traditional rural women's names. Adding prefixes to the names like 'sexy' Shiela, 'chikni' Chameli, and 'Jalebi' Bhai tarnishes the sanctity of the names and gives them 'item' and it's a tried and tested method for success.

1.7.3 Gender and Sexuality in Item Songs

Describing dance as a means of resistance for women, Leslie Gotfrit (1988) writes,

“The dance floor is one location where desire and pleasure are courted and orchestrated, where body is central, and where sexuality, implicated in the production, limitation, and control of desire, is permitted expression. In the intersection of desire and sexuality and the body, dancing becomes a probable site for resistance” (129).

However it is quite contrary in Bollywood where dance in the item songs become the site for acceptance and assurance to lure the audiences. The men reach out to touch her and she unwillingly or willingly allows them to do so. The scenes are shot in such a way that the women's bodies are objectified or fetishized. Deriving voyeuristic and erotic pleasures were central and a major attraction since the inception of cinema. The package of songs with the inclusion of Item song has become prominent feature in Bollywood and items songs have become a major attraction of its sexuality and desire.

Objectifying the female body through item songs hype for pre-release has become a mantra of crowd catching Bollywood. According to Laura Mulvey (1989), the eroticization of women on the screen comes with three looks that structures cinema. The act of gazing is

played upon in dominant cinema to create pleasure. The gaze is built culturally defined notions of sexual difference. The three looks are:

1. Women becoming objects of the gaze of men in the film text
2. The spectator is invited to identify his male gaze to objectify the women on screen.
3. The camera's gaze

This chapter analyses the three Item songs as case studies and studied how are the Item girls objectified? How their body is placed /positioned in the item song? And also examined the patriarchal signs that govern the suggestive lyrics, choreography and cinematography.

1.7.4 Case Study: Hindi Item Songs

Three popular Item songs gained much popularity for its raunchy numbers are *Munni Badnaam hui* was choreographed on Malaika Arora in *Dabangg* (2010), *Shiela ki Jawani* and *Chikni Chameli* were picturized on Katrina Kaif in *Tees Maar Khan* (2010) and *Agneepath* (2012). In the song, Malaika Arora transforms as *Munni*, the village girl and conveys seductive message to the men surrounding her in a typical village bar place set up. Item girls are placed in a public place surrounded by men, trying to grab her. Item girls are degraded to satisfy patriarchal desire, and treated as a commodity, a tarnished character available to men, who crave her. The costume designer for the *Munni* song, Well noted costume designer, Rebello states that he designed the clothes specifically to objectify *Munni* in a seductive manner and comments that,

Costumes should be sensuous and sexy. Rather than out and out cheesy. I went for a complete *gaonti* (village) look for Munni - flower-printed skirts, tights and jewel-studded blouse, since Malaika's entire torso needed to be exposed, I came up with chains that were attached beneath her blouse to the waistband of her skirt. (Cited in <https://www.tribuneindia.com/2011/20110313/spectrum/main10.htm>)

“Item songs ... are aimed at providing a spectacular experience to viewers with large number of dancers and outlandish and expensive sets” (Juluri 2004: 39). Film producers increasingly demand return of their investment and insist on the inclusion of a mega item song. Filmmakers, choreographers, costume designers decide the costume, which reveal the girls exposed body especially the cleavage, torso, thighs, bare back to maximise the sexual intent and fantasize her body. In the web article titled “Dirty Dancing – Bollywood’s Item Songs”, Bollywood music director Anu Malik quotes that “A film has a number of songs...romantic, tragic, soft, loud. But item songs have to be fun number. It must have the capacity to make people jump out of their seats at theatres, blow whistles and do all sorts of mad things” (www.sify.com/movies/dirty-dancing--bollywood-s-item-songs-imagegallery-9-bollywood-ldksyThfdcsi.html).



Image 7: Malaika Arora as ‘Munni’ in the film *Dabangg* (2010).

Audiences derive visual pleasure and are attracted and titillated to see the sexual and erotic bodies on screen. Maximizing beauty of item songs is born to arrest the gaze and conjure erotic desire. *Munni* asserts in the soap that she has become notorious and whirl her hips to send suggestive signals by moving her hands over her bosom, waist and back to

arouse the men who hold the raised guns as phallic imagery. *Munni* succeeds in making the viewers crazy with her hip movements, revealing clothes, suggestive lyrics. Ganti (2013) notes that “songs are also used as the primary vehicles to represent fantasy, desire and passion” (81). Thus *Munni* is body is commodified by the men with fantasy and desire, who throw currency notes all over her body. *Munni* asserts that she is like *zandu* balm, (pain reliever balm, but in Hindi *Zandu* means, useless). These suggested codes in the sensual lyrics objectifies the female body as *Munni* asserts that she became notorious for their sake : “*Baat yeh aam hui, darling tere liye.. be-Hindustan hui, darling tere liye*” and reveals that she is no more Indian and she became a foreigner with the tarnished character, seductress and seeking men to control and fulfil their sexual desires. The patriarchal sign of controlling the sexuality is clearly depicted in the Item song.

In *Shiela ki Jawani* item song, *Sheila* is more independent compared to the item girl *Munni*. She affirms her individuality – “*I am too sexy for you, tere haath na aani*”. *Sheila* goes a step further and affirms that she can hug and love herself without seeking any help from others. (*Main toh khud ko gale laga loon, Kisi aur ki mujhko jaroorat hai kya, Main to khud se pyaar jataun*). *Munni* sports *choli* and *gaghra*, whereas *Sheila* sports a silky sheet around her body, shirt, tie and boxers. *Sheila* is seen singing on a rotating bed, with a towel covering her body. Suddenly the men enter and surrounds her and dance with her. Here the men surrounding the female body trying to fulfil their sexual desire but *Sheila* pretends to resist and tease them that though she is youthful and sexy, she will not let the men touch her. The colour tint of the song is reddish, which enhances the erotic tone for the song and flames added to make it hot and spicy. The suggestive lyrics *Ain't nobody got body like Sheila.. Everybody want body like.. Sheila... Drive me crazy coz my name is Sheila*, commodifies and exposed for public as per cinematic patriarchal codes.



Image 8: Katrina Kaif as “Sheila” in *Tees Maar Khan* (2010).

Judith Lynne Hanna (1988) writes, “Feelings and ideas about sexuality and sex roles (also referred to as gender) take shape in dance” (xiii). In *Chikni Chameli* item song, the dancer Chameli is more objectified with codes like alcohol, cigarette, money, halwa. Chameli is surrounded by many men, who are enticed by sensual Chameli with *latak jatak* hip movements who reveals that she is drunk and has come to be seduced by the men. Chameli boasts that with her beauty, she can light up their cigarettes. She offers her body as edible and invites the men to consume it : ‘*Dekhne mein halwa hai, Pyaar se paros doongi toot le zaraa*’ (I look like halwa, cherish me deliciously). The item girls are surrounded by men and the men tries to touch the body to quench the sexual desire and the Item girls invite them to seduce her. The female body is placed among hundreds of men, where the male gaze is intent to lure the item girl who set up the patriarchal male gaze of the society to look at the female body as a sex commodity. The revealing clothes, suggestive lyrics, degraded status of Item girls, relating their bodies to object all these activities in Item songs internalize the



Image 9: Katrina Kaif as '*Chikni Chameli*' in the film *Agneepath* (2012).

meanings of *patriarchy* places on women's *bodies*. Bollywood has concentrated on seductive portrayal in the item song as industry start believing that item songs can create a buzz in the market to pull larger crowds to the theatres. Ritu Ganguli, in her web article “The Bollywood and its Women” stresses that item songs and item girls are strategically designed by the profit driven Bollywood and she writes:

What is it that allows filmmakers to badger us year after year with the item songs like ‘Lucky Boy’, ‘Munni Badnam Hui’, ‘Beedi Jalaile’, ‘Jalebi Bai’ and the likes that have become the very marketing strategy of most high budgeted ventures, the very reason people go to tolerate a film for an insane three hour sitting? No points for guessing here. It’s the procurable, seductive, Bollywood –designed portrayal of women. (<https://www.youthkiawaaz.com/2012/03/the-bollywood-and-its-women/>)

Bollywood is reaching out by globalizing through film cultures. Mishra (2013) argues that “Hindi Films have become crucial determinants in globalizing the deterritorializing links between the imagination and social life” (237). Ganti (2013) emphasizing on the unique

characteristic feature of popular cinema stresses that “Perhaps the most defining and distinctive feature of popular cinema in India is the presence of music in the form of songs sung by characters in nearly every film” (90). Item numbers became essential choice of filmmakers, as they have highly commercial value and high repeat value as well. Item songs are becoming the first look of any Bollywood film. The item songs are released as a teaser to create a buzz in the market to attract viewers and buyers. The television and other media which is highly depended on film news and stuff are repeatedly shows the item songs and make it popular ones to compete with other cinema and media. Item songs come with a special bonanza package for the viewers to satisfy the male fantasies by objectifying the female body. “Item Songs” are popularly played by FM radios, TV Channels, Clubs, and Dance Shows to make it huge popular pre-release of the film as well as post release of the film. Item songs are becoming quintessential trait of any Bollywood cinema. Apart from publicising about the star cast and film crew, filmmakers are considering Item songs as a powerful tool to attract the viewers. I would argue that the Item girl is becoming the star icon of the film release. Item girls are getting quite importance for sharing the screen space in one Item song. Bollywood diaspora films are including the Item song to hit the screens. Dudrah (2006) stresses that, Bollywood, the moniker for popular Hindi cinema from Mumbai, India, has become an important catchword in the vocabulary of global South Asian popular culture. Bollywood film songs are also important part of the scheduling South Asian Radio broadcasting played daily and for several hours on radio stations throughout the diaspora. Bollywood video outlets, popularly known as ‘Asian video shops’, are abundant (30).

As item songs are being westernized, Indian clothes and Indian girls for item songs continue as visual treat for diaspora viewers. The codes of Item songs in the Bollywood will lead to the interpretation of cultures and it will lay a great impact on myths of Indian femininity. Bollywood is well known for its fantasy, romantic melodramatic dance and songs

all over the South Asia and rest of the world and I would argue that and in coming few years, Bollywood will remarkably known for its item songs. Cinema often regarded as a mirror held up to culture. The content (story, screenplay, songs, characters and dialogues) of the film combining together can be considered as codes of culture. The spectators try to imbibe or decode the culture through the content of the film. As cinema is an active culture and social institution Item songs becomes a remarkable striking feature of a Bollywood film, where it send the codes of cultures to the spectators throughout South Asia.

Chapter Two

MELODRAMA AND NATIONAL CINEMA

Melodrama is an inescapable and a popular genre of any cinema. Melodrama is a powerful and dynamic genre to cultivate and assimilate the multilingual and multicultural aspects of Asian societies through effective narratives. Cinema empowers the audience through its spectacle, form and content. Cinema is one of the unifying threads which connect the Asian countries. The chapter examines the far-reaching influence of Indian cinema through melodrama. The first part of the chapter focuses on the popularisation of Hindi cinema through melodrama, studies the films directed by Satyajit Ray who played an instrumental role in introducing realistic Indian cinema all over the world through melodrama. The later part of the chapter examines the cinematic imagination of the Indian nation through melodrama genre. The chapter also examines the crucial role of melodrama as a genre and mode in Hindi cinema and how it became the binding force among diversified cultures. Understanding melodrama as a genre and mode is significant to the understanding of genre pleasure, diasporic and international audience attention on Bollywood.

2.1 The Popularisation of Hindi Cinema through Melodrama

John Mercer and Shingler Martin (2013) points that “Film studies has defined ‘melodrama’ in both broad and narrow terms. At its most general level, film scholars define it as a dramatic narrative with musical accompaniment to mark or punctuate the emotional effects, understanding the word to mean, literally, ‘melos’ (music) + ‘drama’” (7). They remark that from the inception of filmmaking, melodrama had been significant and striking feature of cinema. But ‘melodrama’ had gained significance in film scholarship in 1970s. They write that,

melodrama acquired a new status amongst film historians, theorists and critics, many of whom sought to define the basic thematic and stylistic features of the form, its antecedents and evolution on screen, its influence, appeal and its ideology. In the process, melodrama was not only defined and demarcated as a genre but also refined to its boundaries redrawn. Within Film Studies, opinion has differed over what the term ‘melodrama’ means, what it designates, what kinds of films can have this term applied to them (1).

In *Bollywood: Gods, Glamour, and Gossi*, Kush Varia (2013) comments that,

Bollywood films may be broadly described as musical melodramas. Their melodramatic framework is constructed of oppositional binaries, highly emotional scenes and matter-of-fact dialogue executed with what be seen as ‘over-the-top’ acting. The narrative is interspersed with songs that often break from the regular story and may contain fantastic elements including changes of locations and costume. This is often done to represent the protagonist’s inner-feelings and simultaneously provide a multitude of attractions of the audience. (31)

The major source of inspiration for melodrama in Hindi Cinema came from mythology and social dramas. From the inception of early Indian cinema, the dominance of melodrama mode was present in mythologicals, devotionals, epic and historical films. Later on the early film studios started experimenting with social dramas.

Nevertheless, Bombay Talkies, the Calcutta-based New Theatres, and V. Santaram’s Pune based Prabhat Film Company made several hugely successful non mythological films in the 1930s (*Achhut Kanya*, *Jeevan Naiya*, *Sunehra Sansar*, *Anat Ashram*, *Mukti*, and *Duniya Na Maane*), a trend that continued well in the mid-1940s. The trend grew stronger as a reformist-realist mode emerged in the subsequent decades

with the works of filmmakers such as Khwaja Ahmad Abbas, Bimal Roy and Guru Dutt... The majority of the social dramas were made during the 1940s and 1950s were cast in a melodramatic mould and they centered on clashes between traditional Indian values and colonial influences, the urban rich and the rural poor, and between generations within a family. (Nihlani and Saibal 2003: 267)

The social conflicts and moral struggles were portrayed through dominant melodramatic songs and dance sequences. In 1950s, Parallel Cinema gained momentum as an alternative cinema for Hindi commercial cinema. Although the pioneers of Parallel Cinema Khwaja Abbas, Bimal Roy, Chetan Anand, Tapan Sinha, Mrinal Sen, Satyajit Ray, Ritwik Ghatak, Guru Dutt, Buddhadeb Dasgupta and Mani Kaul had experimented with the form and content of Hindi cinema, but yet they all laid the foundations of melodramatic storytelling. The emergent of star system in 1940s has also propagated melodrama narrative through star personas. The trio Raj Kapoor, Dilip Kumar and Dev Anand had ruled 1950s and 1960s delivering great melodramatic films. Raj Kapoor films: *Awaara* (1951), *Boot Polish* (1954), *Shree 420* (1955) *Jagte Raho* (1956), *Jis Desh Mein Ganga Behti Hai* (1960) etc. Dilip Kumar films: *Jugnu* (1947), *Andaz*(1949), *Babul* (1950), *Devdas*(1955), *Naya Daur*(1957), *Madhu mati* (1958), *Mughul- E- Azam* (1960) etc.; Dev Anand films: *Vidya* (1948), *Jeet* (1949), *Sanam* (1951), *Nau Do Gyrah* (1957), *Manzil* (1960), *Guide* (1965) etc. Other great actor and director Guru Dutt acted in great melodramatic Hindi cinema like *pyaasa* (1957) , *Kaagaz Ke Pool* (1959) and *Sahib Biwi aur Ghulam*(1962). Hindi female stars like Madhubala, Meena Kumari, Nargis, Waheeda Rahman and Nutan had garnered great critical acclaim for their sensible great performances in the melodramatic characters. The stars, directors and production company became the face of the Indian cinema, where they have raised the Hindi Cinema Melodrama popularity throughout India and worldwide.

2.2 Melodrama in Satyajit Ray's Cinema

Melodrama is a powerful medium that affects the lives of many people through powerful imagery of cultural negotiation not only in Asia but all over the world. Lent (1984) writes that “Asia is the domicile of some of the oldest, busiest most profitable and highest quality film industries in the world. It also houses some of the newest, least profitable and lowest quality film industries”(75). The films of late 1950s and 1960s by Satyajit Ray and Akira Kurosawa had a huge impact on Asian cinema. Their works were much applauded as their films laid the foundations of the Golden Age of Asian cinema in their respective countries. Ray and Kurosawa were the ground-breaking examples of Asian film culture.

India was producing more than 200 films every year during the Golden Age of Indian Cinema the in 1950s and 1960s when Satyajit Ray made his land *The Apu Trilogy* (1955-1959) that had a significant influence on world cinema. Satyjit Ray's, cinematic and narrative style, influenced several Hollywood filmmakers like Martin Scorsese, Steven Spielberg, Danny Boyle, acclaimed French filmmakers Jean Luc Godard and Abbas Kiarostami.

Akira Kurosawa's films laid the foundation for Japanese 'Golden Age' cinema of the 1950s and 1960s. Kurosawa's *Rashomon* (1950), *Seven Samurai* (1950) and *The Hidden Fortress* (1958) had great impact on world cinema. Akira Kurosawa's films were remade in Hollywood and inspired filmmakers like George Lucas and Martin Scorsese.

The two eminent directors Satyajit Ray and Akira Kurosawa, became the face of the 20th century cinema during World War II and occupied a significant place in the history of Asian cinema. They were the first to win Hollywood Academy Awards. Kurosawa was hailed as the “Asian of the Century” in Arts, Literature, and Culture by Asian Week magazine, and CNN also cited him as one of the five people who contributed most for the betterment of Asia in the past 100 years” (<https://www.bureau-dart.com/akira-kurosawa->).

Like Akira Kurosawa in Japan, Satyajit Ray in India is the maker of neo-realistic films and created his independent identity in the history of Indian cinema. Ray's first films are different from the happy ending stereotype. Ray's *Pather Panchali* (1955) marked a new path. After watching Vittorio De Sica's neorealist film *Bicycle Thieves* (1948), Ray was inspired to make a film with his personal savings. He struggled to complete his debut film *Pather Panchali* (1955) in three years. The film met with critical acclaim in India and abroad and bagged eleven international prizes. Ray also won 'Best Human Document award' for it at the 1956 Cannes Film Festival. But the film was criticized also for romanticizing poverty.

Dissanayake (1993) in his book *Melodrama and Asian Cinema* stresses that Melodrama is the central thread of Asian film production which connects the multi diversified Asian cultures. Melodrama is predominant in all the Asian film production (1). Remarking on the social modernisation and cultural production he writes that,

A study of melodrama in relation to Asian cinema enables us to understand better the dynamics of modernization taking place in Asia. it helps us to appreciate some vital dimensions of social modernization in terms of cultural differences. As a consequence, the dialectic between the social existence and cultural production gains in depth and definition. (4)

Cinema empowers the audience through its embedded political and social messages. Cinema has become an integral part of everyday life and the nation's cultural identity. Teo (2013) emphasises that Asian cinema grows out of a diffusion of concepts: World Cinema, National Cinema, Third Cinema and even Hollywood. He furtherly remarks that

Asian cinema as an axial space points to its functionality as a site of cultural exchange where Asian films are made on the grounds of Asian culture identity to be shown in

the west...Asian cinema is counterintuitive view of the national, Asian cinema as a term to replace autonomous national cinemas. (231)

Suffering, loss and resistance are the main characteristics of the identity of the protagonist and the main theme of the melodrama genre film. The great pain and sufferings of the protagonist form the basic character of melodrama genre. Melodrama genre can be seen as a cultural form, which shaped the formal language, plot lines and characters types of the early Indian cinema during late 1950's as well as contemporary cinema. Dudrah (2008) comments that "Social films or Topicals were often social conscious evoking melodramas that engaged with the hopes, ideals, and broken promises of India as it emerged as young independent nation, post-1947" (281). Satyajit Ray effectively used music in evoking the ethos and pathos in his films. Satyajit Ray devised music in his films very powerfully as he gave importance to it believing that music with powerful visuals plays a key role in melodramatic movies to portray powerful resistance and sufferings through his characters in the films – *The Apu's Trilogy* (1955, 1956 & 1959), *Charulatha*(1964), *Devi*(1960)etc. Music has a key role to play in melodramatic cinema. The melodrama is a genre which is interlinked with music. Even in the situations where there are no dialogues still if the music is given aptly it conveys message in silence.

Wimal Dissanayake (1993) emphasises melodrama as an important genre and mode while referring to contexts of film production and Asian cultures (1-4). Melodrama genre is the biggest box office attraction of Asian cinema. Hollywood melodrama continued to be represented in the dominant stylistic mode of production in the Indian cinema since silent period. The hegemonic melodrama is visible in the post independent cinema to the present contemporary Hindi cinema. Vasudevan(2010) writes that "the conceptual separation of melodrama from realism which occurred through the formation of bourgeois canons of high

art in late nineteenth century Europe and America was echoed in the discourse on popular commercial cinema of the 1940's and 1950's India" (95).

After Satyajit Ray's film *Pather Panchali* (1955), there was clear dominance and high production of melodrama genre film in the Post Independence India. The cultural mode of production of the genre melodrama is quite significant to understand the Asian Cinema. The melodramatic tradition is prevalent in the past and also contemporary Asian cinema. Most of the golden age films in Asia were melodramas and women centric. Warren Buckland (2003) in his book *Film Studies: An Introduction* emphasizes the role of women in melodramas and has enlisted list of melodrama's primary attributes,

The genre of film melodrama is frequently defined as woman's genre, because it represents the question, problems, anxieties, difficulties and worries of women living in a male-dominated or patriarchal society. The first and most prevalent property, or common attribute, of melodrama is that it is dominated by an active female character...

...A woman often dominates the narrative of the melodrama.

Melodrama narrates the perspective of the victim.

Melodrama makes moral conflict its main theme or subject matter, particularly the moral conflicts experienced by women with a patriarchal society.

Melodrama is usually based on an omniscient form of narration.

The plot of melodrama consists of unexpected twists and shape reversals in the storyline.

The plot of melodrama also consists of chance events and encounters.

Secrets dominate the melodrama plot.

Finally, the Melodrama contains dramatic knots, which complicate the plot and create the moral conflicts. (82)

Ray exploited the genre of melodrama in all film narratives predominantly and women often dominate his films. In Ray's trilogy *Pather Panchali*, Apu's mother Sarbajaya's character is etched as a brave woman who fights back and is ready to sacrifice everything to make her ends meet. The struggles and sufferings of Sarbajaya are portrayed in a melodramatic manner. Charulatha is a bored housewife who falls in love with her brother in law. The tone of the film is quite melodramatic in portraying complicated emotions and human relationships. Satyajit Ray's *Mahanagar* (1963) about entering corporate space, *Teen Kanya* (1961) shows the conflict emotions of characters, Ratan, the impecunious girl, the obsessed desires of Monihara, and the childish Mrinmoyee, the conflicts and tradition and modernity of Tutul in *Seemabaddha* (1971), cultural superstitious and mystic tale of the Goddess 'Dayamoyee' portray the anxieties, questions, sufferings, resistance, difficulties and worries of women characters in a melodramatic mode. All Satyajit Ray's films have strong female characters that open the discourse of their resistance and liberation in the patriarchal society. Ray's characters urge for women's freedom and empowerment. Kurosawa's Japaneseness and Satyajit Ray's Indianess can be seen as recurring motif and characteristics of Asianness in the grand and complex design of Asian cinema (Teo 1993:34). Ray's evoking of various rasa in his films gives the dimension to Asian cinema. Although rasa theory is applied to Indian cinema, its functionality in Indian films is equally relevant in the films in other Asian cinemas. In Asian Cinema, rasa is the most powerful ingredient of melodrama through which Asianness is connected. Melodrama idealizes the integrity of nation through its narrative, imagery, music, dialogues and recurring motifs. The auteur of the film becomes

the voice of the film through the main protagonist of the film. Ray's *Shatranj Ke Khilari* (1977) "was made during the darkest period of modern Indian democracy when the Prime Minister, Indira Gandhi declared "Emergency" from 1975 to 1977, and suppressed the fundamental rights for her political survival" (www.satyajitray.org/films/shatran.htm). The spectator's identification of with the main characters' suffering and resistance, emotions and desires enables them to share the collective experience of problems/issues/themes dealt with in the film. The mysticism, superstition, suffering, tension, worries and conflicts between traditional and modernity of characters shows the cultural negotiation in Asian context.

Ray's cinema became universal and the phenomenon of Asian cinema. Ray portrayed universal themes in his local film narratives and uphold the Asianness through the universality.

Ray was a model of an Asian film-maker who has both universal and uniquely local, achieving fame in the west but never disavowing his roots in his culture. Ray believed from the very first that a local cinema could generate its own universality. He used cinema as transliterating mode by which local becomes universal. (Teo 2013: 36)

Ray, as a multiculturalist transmitted his own cultural narratives to the rest of the world by effectively using the medium of cinema. Ray depicted the Asianness through melodrama genre in all his film narratives. The cultural negotiation and identification of characters, emotions and universality themes of Ray's films led the success in India and abroad.

2.3 The Cinematic Imagination of Nation in Hindi Cinema

This chapter examines the cinematic imagination of a nation formulated through the popular Hindi cinema. Mehboob Khan's film *Mother India* (1957) is examined in detail as

the cinematic representations of Mother India as the signifier of the nation. Siddiqi (2008), in his book, *Anxieties of Empire and the Fiction of Intrigue* emphasizing on the common icon *Mother India* remarks that "...a common icon for the emergent Indian nation in the early 20th century in both colonialist and nationalist discourse. The phrase is echoed in the nationalist slogan "Bharat Mata ki Jai" or "Long Live Mother India" (177). *Mother India* (1957) is a remake by Mehboob Khan is earlier film *Aurat* (1940). *Mother India* was India's first submission for Academy's Awards in the best foreign language film category. The film was nominated in the same category and was well received in India and abroad and has become a classic. This chapter examines the conscious effort of the nation building process through the melodramatic narrative of the film with the archetypal portrayal of the main character "Mother" played by Nargis, who became the signifier for the Nation.

Cinema, alike newspapers, novels and television played a significant role in nation building through collective sense of belonging linked national identity. In the article *Globalisation and Representations of Women in Indian Cinema*, Datta (2000) commenting on sense of belonging and modernity writes that,

An imaginary national identity and sense of belonging emerges with modernity and with the capitalism that made possible increasing dissemination of newspapers and the novel form, in a common language linked to national identity. This is the question of how daily routine practice-homogenising cultural elements - so called Americanisation as in shopping malls, food chains like McDonalds and entertainment such as American movies and television confront the deeper sense of belonging to a culture in which social and religious practices and family relations are central signs of specific kinds of cultural belonging. (71-72)

Bhabha (1990) in his seminal work *Nation and Narration* introduction writes that:

To study the nation through its narrative address does not merely draw attention to its language and rhetoric; it also attempts to alter the conceptual object itself. If the problematic 'closure' of textuality questions the 'totalization' of national culture, then its positive value lies in displaying the wide dissemination through which we construct the field of meanings and symbols associated with national life. (3)

I would like to emphasize the role of popular Hindi cinema in post-Independence India, to show the various social discourses that shaped history. The pre and post-Independence times of India can be seen as rhetoric of nation, which was valorised as a "Mother figure" in literature, art and cinema and led to the iconisation of 'Mother' as symbol of nation in Indian popular culture. History has recorded that the female body as highly valorised signifier for nation led to determined and consistent struggles to protect dignity in public and private spheres. Nalini Natarajan (1994) in her essay "Woman, Nation and Narration in *Midnight's Children*" points out that,

India was best captured by its "values" figured in a woman. Mother as presiding over the link between nation and land/family found its classic expression in the [Mother India] of the later fifties...that nation gains its strength and validity from its metonymic identification of woman with land and family. (84)

Benedict Anderson sees nations/nationalism as "imagined communities" which allow the disparate peoples of a nation to claim shared experience and identification. Mother India as a narrative can be seen as a self-conscious effort made by the director Mehboob Khan to bring a 'sense of Indianness' for the audience. Nargis's struggles on screen can be seen as allegories of the attempts of the nation towards self-sufficiency to be achieved through modernisation. The people of India shared the common experience and identification through *Mother India* cinema, where the mother from poor stricken peasant family struggles to raise their children from debt bondage, maintaining her self-respect, sacrificing her sexual life, for

her beloved son *Birju*. This is the situation of early independence years where India was struggling to set itself up, was affected with famine, floods and poverty. The feudal landlords and money lenders were exploiting the marginalized and illiterate poor farmers. As peasants identified themselves with the saga of *Mother India*. Virdi (2003) in her book *The cinematic imagination: Indian popular films as social history* comments on women's roles and the centrality of male and female protagonists in the Indian cinema:

If a woman character in Hindi cinema is privileged with complex characterization, she is typically a pitiable victim in an elaborate saga of despair and tribulation. Mother India's suffering mother, Radha, is this quintessential figure. When women are afforded centrality, they suffer: they sacrifice, restraint, forbearance, chastity and stoicism strengthen and ennoble them in the face of hardship. (122)

In *Mother India*, the mother's moral dilemmas and emotions construct the narrative of the film. Marcom (2007) stressing the melodrama remarks that "In melodrama, the story may be set in the everyday world, but the characters' moral dilemmas and emotions are the real players" (14). Music is central to melodrama and Mehboob based the film diegesis on the music. There were total twelve songs in the film composed by gifted music director, Naushad. The lyrics were written by Shakeel Badayuni. Most of the songs sung by Lata Mangeshkar became "100 Greatest Bollywood Soundtracks ever" as per the compilation of 'Planet Bollywood'.



Image 10: Visual from the song of "O Janewalo Jao Na" – *Mother India* (1957).

Mehboob Khan used music with powerful visuals to tell the saga of a mother and her call to the nation for self-empowerment and to be self-sufficient. In *Analysing Musical Multimedia*, Cook(1998) states that “if the music gives meaning to the images, then equally the images gives meaning to the music”(8). *O Janewalo Jao Na apna ghar chod ke , matha bhulari hai haath chodke*, a patriotic song sung by the mother to call the villagers back and not to leave the village for livelihood. The phrases like *Lout aavo maa ki haay na lage tumhe*, powerful imagery and holding the plough across shoulders resembles her, the Christ carrying the cross. It is a call of the mother to nation for self-empowerment and to not leave the villages. Mother sets an example for the entire village after becoming self-sufficient. The Songs had been used as powerful imagery to imbibe the patriotic values. Mother India life and her struggles become the grand narrative of nationality. Mother, through her songs and dialogues in the film dominantly emphasises that “we the people of this land” is our home land, we should combat to become self-sufficient, we cannot leave our mother land and we can’t take the curse of our motherland, this underlying theme fosters a sense of Indianess.



Image 11: A Visual portraying ‘Mother and her Sons’ from *Mother India* film.

Vasudevan (2010) explains the “iconicity, frontality and the tableau frame” and writes,

The mobilization of Radha out of one convention of iconic representation is completed when she assumes maternal functions extending beyond her family, and over the domain of village community and nation. In turn, she becomes the focal point of community norms, and her gaze acquires punitive functions in delineating the limits of permissible action. A process of the narrative dispersal of one iconic figure is thus finally brought to a close by instituting a new iconic figure to ground subjectivity. Central here is a particular reinscription in the cinema of a discourse of the image and the look in indigenous conventions. (114)

Radha negotiates her identity with poverty, illiteracy, living alone and raising her three children, maintaining chastity and self-respect and resisting the atrocities of the money lender. She cultivates her land and lives a pure life. She calls for action as a mother to the villagers not to leave the motherland. All these events become allegories that create national identity. Anger is expressed to resist and fight injustice. The anger which led Birju to burn the illegal land papers and kill Sukhilala can be seen as an act against injustice and exploitation.



Image 12: A visual depicting *Birju* killing *Sukhilal* from *Mother India* film

Mother is synonymous with a pure and chaste woman. The association between Mother and the nation is reinforced throughout the film through allegorical visuals touching the mud, calling nation not to leave village for the development, and the climax scene where mother says *beta de saktha hu lekin laaj nahi* (I would sacrifice my son, but not my honour). And in the climax, Radha kills her own son Birju to “rupture the traditional mother-son relationship in order to balance the moral universe” (see Van Der Heide 2002:237).



Image 13: Visual depicting Mother killing her own son *Birju* in *Mother India*.

2.3.1 Melodrama and National Cinema

Mehboob Khan used melodrama genre in his masterpiece film *Mother India* (1957) to portray the nation and integrity. The case study examines the construction of nation identity and the reception of images of nation through the hegemonic melodrama genre through textual analysis of the same film. I would argue Genre is the medium where cinema engages its audience. Melodrama genre is the dominant medium where National Cinema engages its audience. Mehboob successfully devised the reception of nation imagery and constructed the nation integrity through melodrama genre.

Melodrama genre can be seen as a cultural form, which shaped the formal language, plot lines and character types of early Indian cinema. Like in Hollywood, Melodrama also continued to represent the dominant stylistic mode of production of Indian Cinema since silent period. The melodrama is visible in post independent cinema to the present contemporary Hindi cinema.

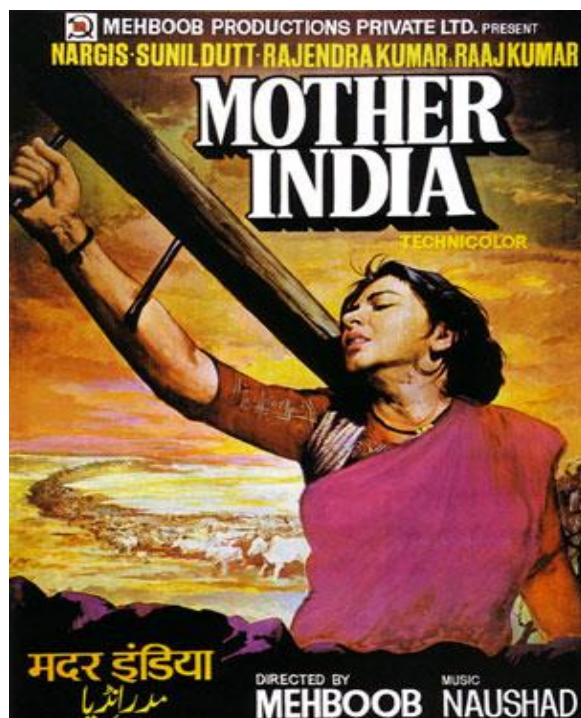


Image 14: Film poster of *Mother India*, directed by Mehboob in 1957.

Mother India film became a signifier of the purity of Indian nation. Mother symbolises the purity of Hindu woman and the innate values and characteristics were tied to the epic character Sita Devi. The set of political and social values of Mother India is inexorably drawn into imagination the nation, India. Every National Cinema has its own element of national interest. The Melodrama genre emphasises its main protagonist's loss and suffering, and the resistance to protect her identity throughout the film. The trait of melodrama genre is to portray the great suffering of the protagonist. Any cinema dealing with national interest will have its own elements that can with loss and suffering of the main

protagonist for his identity and liberty. Melodrama idealises the integrity of nation through the narrative, imagery, music, dialogues and recurring motifs. The auteur of the film becomes the voice of the film through the main protagonist of the film. The identification of the spectators with the main characters or the story of the film engages them to share the collective experience of main problem/ issue/ theme/ portrayed in the film. Sunil Dutt, who played *Birju* character in *Mother India* stated in an interview that *Mother India* was an phenomenal success as common people and farmers could identify with the great sufferings and problems portrayed in the movie. In fact, many of the Indian sentiments related to natural calamities, debt burden and migration are as true as they were way back in 1957 when *Mother India* was released. A whole lot of agriculture co-operatives, fertilizer plants and the green revolution itself came after the release of *Mother India*, which sowed the idea of fighting back adversities. *Mother India* was a torch-bearer for small farmers of the nation. Suffering and identity are the two crucial elements which can be shown subversively through melodrama genre rather with any other genre to portray powerful emotions, with great visuals and powerful acting, which can lead to popular consciousness of nation address in the film.

Brooks (1994) quotes that “The body sequestered, enchained, unable to assert its innocence and its right to freedom, becomes a dominant element of melodrama appears consubstantial with the genre” (18). For the repayment of loan to the Lala, Radha (Nargis) insists that Shamu (Raj Kumar) cultivates the barren rocky land. While cultivating the barren land the bullock dies and Shamu loses his hand while toiling to move a heavy piece of rock. Shamu’s self-esteem is destroyed when humiliated by Lala, when he departs from home without informing anyone. Radha gains the strength from the faith that Shamu might come back. During the floods and Radha’s infant dies and her mother-in-law dies of heart stroke. Radha is alone but without losing hope and her self-esteem, she toils hard to cultivate the land and becomes self-sufficient with the support of her two young sons.



Image 15: Visual depicting the great suffering of Nargis in *Mother India* film.

Evil plays a central role in melodramas. Evil is represented by the Villain in the film. The fight between binary values moral and immoral / good and bad becomes the ingredient of melodrama. In *Mother India*, the mother's moral dilemmas and emotions constructs the narrative of the film. By conquering the villain, Radha reaffirms the moral universe. Peter Brooks (1995) explaining the role of villain in Melodrama says,

The villain is not complex or nuanced as a psychological character. On the contrary, he is reduced to a few summary traits that signal his position, just as physically, do his swarthy complexion, moustache, cape and concealed dragged. But he is strongly characterizes, a forceful representation of villainy at issue may be more less motivated.... The motivation is in fact often summary and benefits of explanations. And in almost every case it appears somewhat inadequate to the quantity of villainy unleashed. The villain is simply the conveyor of evil, he is inhabited by evil... the

force of evil in melodrama derives from its personalized menace, swift execution of its declaration of intent, its reduction of innocence to powerlessness. (33-34)

The Villain Sukhilala(Kannhayia lal) is, the money lender who tricks Shamu's (Raj Kumar) mother into signing a contract which requires her to give three quarters of crop every year to pay the interest on the loan amount taken. Later Shamu and Radha toil hard to repay the loan, but never succeed. Shamu loses his hands in an accident and their oxen die. Radha sells her gold bangles to repay Lala. When the floods come, Radha struggles to feed her children. Lala pretends to help her but wants to seduce her but she resists. Later, when Radha goes to meet Lala seeking help to feed their children, Lala attempts to rape her, but Radha resists him and escapes with her honor. Intact strength, her character and womanhood lead to Radha's triumph.

Brooks (1994) writes that "melodrama is a genre that can effectively be used to display arresting images of the pain suffered by a body subjected to the sadistic abuse that rape represents" (14). Mehboob Khan has represented the pain of mother with the arresting images. Radha establishes her identity despite poverty, illiteracy, living alone and raising her three children, maintaining chastity, self-respect, resisting the atrocities of money lender, becoming self-empowered to cultivate and live a pure life. Her call for action as the mother to her villagers is not to leave the motherland, but protecting the honor of women she kill her son, Birju who had become sinful. All these events become allegories to create national identity. Mehboob Khan devised the music with powerful visuals to tell the saga of a mother and her call to nation for self-empowerment and self-sufficiency. The songs were used to accompany powerful imagery to convey patriotic values.

Benedict Anderson sees nations/nationalism as "imagined communities" which allow the disparate peoples of a nation to claim shared experience and identification. *Mother India*

as narrative can be seen as a conscious effort made by the director Mehboob Khan to bring a sense of Indianess for the audience. Radha's (Mother India) life and her struggles became the grand narrative of nationality. We the people have the same origin is the expression of the nation. Mother, through her songs and dialogues in the film dominantly emphasizes that "we the people of this land, should combat to become self-sufficient, we cannot leave our mother land and we can't incur the curse of our motherland" (dialogue translation from *Mother India*). These powerful dialogues act as connotations to bring the collaborative sense of Indianess.

The woman in her role as a mother often stands in for the nation, a figure to be rescued and protected. The mother as an object of pity, exhorting her sons to save her, is rooted in an older moment of nineteenth century cultural renaissance when Indian art and literature was imbued with anticolonial nationalist fervour. The nation is personified as the mother (*Bharat Mata or Mother India*) in numerous plays, novels, poems, posters, and paintings. Popular Hindi cinema seizes upon this figure and the mother-son bond has a powerful cultural resonance, recurring in seminal films, from Mehboob Khan's remake of *Aurat/Woman* (1940) as *Mother India* (1955) to Yash Chopra's *Deewar/Wall* (1975).

(<http://www.filmreference.com/encyclopedia/Independent-Film-Road-Movies/India-INDIAN-CINEMA-AFTER-INDEPENDENCE.html>)

The Nation identity is exemplified by Birju character who is pampered, frustrated, young man, and intolerant for the injustice meted out to his family, which leads to their miserable life. Birju's anger is a self-representative trait of many people of India to resist and fight with injustice against exploitation by the money lenders and feudal landlords. The anger, which leads Birju to burn the illegal documents of land papers and to Sukhilal's killing

can be seen as cry of the people of India against injustice, poverty, exploitation of motherland and its people.

2.3.2 Mehboob's Nehruvian Dream

Mehboob Khan was the inspired by social agenda to promote Nehruvian dream through the medium of screen melodrama. He used melodramatic devices in a conscious effort to represent Nehruvian dream through screenplay, visuals and music. Mehboob Khan's narrative technique and symbolic methods are influential, which reflected in his film and constructed an ideology which led to national integrity, with the mother as a Goddess symbol standing for the nation. Mahasweta Devi(2007), in her article "Nehru's Dream of Socialism" writes that,

Nationalism of the modern type, "as Jawharlal pointed out, "was yet to come. India had still to go through much sorrow and travail before she learnt the lesson which would give her real freedom". Nehru believed the real India existed in her villages and without alleviation of poverty of the rural poor, India could not prosper. Also at the same time without proper industrialisation India would not be able to advance into the modern age. So, in the first five-year plan, agriculture was given priority so that the country could be self-sufficient in food. And in the second five-year plan, stress shifted to industrialisation. India was in a chronic state of famine due to the continuous drain of wealth, year after year, in the form of payments that the country was obliged to make annually to England for the discharge of obligations, most of which had their origin in the political relations between the two countries. Jawharlal Nehru, as a congressman and also the Prime Minister, never forgot India's millions especially the people from the villages. He was painfully aware of their cry of misery, poverty and

misfortune. He knew well the cause of agrarian distress. (Mainstream Weekly, Vol XLV No 23)

Relating to Nehruvian dream, Mehboob Khan used the melodramatic devices and narrative strategies to represent and accomplish the Nehruvian dream through the main protagonist “Radha” as a peasant, who struggles hard to live life in the village itself despite of floods and famine. Radha also resists the migration of villagers and calls them back with *O jaane waale...* patriotic song. Sukhilala can be seen as analogy of England, where India (Radha) suffers to do the payments in the course of famine. Sukhilala as a betrayer, a parasite like England who dwelled upon India and its people to make their life miserable.



Image 16: Opening visual from the film *Mother India* featuring Nargis.

The opening image of the film, where mother holds a mud piece and smells, shows her bond with the nation and while she looks back to see the tractors, heavy machinery shows her helplessness to invite the modernity in the villages for the empowerment. A group of people comes to Mother and asks to come as guest to do the opening ceremony of water canal, when mother initially declines, then a group member says, *you are our mother, mother of our village, if you say no, the water canal will not be opened at any cost*, after hearing this mother

agrees and to the opening ceremony of the water canal. This scene can be seen as mother India reluctantly agreeing to the modernity for the self sufficient rule. After the flashback of mother, the scene where the gates are open and blood gushes through the water into the field is a powerful imagery, where I read the visual as the sacrifice of blood (infant baby and Birju) for the cause of self sufficient honourable nation, being woman, signifying the nation in herself. Mehboob Khan had accomplished the Nehruvian dream in the climax of the film, where there is modernisation in the villages for self sustenance.

2.3.3. Film Capitalism

Andrew Higson (1989) on the concepts of national cinema and domestic film industry raises various problematic questions:

Where are these films made, and by whom? Who owns and controls the industrial infrastructures, the production companies, the distributors and the exhibition circuits?

Second, there is the possibility of the text based approach to national cinema. Here the key questions become: What are the films about? Do they share a common style or world view? What sort of projections of the national character do they offer? To what extent are they engaged in “exploring, questioning and constructing a notion of nationhood in the film themselves and in the consciousness of the viewer? (36)

Cinema is like an institution, where its text has an agenda in shaping the social culture. Radha, the mother becomes signifier of the purity of Indian nation, who has historically been identified with the purity of the Hindu woman through the values attributed to Sita, the pure and devoted wife of Rama and other goddesses. The set of political and social values of Mother India is inexorably drawn into imagination the nation, India.

I would like to emphasise that unlike print capitalism, film production capitalism has laid significant role in shaping the sense of belonging among people. The Talkie pictures inoculated modern social thought. Before the birth of Bollywood there was only Indian

National Cinema. Later Bollywood can be seen as one of the major cultural location for constructing an imaginary of modern India (Chakravarty (1993), Prasad (1998), Mishra (2002), and Rajadhyaksha (2003)). Bollywood cinema acts as place for collective Indian identity throughout India and diaspora. Film Production capitalism, the cinema which was made for masses and was in reach of masses which provided the homogenous community watching the same film at various places by various people formed the foundation of nationality.

Cinema can be seen as memory to revisit, negotiate identity which had been narrated through storytelling. Cinema becomes memory to be watched in theatres and later it comes in the forms of DVDs, books or re-telecast in television. Mehboob khan, lends his voice through the main character Nargis as Mother to the spectators to share the collective experience of nationhood and to negotiate with its text. The hegemonic melodrama genre is popularised in Indian Cinema since the inception of narrative cinema in India. The powerful imagery and arresting acting in melodrama allows the spectators to engage with the film text and to share powerful emotions with the text. The suffering and identity which are allegories of any national cinema can be powerfully portrayed through melodrama genre rather with any other genre. Thus Melodrama becomes the quintessential genre for any National cinema. As cinema is for “masses”, I would argue, the mass hysteria of cinematic imagination of nation can be more explosive than the imagination of the nation through literary texts.

Chapter Three

GENRE PLEASURE: PRODUCTION AND RECEPTION

3.1 Introduction

Film theorists had emphasized star studies by focusing on the star as commodity constructed by the industry. But there are significant gaps in the star studies. Who is/ are the star/s in a film? Whether the star status symbol can be assigned to the co-actor (star), popular comedian, popular villain /actor in a negative role? What is the dynamic relationship between star, co-stars, and between multiple stars? Some of these questions remain unaddressed. Stars create patterns and expectations among audiences with co-stars and directors, who are often repeated. Bordwell (2008) argues that “movies are made by particular people, all with varying agendas” (31). Producers and directors see how the combinations of star and co-stars and other combinations work. Such codes and conventions have been the subject of the study.

This chapter tries to understand the dynamics of the cast, film production, personnel and film market combinations to see how genre films are consumed by the audience and how they derive genre pleasure. The chapter also studies genre and its co relations between stars, co-stars, supporting cast, director, production company to meet expectations and anticipated outcomes in the form of pleasure. I have observed stars, genre and director are independent variables in raising expectation among audiences and lessening the risk factor of failure and an assure confidence for the success of the film. It is clear that Star, Genre and Director are interdependent for the success of a film.

The questions are who or what raises expectations? Is it the genre, the director, production company, stars, co-stars and supporting cast? Does the technical crew comprising music director, cameramen, editor, screenwriter etc. also raise expectations of the audience? Does genre differentiates audience, or audience differentiates the film through genre? Does

genre creates directors or director creates genres? Does genre fulfil expectation or expectation of audiences fulfil genre? All these questions are pondered upon in this chapter and, I have tried to find answers through some case studies of films. Kannadian director Pawan Kumar directed *Lucia* (2010) is an example. The film opens with a quote taken from writings of 16th century saint-poet Kanakadasa. The lines are:

Are you the creature of illusion? or illusion is your creation?

Are you a part of the body? Or is the body a part of you?

Is space within the house? Or the house with in space?

Is the eye with in the mind? Or the mind within the eye?

Or are both the eye and the mind within you?

Does sweetness lie in sugar, Or sugar in sweetness?

Or do both sweetness and sugar lie in the tongue?

Or are both the tongue and the mind within you?

Does fragrance lie in the flower? Or the flower in fragrance?

Or do both the flower and the fragrance lie in the nostrils?

I cannot say, O Lord Adikeshava of Kaginele,

O ! peerless one, are all things within you alone? (Translated by K.Narsihma Murthy.

cited from: <https://www.poemhunter.com/poem/nee-mayayolago/>)

The audience get the first feeling of pleasure while watching the film's poster, later watching teaser and trailer. The poster, teaser, trailer reveals the star and co-star, director and production company name, banner name all these information gratify the active audience and plunges them into the back history of each combination and derives pleasure assuming and hoping for the best output for the genre film from the combinations. Film is made with characters. Film is made with stars or actors by the directors and producers. Understanding the pleasures of cinema, genre and audiences, the academia, scholars always looked into the

narrative and psychological cognition of the film text. Understanding the pleasures of the text, we need to look at pleasures of stars, actors, directors and producers in relation to filmic text. How the audiences perceive the pleasures while reading the text through the lens of film personnel? This chapter addresses and explore the dynamic relationship between film personnel and genre pleasure.

3.2 Genre & Star / Genre & Director

Industry sells stars. The film stars become a crucial factor to sell and promote a genre and achieve success. Stars are known for their body of work in films and their performance in various film genres. Some stars master a specific genre and also experimented in several other genres. Every star possesses a unique performing style emphasized in some signature films. Stars are well known and recognized through conventions like dialogue punctuation, one-liners, dance, fight, comedy and so on. The below Venn diagram depicts that films have been associated with star, genre director and producer/ production company. The successive collaboration between them lead to repetitive pattern films in the same genre with little or no variance in the genre film. Genre and star or genre and director or star and director or genre, star and director combinations are the key factors for the audiences to fulfil their expectations from watching the films.

The film studies scholarship neglected the study of the combinations of genre, star and director that urge audience expectations by decoding the strategies of pleasure enhancement. Bordwell (2008) writes,

The activities of filmic perception tend to be neglected by scholars today. But there is a long tradition of film aesthetics that places importance on the moment-by-moment effects of composition, lighting, cutting, and the like. From the Russian montagists through Rudolf Arnheim, Andre Bazin, and Noel Burch, theorists have paid attention

to fine –grained creative choice that structure the viewers perceptual uptake...We can be sensitive to how patterns and practices of the medium shape such apparently simple strategies as directing the viewer’s attention. (47)



Figure 1: Venn Diagram depicting relationship between Star, Genre and Director.

Butler (1991) emphasizes that, “theories of film and television have traditionally neglected the significance of performance and the many functions of the screen star’s image” (7). I agree with Richard DeCordova (1986) overview on genre and performance, where he stresses that performance can be seen as central to the definition of genre and the performance had a fairly marginal place in genre studies (130). The below table 11 depicts the popular actors and their strong association towards respective genres over the years of stardom they have attained.

Star	Popular Genre Association
Dilip Kumar	Tragedy
Raj Kapoor	Melodrama, Romance
Rajesh Khanna	Romance
Dev Anand	Romance, Drama and Comedy
Amitabh Bachchan	Action, Drama, Romance, Comedy
Shah Rukh Khan	Romance, Action
Govinda	Comedy
Akshay	Action, Comedy and Biopic
Ajay Devgan	Action, Comedy
Irfan Khan	Drama, Comedy , crime and experimental
Nawazuddin Siddique	Crime, Gangster
Raj Kumar	Experimental, Independent, Artistic

Table 11: Bollywood Stars and popular genres association.

Stars show the potential for the stability of box-office success and to bring repetitive audience. McDonald (1995) argues that “Stars promised to be a more appropriate subject than the study of directors because were central to the concern of both the industry and audience. The marketing of stars is one of the ways in which the industry attempts to ensure the stability of box-office returns, but a star’s financial; success is also dependent upon his or her ability to give the audience pleasure”(80). Every actor, director, co-actor, supporting actors carries the genre characteristics and complements each other with the collaborations and influence the genre within the film as well as outside the industry. Grant (2003) comments that “Genre film possesses the capability to play upon the actor’s image, so it may play with the conventional diegetic structures of genre” (123). Susan Hayward (1996) opines that,

Genres also act as vehicles for stars. But stars too, act as vehicles for genres. As we know, narrative structure and iconography are two functions where by the audience recognize the genre. That the star becomes the site of generic enunciation – that is, the star now becomes a vehicle for genre. In this light, genres are the discursive or narrative site in which the star can exhibit her/his potential to fulfil the demands, codes and conventions of a particular genre and perhaps even surpass them. (170)

Though most of the stars experimented with their performances in various genre films, they mastered and excelled on one or two kinds of genre films. The typecasting of stars predominantly happened with the genre of the films, which were produced and their performance were in the circuit of genre film expectations. The marketing of stars are strongly associated with the genre of the films.

3.2.1 Case Study: Ram Gopal Varma Films

Ram Gopal Varma (RGV) had experimented with several genres but his claim to fame is for crime, gangster and horror genres. He had broken the most of the Hindi cinema conventions through storytelling, camera compositions, song and dance numbers, acting, low key lighting and realistic approach. Initially, he had experimented with romantic genre with the block busters like *Rangeela* (1995) and made sequels *Shiva* (2006) and *Ram Gopal Varma ki Aag* (2007). RGV was also famous for his Godfather-like series with the trilogy *Sarkar* (2005), *Sarkar Raj* (2008), and *Sarkar 3* (2017). The body of films of a filmmaker shows his vision, voice and style and above all the director's affinity towards a genre. The body of genre work over time assert the strong association of genres with director.

S.No	Film Name	Genre	Language	Directed by	Year of Release
1	Siva	Crime	Telugu	RGV	1989
2	Shiva	Crime	Hindi	RGV	1990
3.	Antham	Crime	Telugu	RGV	1992
4	Drohi	Crime	Hindi	RGV	1992
5	Satya	Crime /Gangster	Telugu/Hindi	RGV	1998
6	D	Crime	Hindi	RGV	2005
7	My Wife's Murder	Crime	Hindi	RGV	2005
8	Darling	Crime	Hindi	RGV	2007
9	RGV ki Aag	Crime	Hindi	RGV	2007
10	Contract	Crime	Hindi	RGV	2008
11	Department	Crime	Hindi	RGV	2012
12	Satya 2	Crime	Hindi	RGV	2013
13	Veerappan	Crime/Biography	Hindi	RGV	2016
14	Officer	Crime	Hindi	RGV	2018

Table 12: List of Ram Gopal Varma (RGV) crime films.

RGV brought the emotional violence of a character psyche through acting performances in all his crime films. In the personal blog#1 titled “My Take on Sarkar Raj” RGV remarks that “I employed each and every aspect of the various techniques of the film medium whether it is the music or dialogue or cinematography for one and only purpose – that is to capture the intensity in the actors eyes, through which we see a world of high drama be it politics, treachery, revenge, passion, courage, love and above all relationships.” (rgv-ram-gopal-varma.blogspot.com/2013/11/ram-gopal-varma-blog-my-take-on-sarkar.html). On the minimal acting and actor performance, RGV comments that “I pushed the upper limits of technique in every way to make each frame and sound to vibrate with power. But no technique is of any value unless it is backed by performances” (RGV blog#1, My Take on Sarkar Raj).

3.2.2 RGV -Political Crime Thrillers

S.No	Film Name	Genre	Language	Directed by	Year
1	Sarkar	Political Crime	Hindi	RGV	2005
2	Sarkar Raj	Political Crime	Hindi	RGV	2008
3.	Sarkar 3	Political Crime	Hindi	RGV	2017
4	Rakthcharithra Part I and Part II	Political Crime	Hindi	RGV	2010/2012

Table 13: List of Ram Gopal Varma (RGV) political crime films.

In most of RGV’s crime films, he represents the characters in a realistic way. In all his crime films, most of the characters are with flaws and possess high complexities. RGV writes in his personal blog #221 “Emotional Violence” that,

I believe that the success of any true great conflict in cinema is only when any member from the audience cannot take sides with any one particular character which effectively means that their understanding is complete of where each of the conflicts

are arising from the audience just get a limbo of what to say to whom. (rgv-ram-gopal-varma.blogspot.com/2013/12/ram-gopal-varma-blog-221-emotional.html).

3.2.3 RGV - Horror Films

S.No	Film Name	Genre	Language	Directed by	Year
1	Raat	Horror	Hindi	RGV	1992
2	Rathri	Horror	Telugu	RGV	1992
3	Deyyam	Horror	Telugu	RGV	1996
4	Bhoot	Horror	Hindi	RGV	2003
5	Darna Mana Hai	Horror	Hindi	RGV	2003
6	Vaasthu Shatra	Horror	Hindi	RGV	2004
7	Darna Zaroori Hai	Horror	Hindi	RGV	2006
8	Phoonk	Horror	Hindi	RGV	2008
9	Agyaat	Horror	Hindi	RGV	2009
10	Bhoot Returns	Horror	Hindi	RGV	2012

Table 14: List of Ram Gopal Varma (RGV) Horror films.

RGV had broken the stereotypes in the Indian crime, gangster and horror genres. On the conventions of Indian horror films, RGV comments that, “Horror has fascinated me since childhood. For Indians, horror means a woman in a white sari, mists and screeching. People always associate horror with graveyards. I wanted to bring horror to their homes in the middle of Mumbai. I wanted to break the rules of horror films” (<http://www.rediff.com/movies/2003/apr/08ramu.htm>). RGV, as a film director with his repetitive familiar genre films, he has been strongly associated with crime, gangster and horror genre films among the audience.

3.3 Popular Director and Genre Association

Director Name	Genre
Ram Gopal Varma	Horror, Crime and Gangster
David Dhawan	Comedy
Sooraj Barjatya	Family Drama, Romance
Karan Johar	Family Drama, Romance

Yash Chopra	Romance
Aditya Chopra	Romance
Kundan Shah	Comedy
Madhur Bandarkar	Realistic Drama
Rohit Shetty	Action and Comedy
Hrishikesh Mukherjee	Romantic Comedy /Drama
Ashutosh Gowariker	Historical, Epic
Sanjay Leela Bansali	Romance, Drama
Mohit Suri	Thriller and Romance
Indra Kumar	Romantic and Sex comedies
Kabir Khan	Action Thriller , Drama
Prakash Jha	Political Drama
Vikram Bhatt	Horror
J.P.Dutta	War, Patriotic
Raj Kumar Hirani	Family Drama and Comedy
Anurag Kashyap	Crime and Gangster
Abbas Mustan	Thriller

Table 15: Random list of Popular Directors and Genre Association.

Directors are masters of storytelling and try to get best performances from the cast and creative technical team. Genre governs all creative strategies from the inception of the film idea to the release of the film. Audience may look for the director collaboration with stars and genre. Audiences are not homogenous, rather heterogeneous, but retain expectations towards director, genre, star cast, theme etc. The above table no.15 accounts various Bollywood directors and their linkages to film genres they dominantly produced. Bollywood is growing tremendously not just in gross profits because of its global expansion, it is also growing in catering to genre films. The new breed of filmmakers like Anurag Kashyap , Neeraj Gywan, Neeraj Panday and Imtiaz Ali in the recent times use song and dance numbers minimally. This was not so in Shah Rukh Khan films. Though films like *Swadesh* (2004), *Chakde India* (2007) and *Jab Harry Met Sejal* (2017) had few songs but without dance.

3.4 Case Study: Shah Rukh Khan Films

Shah Rukh Khan's star image became the capital of Bollywood entertainment industry through 1990s into 2000s. Star image derives capital attraction and thus teams up producer, distributor and exhibitor for reaping profits with the film release. Star image decides the demand for the audience demand. McDonald (2000) citing stars as a form of capital remarks that,

Stars are used by the film industry as a means to try and manage demand for films. Distributors use the presence of stars to sell films to exhibitors in domestic and overseas markets. Exhibitors, who own and run the theatres showing films, are attracted to films with stars, because it is believed the presence of stars helps to draw the audiences to films. In this circuit of commercial exchange, the star therefore becomes a form of capital, that is to say a form of asset deployed with the intention of gaining advantage in the entertainment market and making profits. (5)

The below tables 16 depicts that the star image is associated with the actor performance, actor personality and most importantly genre thus reducing risk factor, reasserting the success genre formula by the star, director and production company. Thus leads to repetitive linking of the star to the chain of genre films over the years. Stars offer the genre promise to the audience. The Star's performance and effective impact in a particular film is not just because of the film but may be because of the scheme based knowledge of audiences watching genre films. In genre films actors are typecast from film to film with the same genre, director and production company.

Films of Romantic genre starring Shah Rukh Khan (SRK):

S.No	Film Name	Genre	Language	Acted by	Year
1	Jab Harry Met Sejal	Romantic Comedy	Hindi	SRK	2017

2	Dilwale	Romantic action	Hindi	SRK	2015
3	Jab Tak Hai Jaan	Romantic Drama	Hindi	SRK	2012
4	Rab Ne Bana Di Jodi	Romance	Hindi	SRK	2008
5	Om Shanti Om	Romance	Hindi	SRK	2007
6	Kabhi Alvida na Kehna	Romantic drama	Hindi	SRK	2006
7	Veer Zaara	Romantic drama	Hindi	SRK	2004
8	Main hoon na	Romantic Comedy	Hindi	SRK	2004
9	Kal Ho Na Ho	Romantic drama	Hindi	SRK	2003
10	Chalte Chalte	Romantic Drama	Hindi	SRK	2003
11	Devdas	Romantic Drama	Hindi	SRK	2002
12	Hum Tumhare hai Sanam	Romantic Drama	Hindi	SRK	2002
13	Kabhi Khushi Kabhi Gum	Drama	Hindi	SRK	2001
14	Mohabbatein	Romance	Hindi	SRK	2000
15	Kuch Kuch Hota Hain	Romantic Drama	Hindi	SRK	1998
16.	Dil se..	Romantic Thriller	Hindi	SRK	1998
17	Dil Toh Pagal Hai	Romance musical	Hindi	SRK	1997
18	Pardes	Romantic drama	Hindi	SRK	1997
19	Yes Boss	Romantic drama	Hindi	SRK	1997
20	Koyla	Romantic action	Hindi	SRK	1997
20	Chahat	Romantic drama	Hindi	SRK	1996
21	English Babu Desi Mam	Romantic drama	Hindi	SRK	1996
22	Ram Jaane	Romantic crime	Hindi	SRK	1995
23	Dilwale Dulhaniya Le Jayenge	Romantic drama	Hindi	SRK	1995
24	Guddu	Romantic drama	Hindi	SRK	1995
25	Karan Arjun	Romantic Action	Hindi	SRK	1995
26	Anjaam	Romantic	Hindi	SRK	1994
27	Kabhi Haan Kabhi Na	Romance	Hindi	SRK	1994
28	Baazigar	Romantic Crime	Hindi	SRK	1993

29	Darr	Romantic Thriller	Hindi	SRK	1993
29	Dil Aashna Hai	Romantic	Hindi	SRK	1992
30	Deewana	Romantic	Hindi	SRK	1992

Table 16: List of Shah Rukh Khan Romantic Films.

3.4.1 Shah Rukh Khan and Yash Chopra Combination

S.No	Film Name	Genre	Actor	Director	Year
1	Darr	Romantic Thriller	SRK	Yash Chopra	1993
2	Dil toh Pagal Hai	Romance	SRK	Yash Chopra	1997
3	Veer-Zaara	Romantic Drama	SRK	Yash Chopra	2004
4	Jab Tak Hai Jaan	Romantic drama	SRK	Yash Chopra	2012

Table 17: List of Shah Rukh Khan Films with Yash Chopra.

3.4.2 Shah Rukh Khan and Aditya Chopra Combination

S.No	Film Name	Genre	Actor	Director	Year
1	Dilwale Dulhania Le Jayenge	Romantic	SRK	Aditya Chopra	1995
2	Mohabbatein	Romantic drama	SRK	Aditya Chopra	2000
3	Rab Ne Bana Di Jodi	Romantic	SRK	Aditya Chopra	2008

Table 18: List of Shah Rukh Khan Films with Aditya Chopra.

The table 17 & 18 illustrates that genre, star, and director collaborates to produce genre films. Stars are associated with particular genres produced by some production house like Shah Rukh Khan with romance genre, Govinda with comedy genre, Akshay Kumar with action genre, Nawazuddin with crime and Gangster genres. Stars or actors are typecast. A circuit of recurring patterns is formed by stars as on they keep working with the particular genre, co-stars, directors and production companies. The analysis of recurring patterns offers new insights to understand the genre associations, industry, cast or crew used to deliver genre pleasures to the audience.

3.4.3 Genre, Star & Co-Star: Shah Rukh Khan and Kajol

S.No	Film Name	Genre	Actor	Director	Year
1	Baazigar	Romantic	SRK & Kajol	Abbas Masthan	1993
2	Dilwale Dulhaniya Le Jayenge	Romantic	SRK & Kajol	Aditya Chopra	1995
3	Karan Arjun	Romantic Action	SRK & Kajol	Rakesh Roshan	1995
4	Kuch Kuch Hota Hai	Romance	SRK & Kajol	Karan Johar	1998
5	Kabhie Khushi Kabhi Gum	Romantic Drama	SRK & Kajol	Karan Johar	2001
6	My Name is Khan		SRK & Kajol	Karan Johar	2010
7	Dilwale	Romantic action	SRK & Kajol	Rohit Shetty	2015

Table 19: List of Shah Rukh Khan and Kajol combination films.

Shah Rukh Khan & Kajol won the Screen Award as Jodi No. 1 (Hit pair No.1) for the films like *Kabhi Khushi Kabhi Gham* and *Dilwale* for the years 2002 and 2016 respectively. The above table 19 shows Shah Rukh Khan and Kajol successful combination in romance genre blending romantic comedy, romantic thriller, romantic drama, romantic crime, and romantic action genre films. The analysis of Shah Rukh Khan films and his association with the predominant romance genre indicates that Shah Rukh Khan ruled the industry and created a huge fan base both in India and globally and delivered pleasures through the romance genre. The combination of star-director Shah Rukh Khan with directors like Yash Chopra, Aditya Chopra, and Karan Johar have delivered block busters of the romance genre. He was paired with strong co-stars like Kajol, Juhi Chawla and Madhuri Dixit also in the romance genre films. Be it Yash Chopra Productions, Dharma Productions, Red Chillies Entertainment (Shah Rukh Khan's own company) consistently produced and sold romance genre films to the audiences. The strong alliance Star-director – Co- star and Production Company raised the romance genre expectation predominantly and overall films expectations in complex ways for Shah Rukh Khan Films

3.5 Case Study: Govinda's films

Govinda has been recognized as “King of Comedy” in Bollywood. The body of his films draw upon comedy genre. Though in his initial career, he had experimented with family, drama, action films, in the 1990's and 2000's Govinda evolved as a great comedy actor with a series of comedy block buster films. Govinda successfully collaborated with many co-stars, supporting characters, directors who are well known for their forte in the comedy genre. Genre expectations not only go with actors/ directors or the genre itself, it may go even with the star/actor combinations with supporting actors that feed audiences carrying genre expectations.

3.5.1 Genre and Star

S.no	Film Name	Genre	Actor	Year
1	Taaqatwar	Action	Govinda	1989
2	Swarg	Drama	Govinda	1990
3	Shola Shabnam	Romantic drama	Govinda	1992
4	Aankhen	Action	Govinda	1993
5	Rajababu	Comedy	Govinda	1994
6	Coolie No.1	Comedy	Govinda	1995
7	Saajan Chale Sasural	Comedy	Govinda	1996
8	Hero No.1	Comedy	Govinda	1997
9	Deewana Mastana	Comedy	Govinda	1997
10	Banarasi Babu	Comedy	Govinda	1998
11	Bade Miyan Chote Miyan	Comedy	Govinda	1998
12	Haseena Maan Jaayegi	Comedy	Govinda	1999
13	Kunwara	Comedy	Govinda	2000
14	Jodi No.1	Comedy	Govinda	2001
15	Kyo Kii.. Main Jhuth Nahin Bolta	Comedy	Govinda	2001
16	Ek aur Ek Gyrarh	Comedy	Govinda	2003
17	Partner	Comedy	Govinda	2007
18	Do Not Disturb	Comedy	Govinda	2009
19	Partner 2	Comedy	Govinda	2013

Table 20: List of Govinda Comedy films.

The combinations act as double pleasure for the audience. The above table 20 illustrates that Govinda gave the best hits of his career with comedy genre films and the

below table 21 shows that Govinda & David Dhawan known for their best comedy hits. The duo combination of Govinda and David Dhawan featured in many films and delivered hits in the same genre. Govinda and David Dhawan worked jointly for 19 movies, and delivered great entertainers and box office hits with the films like *Raja Babu*(1994), *Deewana Mastana*(1997), *Bade Miyan Chote Miyan*(1998), *Ek aur ek gyarah*(2003), *Partner*(2007), *Haseena Maan Jayegi*(1999) and *Jodi No. 1*(2001) as the table shows:

S.no	Film Name	Genre	Actor	Director	Year
1	Taaqatwar	Action	Govinda	David Dhawan	1989
2	Swarg	Drama	Govinda	David Dhawan	1990
3	Shola Shabnam	Romantic drama	Govinda	David Dhawan	1992
4	Aankhen	Action	Govinda	David Dhawan	1993
5	Rajababu	Comedy	Govinda	David Dhawan	1994
6	Coolie No.1	Comedy	Govinda	David Dhawan	1995
7	Saajan Chale Sasural	Comedy	Govinda	David Dhawan	1996
8	Hero No.1	Comedy	Govinda	David Dhawan	1997
9	Deewana Mastana	Comedy	Govinda	David Dhawan	1997
10	Banarasi Babu	Comedy	Govinda	David Dhawan	1998
11	Bade Miyan Chote Miyan	Comedy	Govinda	David Dhawan	1998
12	Haseena Maan Jaayegi	Comedy	Govinda	David Dhawan	1999
13	Kunwara	Comedy	Govinda	David Dhawan	2000
14	Jodi No.1	Comedy	Govinda	David Dhawan	2001
15	Kyo Kii.. Main Jhuth Nahin Bolta	Comedy	Govinda	David Dhawan	2001
16	Ek aur Ek Gyrah	Comedy	Govinda	David Dhawan	2003
17	Partner	Comedy	Govinda	David Dhawan	2007
18	Do Not Disturb	Comedy	Govinda	David Dhawan	2009
19	Partner 2	Comedy	Govinda	David Dhawan	2013

Table 21: List of Govinda and David Dhawan films.

Govinda became the necessary ingredient in Dhawan style comedy films. Dhawan changed the form of Hindi comedy cinema. When both join their energies for a film, the audience expectations are doubled. The table 22 & 23 portrays that Govinda with respective female co-stars and male co-stars have repetitive combinations for comedy genre film. The audience expectations are doubled when they see these combinations on screen.

3.5.2 Govinda with Female Co-star

S.No	Name	In Collaboration	Total No Films
1	Govinda	Neelam Kothari	10
2	Govinda	Karisma Kapoor	10
3	Govinda	Raveena Tandon	9
4.	Govinda	Juhi Chawla	8
5	Govinda	Shilpa Shetty	5
6	Govinda	Lara Dutta	4
7	Govinda	Rani Mukerji	3

Table 22: Total no. of films association of Govinda with female co-star.

3.5.3 Govinda with Male Co-star

S.No	Name	In Collaboration	Total No Films
1	Govinda	Sanjay Dutt	7
2	Govinda	Salman Khan	5

Table 23: Total no. of films association of Govinda with male co-star.

3.5.4 Govinda and Supporting cast

S.No	Name	Supporting Cast	Total No Films
1	Govinda	Shakti Kapoor	42
2	Govinda	Kader Khan	41
3	Govinda	Johny Lever	22
4	Govinda	Shati Kapoor and Kader Khan	22
5	Govinda	Satish Kaushik	13
6	Govinda	Paresh Rawal	14

Table 24: Total no. of films association of Govinda with supporting cast

Bordwell(2008) stresses that “Cinema, like theatre and dance, has one other means of reinforcing our inferences... often we take the film’s most famous star to be the protagonist, and usually we are correct. In many films, the star factor reinforces the other” (92). Stars carry the success of films with collaboration with their co-stars, directors and the supporting cast. The co-stars can be lead female role or secondary male lead. The table 24 depicts that Govinda has successfully collaborated with supporting cast like Kader Khan, Johny Lever and Shakti Kapoor, who were regarded as best comedian supporting actors and won accolades. Khader Khan and Shakti Kapoor were well known for their roles as villains

(serious & Comedy Villains), also. Every actor has a unique style of acting, in any genre that differentiated the actors. Govinda pairing up with comedy genre director, comedy villains and comedy actors raised his stature as “King of Comedy” and the audiences experienced the pleasures of comedy film.

3.6 Genre, Star and Co-Star

Hindi cinema witnessed successful star co-star combinations. The successful “hit pair” was considered powerful marketing tool for distribution and exhibitors of the film. In this regard theorists like Richard Dyer(1986), Paul McDonald(2000), John Ellis(2002), emphasized star image in the film but ignored the influence of the star and co-star combinations in the films and how the hit star images complement each other and attract audiences to contribute to the success of the film? Related questions would be to examine what kinds of pleasures are offered by the star and co-star combination and what do audiences expect from star & co-star hit pair combinations? Hence why the industry implements the strategy of hit pair combination in the films.

If star is a “constructed” image by the industry then what is the co-star’s role in the film? Film industries are male dominated cultural spaces and are heavily patriarchal in nature. There are few female lead star oriented films compared to male lead star oriented films in any language. Hindi cinema industry also maintains the same. Star studies studied the star image but ignored the star + co- star and star + director hit combinations. I argue that star + co-star (hit pair) combinations are also constructed by the industry. The repeated casting of the same star with co-star after a several successful films attract the formulaic pattern of film success and motivates the movie goers to witness the hit pair combination repeatedly. The terms ‘hit-pair’ combination, ‘onscreen couples’, ‘best romantic couples’ suggest the success of such formulaic patterns. The hit pair star combination attracts “doubly loaded” pleasure for the audiences. A male leading star may be successfully paired up with several female lead co-

stars as: Amitabh Bachchan with Jaya Bachchan, Rekha or Hema Malini; or Govinda with Karisma, Raveena Tandon, Juhi Chawla; And similarly the female leading star with a male star like Madhuri Dixit with Anil Kapoor and Salman Khan and so on. A male leading star can be paired with several female co-stars or with several male supporting stars. Though there is a status tag to all leading stars, in Bollywood female stars are forced by the industry to take up the secondary status in comparison with the male lead stars. The secondary status of stardom is projected through characterization, role length in the film, limiting the female stars to song and dance numbers and sexual appeal. The posters, teasers and media publicity at film pre-release and post release events endorse this status. Susan Hayward (1996) comments that,

Genres are also the iconographic site in which the star can display the body, or have it displayed. On these two counts of narrative and iconography), memory, expectation and desire are all activated within the spectator and regulated by the performance: We recall the genre and the star and we expect certain things of them and are gratified.

(171)

Audiences watch films for their favourite star but also for their favourite star + co-star combination. The mass media stereotypes the hit pair combination and the repetitive pairing promises genre and performance pleasures.

3.7 Star and Co-star / Hit Pair Combination

Genre is a strong anticipation of the audience which believes that a particular genre will fulfil their set of expectations and thus they will derive pleasures. The figure 2 & table 25 emphasizes the hit pair combinations are constructed by the industry. The romantic hit pair was always a successful formula maintained by the industry to cater to the genre pleasure of the audience.



Figure 2: Venn diagram depicting successful hit pair combinations.

Hit Pair Combinations		
S.No	Star/Hero	Co-Star/Heroine
1	Raj Kapoor	Nargis
2	Rajesh Khanna	Sharmila Tagore
3	Amitabh Bachchan	Jaya Bachchan
4	Amitabh Bachchan	Hema Malini
5	Amitabh Bachchan	Rekha
6	Shammi Kapoor	Sharmila Tagore
7	Dev Anand	Madhubala
8	Raaj Kumar	Meena Kumari
9	Dilip Kumar	Vyjayanthimala
10	Dharmendra	Hema Malini
11	Anil Kapoor	Sridevi
12	Anil Kapoor	Madhuri Dixit
13	Salman Khan	Madhuri Dixit
14	Shah Rukh Khan	Kajol
15	Aamir Khan	Juhi Chawla
16	Akshay Kumar	Katrina Kaif
17	Govinda	Karisma Kapoor
18	Guru Dutt	Waheeda Rahman
19	Farooq Sheikh	Deepti Naval

20	Varun Dhawan	Alia Bhatt
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Table 25: List of hit pair combinations in Bollywood.

S.No.	Hit pairs off screen & on screen
1	Raj Kapoor and Nargis
2	Amitabh Bachchan and Rekha
3	Amitabh Bachchan and Jaya Bachchan
4	Dharmendra and Hema Malini
5	Akshay Kumar and Twinkle Khanna
6	Kareena Kapoor and Saif Ali Khan

Table 26: List of hit pairs off screen and on screen.

Hit-pair may be linked to a genre and but not necessarily always to a specific genre. The anticipation of romance between hit-pair in any specific genre derives pleasures to the audience. The audience remembers the romantic performance through various films and thus the genre pleasure may be doubled. The romantic hit pair is always a successful formula maintained by the industry to cater to the genre pleasure of the audience because the hit pair combination offers genre promise to fulfil the expectations of the audience. The Audience is also fed stories of off screen romance of stars and they are very keen to see their romance on screen and to observe how the star couples appear and portray romantic performances. Thus the audience derives voyeuristic pleasures by looking at the romantic star couples on screen.

3.7.1 Shah Rukh Khan (SRK) and Kajol pairing

Commenting on the hit-pairing of Shah Rukh Khan and Kajol and their films Alaka Sahani writes that,

Kajol – SRK’s romance is the spine of the entertainer with domestic earnings now of over 100 crores...The success of their chemistry in *Dilwale Dulhaniya Le Jayenge*(1995) – which has completed a 20 –year run at Mumbai’s Maratha Mandir and is still running - is now part of Bollywood folklore.

(<http://indianexpress/article/entertainment/bollywood/srk-kajol-the-saga-of-falling-in-love-again-and-again/>)

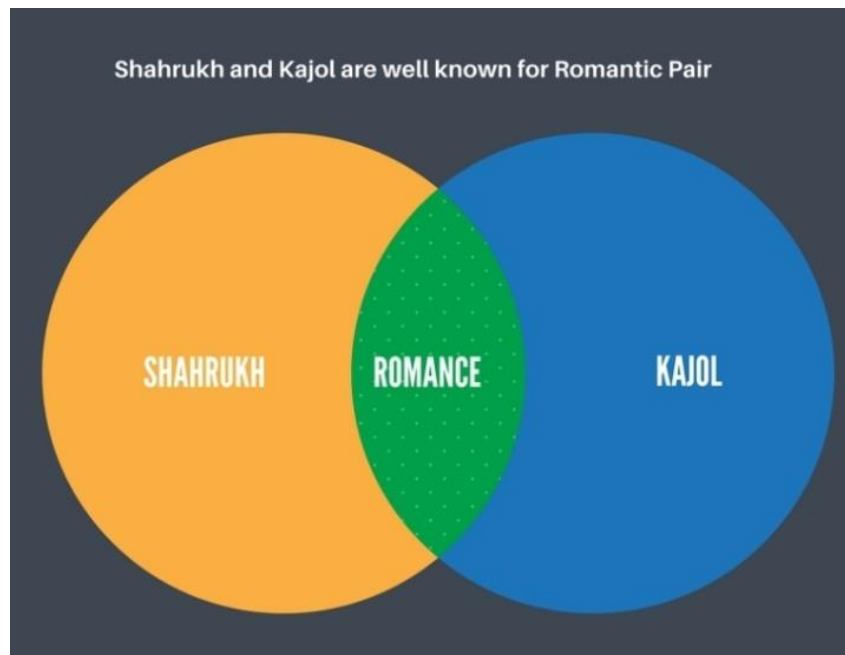


Figure 3: Venn diagram depicting Shah Rukh Khan and Kajol romantic films.

In an interview to Indian Express, commenting the great chemistry between SRK & Kajol he said that, “We are a very ordinary couple in extraordinary love stories. We have never been a glamorous couple – we don’t look stunning, we don’t look bad...we are the only on-screen couple who has worked over the last 22 years. years” (<http://indianexpress/article/entertainment/bollywood/srk-kajol-the-saga-of-falling-in-love-again-and-again/>)

Shah Rukh Khan and Kajol first paired up for the film *Baazigar* (1993). It was the debut film for Kajol. *Baazigar* was a romantic/ revenge drama film. The codes and conventions of SRK&Kajol combination films were always related to romantic genre. The above Venn diagram depicts that the chemistry between Shah Rukh Khan and Kajol was very successful and continued with several romantic genre films like *Dilwale Dulhania Le Jayenge* (1995),

Karan Arjun (1995), *Kuch Kuch Hota Hai* (1998), and *Dilwale* (2015) and stressed audience approval for romantic genre.

3.8 Genre, Star and Director Combination

Like the star + co-star combination, the star + director combination was also a formulaic pattern in any film industry. Star image was constructed for the leading actors by the industry and media, but I wonder if film directors in the industry can also be given ‘star status’? Every film industry produces leading directors and sells directors. Film directors attain powerful positions in the industry and can govern the success of a film. Film studies have theorized ‘auteur studies’ but ignored the significant role of directors working on commercial cinema. I emphasize the importance of film director’s role in the commercial film production and reception perspective. How does the industry produce films with hit combination of Star and Director and whether the audiences are keen to watch such combinations? So, what kinds of pleasures are derived by the audiences with the hit pair combination of star and director?



Figure 4: Venn diagram depicting successful hit pair combination of Hero & director.

I argue that a successful director in the industry holds star status and influences the genre, audience and the industry. The above Venn diagram illustrates that the repetitive combination of star and director forms the hit pair combination. Star directors enjoy the power to negotiate with producers and stars. Star directors produce stars as well. Star director in combination with stars are sold to the audiences by the industry. Directors represent several films and collaborative work with stars and technicians. The cultural industry acknowledges the director's specialization in genre specific films.

The Fig. 5 Venn diagram shows the successful combination of Shah Rukh Khan and Chopra combination in making romantic genre films. The director develops an unique style of directing and occupies a major part in any film industry. In comparison with auteurs, directors' presence dominates in the Hindi film industry. It is important to study a director's working style with a genre in and collaboration with stars. Director and stars are the carriers of genre characteristics and they can double the expectations and pleasures. The audience have a set of expectations from the director and the star/actor combination; The audience expectations doubles towards combination of genre, director, star and production company..

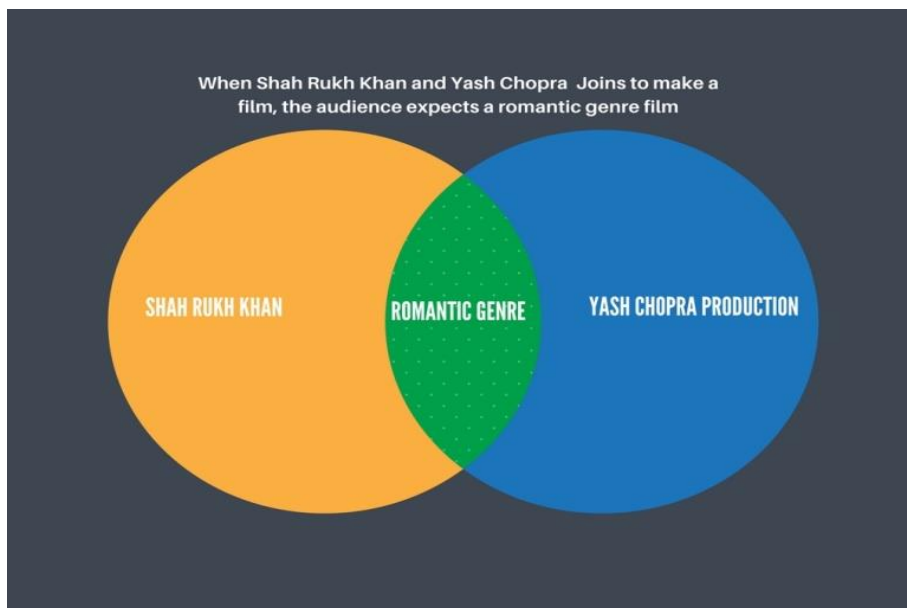


Figure 5: Venn diagram depicting Shah Rukh Khan and Yash Chopra films.

3.8.1 Shah Rukh Khan and Aditya Chopra Combination

In the film *Darr* (1993) Shah Rukh Khan played an antihero in the romantic /psychological thriller film and went on to bag the film best villain award. *Dilwale Dulhania Le Jayenge* (1995) produced by Yash Chopra and directed by Aditya Chopra, popularly known as DDLJ, was one of the biggest blockbusters of Bollywood and opened the doorway for a number of diasporic films. *Dil toh Pagal Hai* (1997), was a romantic musical hit, *Mohabbatein* (2000), and *Veer-Zaara* (2004) another romantic film starring preity Zinta and Shah Rukh Khan had stupendous success. *Rab ne Bana di Jodi* (2008) directed by Aditya Chopra was a blockbuster. Aditya Chopra directed three romantic films under the banner of Yash Chopra Productions with Shah Rukh Khan.

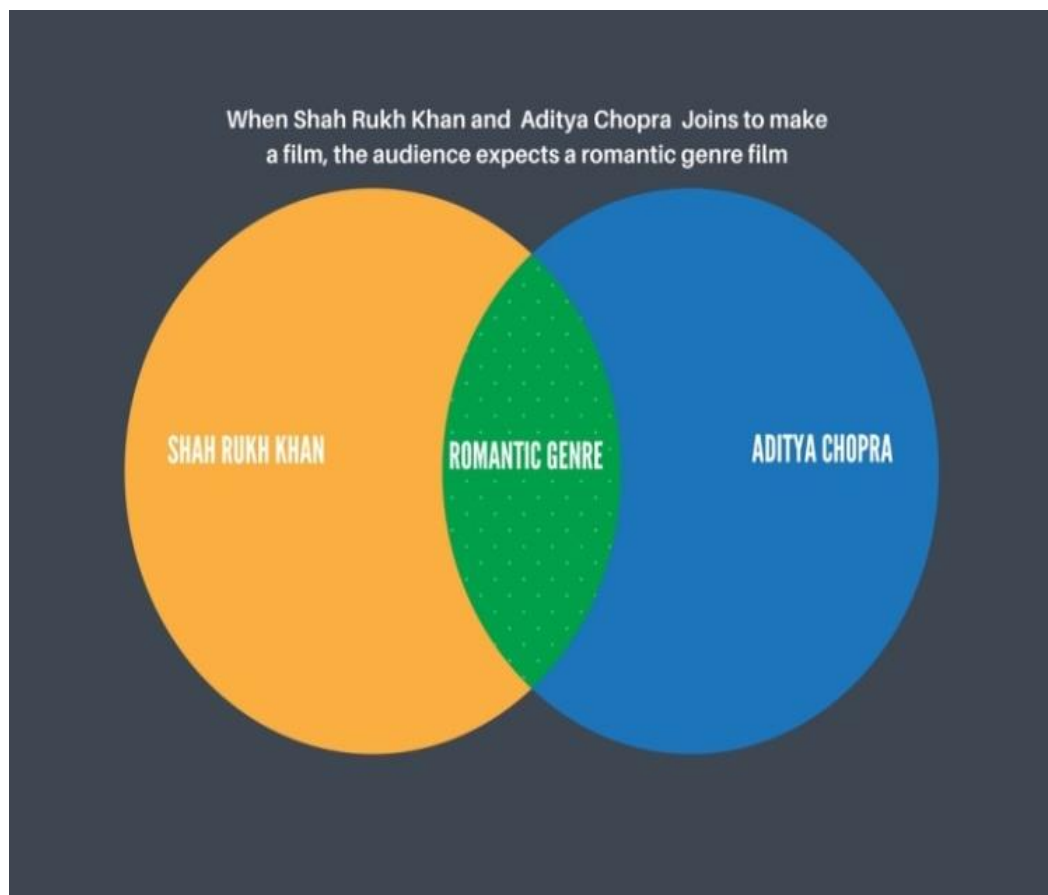


Figure 6: Venn diagram depicting Shah Rukh Khan and Aditya Chopra films.

Shah Rukh Khan came to be known as ‘great romantic hero. Initially he started his career as an anti-hero and gradually he established himself as a romantic hero and did several romantic genre films. The genre pleasure is derived from the combination of star, director and production company combinations. The film industry and media promotes the film to the audience that promises the return of magic on the screen with their favourite star and co-star combination. The audience expects a similar romantic genre story.

3.9 Genre, Star and Production Company

As mentioned before, genre, star and director carry genre characteristics, similarly Production Company also carries, sells and promotes the genres to the audiences. Every production company aims to produce genre specific films and some are well known for the genre films made over a period of time. Cinema offers various choices and differentiations for the audience in the form of “genre” to choose from. A genre is the commercial factor which is sold to the audiences by the Production Company, star and director. The below Venn diagram (figure. 7) illustrates that the genre pleasure is derived through the combination of star/actor, director and production company. Genre is a promise of film team to offer the genre pleasures to the audience. McDonald (1995) writes,

The promise of star studies, like the promise of genre theory, was that it might allow one to address the organization of the industry, the properties of individual texts, and the experiences of the audience, and to relate all three within a small and coherent focus. Unfortunately, this promise has been barely realized. If genre theory made reference to the industry but tended to ignore the audience, star studies has made reference to the audience, but tended to ignore the industry (80).

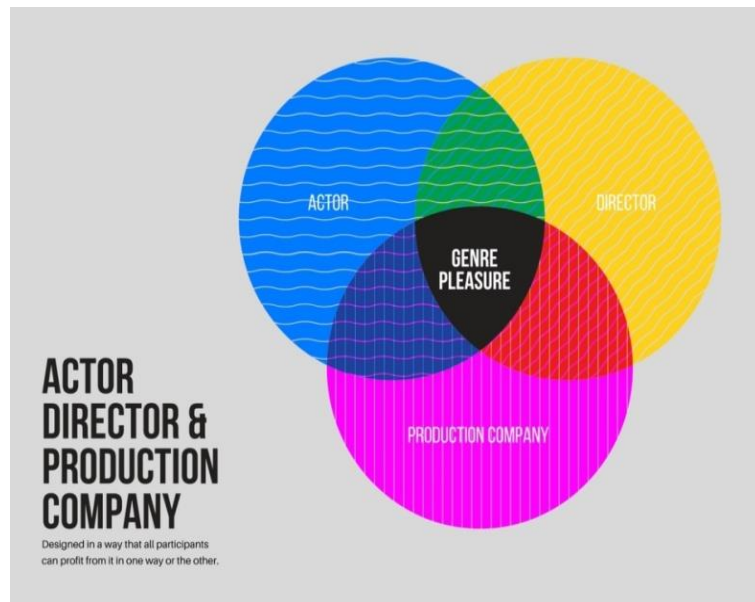


Figure 7: Venn diagram depicting actor, director and production company relationship.

John Ellis (2007) writes on star and economy that,

“For the fictional film, the star and the places that the star can adopt produce a commendable narrative economy. Stars are recognisable; Stars are the centre of the action. So the narration need waste very little time and space in pointing out who the central characters are” (312- 313).

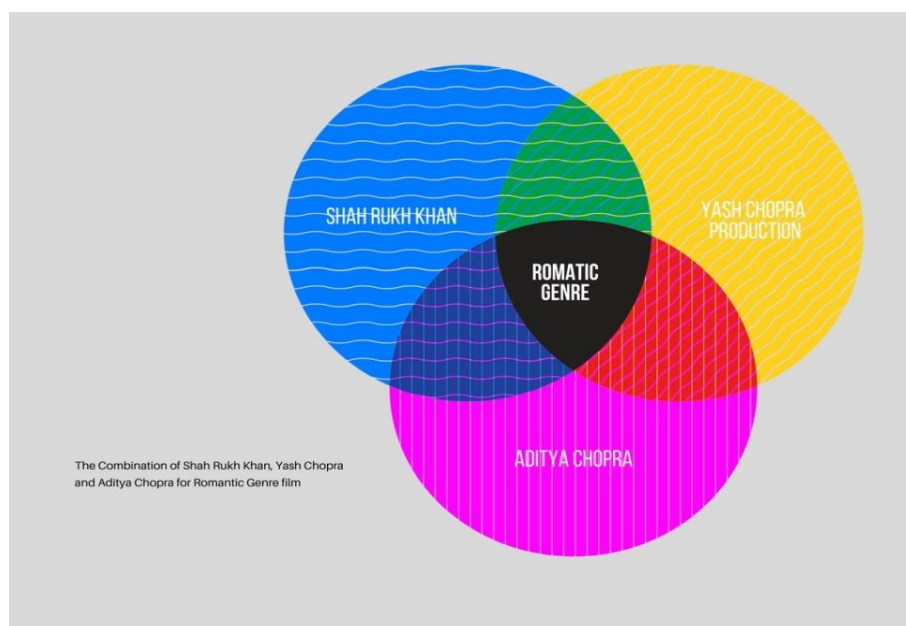


Figure 8: Venn diagram depicting SRK, Aditya Chopra and and Production Company relationship.

The above Venn diagram illustrates that Shah Rukh Khan is synonymous with romantic genre films in association with the Aditya Chopra and Yash Chopra production. The audience anticipates a great romantic film from them. The audience's perceptions, anticipations, recognition of a forthcoming film depend on the prehistory knowledge of the hero, director and producer and the previous film's success rate. The market/industry also carefully chooses a genre to cater to the audience. Commentating on the fascination of spectators to identify the stars, brings the work of McDonald (1995) to mind: "The industrial economy of film production, it is argued, is reproduced by the psychic economy of the spectator's pleasure. In other words, films make their money so long as they provide pleasure, and in this process stars play a crucial role in attracting audiences to regular cinema-going" (86). Some production companies are associated with particular genre films, like Yash Chopra is known for romantic films. Table 27 portrays that Rajshri production company is well known for family entertainers with great musicals. The Production company label gratifies the genre expectations of a particular film and showcases the power and leadership in assembling the star cast and crew of the film.

S.No	Film Name	Genre	Star/Actor	Production Company	Year of production
01	Maine Pyaar Kiya	Romance	Salman Khan	Rajshri	1989
02	Hum Aapke Hai Kaun	Romantic Drama	Salman Khan	Rajshri	1994
03	Hum Saath Saath Hain	Family Drama	Salman Khan	Rajshri	1999
04	Prem Ratan Dhan Payo	Family Drama	Salman Khan	Rajshri	2015

Table 27: List of Rajshri Production films with Salman Khan.

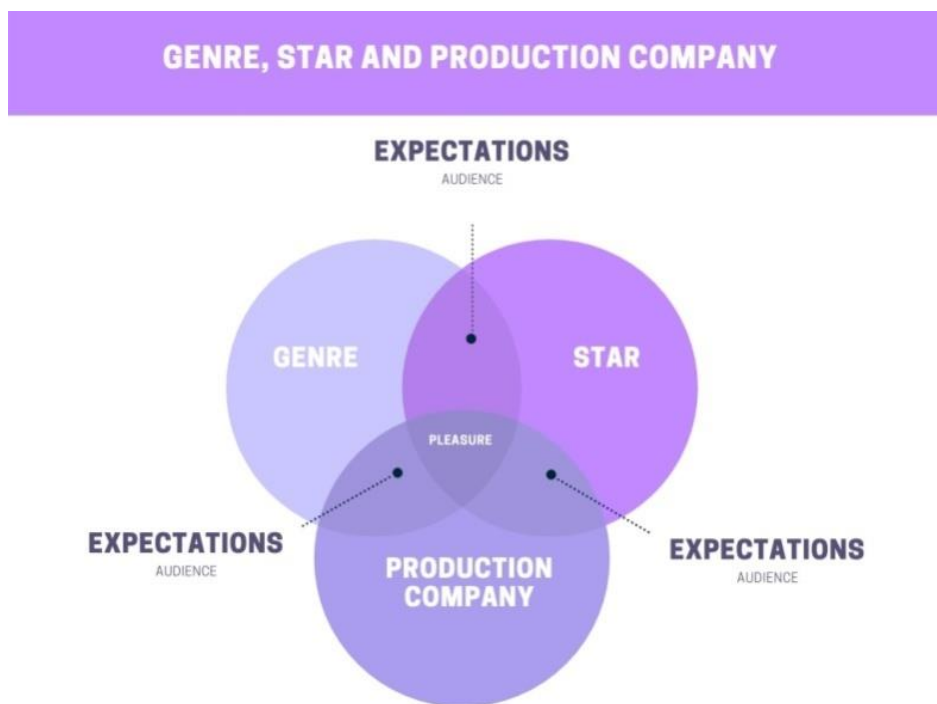


Figure 9: Venn diagram depicting genre, star and production company relationship.

Richard Dyer (1986) in his work on *Heavenly Bodies* opines that “Stars are made for profit. In terms of the market, stars are part of the way films are sold. The stars presence in a film is a promise of certain kind of thing that you would see if you went to see the film. Equally, stars sell newspapers and magazines and are used to sell toiletries, fashions, cars and almost anything else” (5).

Salman Khan – Sooraj Barjatya combination has terrific success record. The first duo combination film *Main pyaar Kiya* (1989) became one of the highest grossing films of that year. Till date, they both had made four films with a cycle gap of 5 years for each film. *Maine Pyaar Kiya* (1981), *Hum Aapke Hai Kaun* (1994), *Hum Saath Saath Hain* (1999) and *Prem Ratan Dhan Payo* (2015), the four films have witnessed the tremendous Box office success. The five year gap between each film Salman Khan & Sooraj Barjatya combination made the viewers to be expectant of genre conventions of the production company with the actor. Dyer, insists that “Audience are crucial of making the star image” (4). Commenting on the film

production strategies implied by the producer and deploying the stars in the film products, Pokorny and Sedgwick(2005) comments that “Stars, it is argued widely, serve to attenuate the risks associated with film production by locating new products in aesthetic and pleasure domains already familiar to audiences”(155-156). McDonald (2000) stresses that “There is still a need for work on the place of stars within the context of film production” (95). There is a serious dearth in studying the stars influential role with the genre while working with Production Company. This chapter has focussed to throw the light on the various combinations of film personnel and build to argument and the successful combinations had to the set of expectations from audiences and which led to the genre pleasure fulfilment.

3.10 Genre, Star and Superlative Titles

Grant (2003) in his essay “Experience and Meaning in genre films remarks that “actors are typecast from film to film with the same genre” (122).

Star	Superlative Titles
Amitabh Bachchan	Shahenshah of Bollywood
Dilip Kumar	King of Tragedy
Shahrukh Khan	King Khan, King of Bollywood, Badshah, King of Romance
Govinda	King of Comedy
Akshya Kumar	King of Action / Action King
Mehboob, Johny walker, Asrani, Johny Lever	King of Comedy

Table 28: Genre and Superlative Title

Shah Rukh Khan and Govinda have specialized in romantic and comedy genres and popularly known as “King of Romance” and “King of Comedy” respectively. Bollywood star, Dilip Kumar regarded as “King of Tragedy”, and Akshay Kumar as “King of Action”.

The titles of Bollywood stars ascertained the genre characteristics. “Stars title image” is a constructed image by the mass media for the audience. The superlative titles work in

magnified manner and enhance the image of the star. The industry and media sell the stars with their superlative titles because the superlative titles raises expectations from the stars and their performances in the film of a particular sense be it romance, comedy, tragedy or action etc.

3.11 Film Awards and Stardom

The film awards maintain and construct the star image and reinforce it. The popular or audience choice awards reinstate the stars image. Here is the list of film awards in Hindi cinema : National Film Awards, Filmfare Awards, International Indian Film Academy Awards, Stardust Awards, Screen Awards, Zee Cine Awards, Producer Guild Film Awards, Global Indian Film Awards, Bollywood Movie Awards, and Times of India Film Awards, to name a few. Filmfare Awards event is regarded as a long standing popular film award that recognizes and encourages talent and technical professionals, Filmfare - East presents annual awards for Bengali, Assamese and Odia films; Filmfare south presents annual awards for Telugu, Tamil, Tamil and Malayalam films. And the latest segment of awards are for Filmfare short films and for technical excellence in short films. Filmfare publication started in 1954 when National film awards also started. National Film Awards is prestigious government initiative, whereas Filmfare Awards is a private event started by The Times Group. The awards are given by committee of experts and public voting. Filmfare statuette is referred as “The Black Lady” endorses the star image and their performance in the specific roles.

3.11.1 The Case Study of Filmfare Awards

No. of Multiple Filmfare Nominations	Male Stars/Actors Name
32	Amitabh Bachchan
25	Shah Rukh Khan

19	Dilip Kumar , Aamir Khan
13	Rajesh Khanna, Hrithik Roshan
11	Sanjeev Kumar, Salman Khan
8	Ranbir Kapoor
7	Anil Kapoor, Ajay Devgn
6	Raj Kapoor, Dev Anand, Naseeruddin Shah
5	Sunny Deol, Govinda, Rishi Kapoor, Akshay Kumar, Sanjay Dutt
4	Dharmendra, Manoj Kumar, Kamal Hassan, Shahid Kapoor
3	Ashok Kumar, Rajendra Kumar, Sunil Dutt, Nana Patekar, Abhishek Bachchan
2	Bharat Bhushan, Shammi Kapoor, Vinod Khanna, Amol Palekar, Raj Babbar, Jackie Shroff, Manoj Bajpai, Saif Ali Khan, Ranveer Singh, Irrfan Khan, Varun Dhawan

Table 29: List of Male Stars and No. of Multiple Filmfare Award Nominations.

No. of Multiple Filmfare Award Winner	Male Stars/Actors Name
8	Dilip Kumar, Shah Rukh Khan
5	Amitabh Bachchan
4	Hrithik Roshan
3	Naseeruddin Shah, Rajesh Khanna, Aamir Khan
2	Sunil Dutt, Raj Kapoor, Ashok Kumar, Dev Anand, Sanjeev Kapoor, Anil Kapoor, Ranbir Kapoor, Irrfan Khan

Table 30: List of Male Stars and No. of Multiple Filmfare Award Winners.

No. of Multiple Filmfare Nominations	Female Stars/ Actors Name
14	Madhuri Dixit
12	Meena Kumari
11	Hema Malini, Kajol
10	Aishwarya Rai, Sridevi
9	Shabana azmi, Vidya Balan
8	Jaya Bachchan, Raakhee Gulzar, Rani Mukerji

Table 31: List of Female Stars and No. of Multiple Filmfare Award Nominations.

No. of Multiple Filmfare Award Winner	Female Stars/ Actors Name
5	Nutan, Kajol
4	Meena Kumari, Madhuri Dixit, Vidya Balan
3	Vyjayanthimala, Jaya Bachchan, Shabana Azmi
2	Waheeda Rahman, Dimple Kapadia, Rekha, Sridevi, Karisma Kapoor, Aishwarya Rai, Rani Mukherji, Deepika Padukone

Table 32: List of Female Stars and No. of Multiple Filmfare Award Winners.

Amitabh Bachchan regarded as the “Shahenshah of Bollywood” has ruled the Filmfare Awards with 32 nominations and winning 5 awards. Shah Rukh Khan had been nominated for 25 Filmfare awards and won 8 awards. “The King of tragedy” Dilip Kumar was nominated for 19 times and won 8 Filmfare awards. Madhuri Dixit was nominated 14 times and won 4 awards; Meena Kumari was nominated for 12 Filmfare awards and won 4. Nutan was nominated for and won 5; Kajol got nominated 8 times and won 5 Filmfare Awards. (<https://www.filmfare.com/awards/>)

Film Awards can be considered as a barometer for the prestige of a star in the film industry. The above table 29, 30, 31 and 32 illustrates the idea of the performance success and popularity of the star. The nominations of the stars also give mileage to the stars in the industry for their careers. But it is a challenge for the stars to maintain his/her stardom through their selection of genre, directors and production companies and with other stars. The stars image is reborn every year with the nominations and winning awards, which endorses the market and entertainment value of the star for the industry and audiences. Thus winning awards also builds stardom. It helps and strengthens the stars’ fan base as well. Audience are instrumental in building the stardom of Bollywood stars every year. The popular awards involve audience to vote for their favourite star in each category. The audience always plays a powerful and pivotal role in constructing the image of the stars in Bollywood by casting their vote for their favourite stars in the best categories.

3.12 The Star Image of Villain

Villains or antagonists plays a significant role in story progression and creates conflicts for the hero or the protagonist. Villain/Antagonist is the major conflict raiser in the films. The protagonist in the film faces three conflicts from antagonists: one is self-conflicting ideas, nature conflicts and the villain who blocks the goals of the protagonist.

Hindi cinema had witnessed the popular villains attaining star image. To name a few, K.N.Singh, Jayant, Ajit, Pran, Prem Chopra, Ranjeet, Danny Denzongpa, Kader Khan, Amjad Khan, Amrish Puri and Shakti Kapoor. In the essay, “What do Villains have? India’s cinema villains in the 1970’s” Hari Prasad Athanical(2016) remarks that “all popular films of the decade had “significant villainous characters immortalised by actors like Pran (about 29 films in the 1970s alone), Prem Chopra (about 65 films) and Amjad Khan (about 45 films)”(63). Film offers contesting battleground for the lead actors, comedians, villains and supporting characters. They compete within filmic space for the recognition by exhibiting their acting prowess. Always the lead stars/ protagonists enjoy the lion share of stardom, whereas the villains and comedians need to be satisfied with the marginal space for recognition and struggle for stardom. Amjad Khan attained the popular star image by essaying the classic villain role as Gabbar Singh in *Sholay* (1975). Pran secured a place in the list of CNN’s top 25 Asian actors. Like the lead stars of the film, the popular villains also achieve star image that also is constructed by the industry. The repetitive performance of villain roles has set of expectations for the audiences to derive pleasures to observe the conflict raised by the villains and how the lead star confronts the villains in a powerful way. The below table 33 illustrates that the villains have a peculiar style of acting, voice, diction and mannerisms. The villains are very well remembered by the audience through their punchline dialogues.

S.No	Character & Villain Name &	Film Name & Year	Popular Dialogue
1.	Gabbar Singh/ Amjad Khan	Sholay(1975)	<i>‘Arey o Sambha Kitne Aadmi The?’ ‘Joh Dar gaya Samjo mar gaya’</i>
2	Mogambo/ Amrish Puri	Mr.India(1987)	<i>Mogambo Khush Hua</i>
3	Kancha Cheena/Danny Denzonga	Agnee Path (1990)	<i>Apna hussol kehta hai dayeen hath se jurum karo toh bayen hath ko patha bhi na chale</i>
4	Crime Master Gogo/ Shakti Kapoor	Andaz Apna Apana(1994)	<i>Aankhen nikaal kar gotiyan kehunga</i>
5	Shakaal/ Kulbhushan Kharbanda	Shaan(1980)	<i>Shakaal ke haathmein jitney pathe hothe hai utne hi patthe uski aastein</i>

			<i>mein bhi hothe hai</i>
6	Lion/ Ajith	Kalicharan(1988)	<i>Sara seher mujhe Lion ke naam se janta hai.. Mona Darling...</i>
7	Dr.Dang/ Anupam Kher	Karma(1986)	<i>Iss thapad ki goonjh abhi tak merey kaanon mein hai</i>
8	Prem/ Prem Chopra	Bobby(1973)	<i>Prem naam hai mera, Prem Chopra</i>
9	Sher Khan/ Pran	Zanjeer (1973)	<i>Sher Khan ne shaadi nahi k otoh kya... lekin baaratein bahuth dekhi hai</i>

Table 33: List of Bollywood Villains and their Popular Dialogue.

Ghosh (2013) writes on the factor of empathizing with hero and villain: “Bollywood villains ...are rooted in society, earning the recognition of viewers over the decades. The duel between the hero and villain has been replica of the battle between the good and the bad, shown in our mythologies and the Puranas”(8). Usually, the villains provide powerful contrasting image for lead actors. Lead protagonists are portrayed as stronger to counter the conflicts raised by the villains. Heroes and Villains portray the binary factors of good and bad, and the fight between good and evil adds to the gripping narrative. A villain is well remembered by the audience the more evil he is. The fear factor raised by the villain bring the variation of fear and humour with the terrifying performances to make the audiences appreciate how good the hero is whose performance and charisma leaves an impact on the minds of audience. The conflicts and fights between lead hero and villain in the films are prominent features of a genre film.

Popular stars of the Hindi cinema like Amitabh Bachchan, Dharmendra, and Sunny Deol acquired the ‘Angry Young Man’ image by fighting evils of social evil system. Villains are representatives of the social evils. The Angry Men fights the villains to bring the change in the evil system. Camera techniques like low angle were used to portray the dominant and evil character of villain and high key light on the faces shown the character as dangerous in classic Hindi cinema. The dominant stereotype imagery of villain like thick moustache, mole

on the cheek, wearing *lungi* with the belt, with a typecast smile and voice diction has gradually changed from 1990s and brought changes in the psyche, physical behaviour, and the appearance of the villains.

The below table 34 & 35 illustrates that popular stars who have experimented in negative roles also won Filmfare Awards. Shah Rukh Khan secured three filmfare nominations for negative role in *Darr* (1994) ; *Anjaam* (1995); *Duplicate* (1999) and won award for *Anjaam*; Ajay Devgan secured three filmfare nomination for negative role in *Deewangee* (2003), *Khakee* (2005), *Kaal* (2006) - Won Filmfare award for *Deewangee*; Akshay Kumar for *Ajnabee* (2002), Sunil Shetty for *Dhadkan* (2001) and *Main Hoon Na* (2004).

Filmfare award nominations for ‘Best actor in the negative role’

S.No	Male Villains	Nominated	Won
1	Nana Patekar	3	2
2	Ashutosh Rana	2	2
3	Ajay Devgan	3	1
4	Shah Rukh Khan	3	1
5	Sadashiv	2	1
6	Paresh Rawal	2	1
7	Sunil Shetty	2	1
8	Akshay Kumar	1	1
9	Irrfan Khan	1	1
10	Amrish Puri	7	0
11	Danny Denzogna	5	0
12	Naseeruddin Shah	4	0
13	John Abraham	2	0
14	Manoj Bajpai	2	0
15	Milind Gunaji	2	0
16	Ashish Vidyarthi	2	0

Table 34: List of Filmfare Award Nominations and Winning for ‘Best actor in the Negative Role – Male.

Popular female stars who won filmfare awards for villain roles: Kajol for *Gupt* (1997), Priyanka Chopra for *Aitraaz* (2005), Urmila Matondakar for *Pyaar Tune Kya Kiya* (2001),

Shabana Azmi for *Makdee* (2002), Bipasha Basu for *Jism* (2003), Preity Zinta for *Armaan* (2003), Amrita Singh for *Kalyug* (2005).

S.No	Female Villains	Nominated	Won
1	Kajol	1	1
2	Priyanka Chopra	1	1
3	Urmila Matondkar	1	0
4	Shabana Azmi	1	0
5	Bipasha Basu	1	0
6	Preity Zinta	1	0
7	Amrita Singh	1	0

Table 35: List of Filmfare Award nominations and winning for 'Best Actor in the Negative Role – Female.

Filmfare award specially recognizes the villains by giving the award for 'Best actor in the negative role'. Most of the award winning actors in the same category for their performances asserts their characters in villain roles and gets type casted. The film award plays a definite role in typecasting the heroes, comedians and villains. The lead stars of the film industry started experimenting to essay the villain roles. In the Ghosh(2013) book, *Bollywood Baddies: In the introduction of book, Villains, Vamps and Henchmen in Hindi Cinema* forward note popular villain, Prem Chopra remarks that, "Villains turned out to be so fascinating that the heroes started playing negative roles, possibly trying to understand how someone becomes a bad guy. This has been a noticeable feature in the development of villains in Bollywood cinema"(ix). Hetul Mehta in his web article "Iconic Villains of Bollywood" writes that "villains are the reason that the heroes get an edge on the silver screen. In fact, the more terrifying the villain the more interesting the conflict between good and evil comes" (www.filmfare.com/features/iconic-villains-of-bollywood-3932-2.html).

The audience is very eager to see the lead stars who will shed the positive image and experiment to essay the villain role. Ghosh (2013) notes that "we fear the villains and their acts of villainy, but this adds to the pleasure and popularity of the carnival"(18). The fear

factor, larger than life attire of the villain's role by the popular stars are the new attractions for the Bollywood Hindi cinema audience.

3.13 Self-Construction of Star Image

After attaining the star status, the stars in the film industry enjoy power quotient to construct their own image in the industry, media and with audience. The stars exercise power in reflecting: selecting scripts, directors and production houses. Few Bollywood stars have floated their own production houses and thus control the film genre production, creative choices, script, cast & crew selection and marketing and publicity as well. The controlling power by the production house of a star, predominantly led to the self-construction of image in the film industry.

Star Name	Production House
Salman Khan	Salman Khan Films; Salman Being Human Productions
Shah Rukh Khan	Dreamz Unlimited; Red Chillies Entertainment
Akshay Kumar	Grazing Goat Productions, Cape of good Films and Hari Om Entertainment
Priyanka Chopra	Purple Pebble Pictures
Ajay Devgan	Ajay Devgn Films
Aamir Khan	Aamir Khan Productions
Saif Ali Khan	Illuminati Films
Anushka Sharma	Clean Slate Films
Farhan Akhtar	Excel Entertainment
John Abraham	JA Entertainment
Akshay Kumar	Hari Om Entertainment

Table 36: List of Bollywood stars and their Production Houses.

3.14 Genre and Sequels

Sequels are remembered through genres and they are the progeny of genre. They carry genre characteristics and their extensions. The film name, character name, tone, style may vary or continue in later films. Most sequels are genre films and sustain the genre as a promise to the audience in the films like *Dhoom* (2004) as Action film, *Munna Bhai M.B.B.S* (2003) as comedy, *Golmaal* (2006) as comedy, *Aashique* (1990) as romantic musical, *Singham* (2010) as action, *Tanu Weds Manu* (2011) as romantic comedy and *Krrish* as Sci-Fi genre film.

In the films such as *Munna Bhai M.B.B.S.* (2003), *Golmaal: Fun Unlimited* (2006), *Koi Mil Gaya* (2003), *Singham* (2010) and *Tanu Weds Manu* (2011), the directors of the films remained same and the genre and its characteristics were maintained in their respective sequels as well. The credibility of sequel increases with the same genre and same director involvement. Mostly the sequels remained with the same titles and sometimes added with prefix and suffix to the titles. In the sequels mostly the film directors and main leads remained the same. There are chances of star change, new stars or actor's involvement and there may be in change with the involvement of directors, but the most significant point, there won't be any change in the genre. The genre and its characteristics continue in every sequel film. The total 8 popular and successful sequels were chosen randomly from the period of 2000 – 2015 year, to study the patterns and repetitiveness and the anticipated expectations, genre equivalence, genre combinations with star, and director with in the sequel film.

S.No	Film Name	Direct/Sequel	Actors	Director
01	Dhoom (2004)	Action Thriller/Direct	Abhishek, Uday Chopra, John Abraham, Eesha Deol, Rimi Sen	Sanjay Gandhvi
	Dhoom 2 (2006)	Action Thriller/Sequel2	Abhishek, Uday	Sanjay Gandhvi

			Chopra, Hrithik Roshan, Bipasu Basu, Aishwarya Rai	
	Dhoom3(2013)	Action Thriller/Sequel 3	Abhishek, Uday Chopra, Aamir Khan, Katrina Kaif	Vijay Krishna Acharya

S.No	Film Name	Direct/Sequel	Actors	Director
02	Munna Bhai M.B.B.S. (2003)	Comedy Drama/ Direct	Sanjay Dutt, Arshad Warsi, Jimmy , Sheirgill, Bomani Irani, Gracy Singh	Raj Kumar Hirani
	Lage Raho Munna Bhai (2006)	Comedy Drama /Sequel	Sanjay Dutt , Arshad Warsi, Vidya Balan, Boman Irani	Raj Kumar Hirani

S.No	Film Name	Direct/Sequel	Actors	Director
03	Hera Pheri (2000)	Comedy/Direct	Sunil Shetty, Paresh Rawal, Akshay Kumar, Tabu	Priyadarshan
	Phir Hera Pheri(2006)	Comedy /Sequel2	Sunil Shetty, Paresh Rawal, Akshay Kumar,Bipasha, Rimi Sen	Neeraj Vora
	Hera Pheri	Comedy /Coming up	Sunil Shetty, Paresh Rawal, Akshay Kumar	Indra Kumar

S.No	Film Name	Direct/Sequel	Actors	Director
04	Aashique(1990)	Romance/Direct	Rahul Roy, Anu Aggarwal, Deepak Tijori	Mahesh Bhatt
	Aashique2 (2013)	Romantic Musical	Adity Roy Kapoor, Shradha Kapoor	Mohit Suri

S.No	Film Name	Direct/Sequel	Actors	Director
05	Golmaal: Fun Unlimited (2006)	Comedy/ Direct	Ajay Devgn, Sharman Joshi, Tusshar Kapoor , Rimisen, Paresh Rawal	Rohit Shetty
	Golmaal Returns(2008)	Comedy/ Sequel2	Ajay Devgn, Arshad Warsi, Tusshar Kapoor, Sheyas Talpade, Kareen Kapoor, Celina Jaitley	Rohit Shetty
	Golmaal3 (2010)	Comedy/ Sequel 3	Ajay Devgan, Tusshar Kapoor, Arshad Warsi,	Rohit Shetty

			Sheyas Talpade, Kareena Kapoor, Mithun Chakraborty	
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S.No	Film Name	Direct/Sequel	Actors	Director
06	Koi Mil Gaya(2003)	Sci Fi/ Direct	Hrithik, Preithy Zinta	Rakesh Roshan
	Krrish(2006)	Sci Fi/ Sequel2	Hrithik, Priyanka, Rekha , Naseeruddin	Rakesh Roshan
	Krrish3(2013)	Sci Fi/ Sequel3	Hrithik, Vivek Oberoi, Priyanka Chopra, Kangana Ranaut	Rakesh Roshan
	Krrish 4(2020)	Sci Fi/ Coming up		

S.No	Film Name	Direct/Sequel	Actors	Director
07	Singham (2010)	Action/ Remake	Ajay Devgan, Kajal Aggarwal, Prakash Raj	Rohit Shetty
	Singham Returns(2014)	Action	Kareena Kapoor Ajay Devgan	Rohit Shetty

S.No	Film Name	Direct/Sequel	Actors	Director
08	Tanu Weds Manu (2011)	Romantic ComedyDirect	R.Madhavan, Kangana Ranaut, Jimmy Sheirgill	Aanand L. Rai
	Tanu Weds Manu Returns (2015)	Romantic Comedy/Sequel2	R.Madhavan, Kangana Ranaut, Jimmy Sheirgill	Aanand L. Rai

Table 37: Various tables listing the Bollywood sequels films.

3.14.1 Genre was maintained strictly in all sequels:

1. Action : *Dhoom* (2004) ; *Dhoom 2* (2006); *Dhoom3*(2013)
2. Comedy Drama : *Munna Bhai M.B.B.S.* (2003) ; *Lage Raho Munna Bhai* (2006)
3. Comedy : *Hera Pheri* (2000); *Phir Hera Pheri* (2006); *Hera Pheri 3*(2019)
4. Romantic Musical : *Aashique* (1990); *Aashique2* (2013)
5. Comedy : *Golmaal: Fun Unlimited* (2006); *Golmaal Returns*(2008); *Golmaal3* (2010)
6. Sci-Fi : *Koi Mil Gaya* (2003); *Krrish* (2006); *Krrish3*(2013); *Krrish 4* (2020 TBD)

7. Action : *Singham* (2010); *Singham Returns* (2014)
8. Romantic Comedy : *Tanu Weds Manu* (2011); *Tanu Weds Manu Returns* (2015)

Directors remained same in

Sanjay Gandhvi – *Dhoom* (2004) , *Dhoom 2* (2006)

Dhoom 3 (2013) - New Director – Vijay Krishna

Raj Kumar Hirani – *Munna Bhai M.B.B.S* (2003) & *Lage Raho Munna Bhai* (2006)

Rohit Shetty - *Golmaal: Fun Unlimited* (2006); *Golmaal Returns*(2008); *Golmaal3* (2010)

Rakesh Roshan : *Koi Mil Gaya*(2003); *Krrish*(2006); *Krrish3*(2013); *Krrish 4*(2020)

Rohit Shetty : *Singham* (2010); *Singham Returns* (2014)

Aanand L. Rai : *Tanu Weds Manu* (2011); *Tanu Weds Manu Returns* (2015)

Dhoom franchisee continued Abhishek and Uday Chopra as lead actors and the antihero were changed in 3 sequel films: John Abraham, Hrithik Roshan and Aamir Khan have essayed the anti-hero roles.

Lead roles maintained and continued in the most of the sequels. Sanjay Dutt in *Munna Bhai*; Hrithik in *Kkrishh*; Ajay Devgn in *Hera Pheri*, *Golmaal*, & *Singham*; Madhavan in *Tanu Weds Manu* etc. In the case of *Aashique* (1990) which was a block buster romantic musical film directed by Mahesh bhatt, later the sequel *Aashique 2* (2013) made with change in the director, Mohitsuri and actors (Aditya Kapoor, Shradha Kapoor). Though the director and lead stars have been changed in the new franchisee of *Aashique* after 13 years gap, witnessed a huge success as the franchisee promised and fulfilled the significant pleasure of presenting romantic story with great musical album. Although the supporting cast, antagonist, directors were changed in franchisee/ sequels, but the genre equivalence was

maintained in all the 8 sequels films. Thus we can read “Genre” is crucial factor which sells the film, with the assembling of stars and director.

Stars play a crucial role in selling the sequels. Audience comes for their favorite star and his/her film sequel. Quoting on market function of star, Dyer (2000) emphasizes that,

The market function of stars is only one aspect of their economic importance. They are also a property on the strength of whose name money can be raised for a film; they are asset to the person (the star him/himself), studio, and agent who controls them; they are a major part of the cost of the film. Above all, they are part of the labour that produces film as a commodity that can be sold for profit in the market place. (5)

In Sequels, the genre continues with mostly difference in bringing new stars/actors or directors. The sequel reasserts its genre and formulaic patterns and attains success, even if there is a long gap in producing the later film. The film advertising and promotions rehash the original and sequel success stories with wide publicity and garners attention from viewers and raises the expectations and pleasures.

3.15 Genre, Star and Character Name

A star is made up of several successful films, great characters and performances. Commenting on the importance of stars, Albert (1998) remarks that “stars are important because they are noisy and most consistent marker for successful types” (251). Balio (1995) stresses that “stars create the market value for motion pictures”(144). Stars are performed through the character roles in the films. Grant (2003) remarking on iconography and its shared meanings and recognizable communication among the audience states that,

Iconography consists of certain photographed objects, costumes, and place composing of visible surface of a genre film that creates economically the context and milieu, the field of action is on which the plot will unravel itself. Over a period of use in many films, these visual elements have become encrusted with shared meanings, so that dialogue and camera can concentrate on revealing the twists and turns of the plot.

Iconography like familiar plot situations and stereotypical characters, provides a short hand of mutually recognizable communications that neither filmmaker nor audience need not to ponder. (107-108)

Stars are very much associated with the character names in the film. Main characters adhere to genre rules in the film. Main characters carry the ‘genre characteristics’ with in the film. Repeated usage of the main character similar name for stars in various films makes the character name typecast. Over the period of watching films, the audience gets sensitized with ‘shared meanings’ and ‘recognizable communication’ with the stereotypical characters and their names.

3.15.1 Cast Study : Characters Names - Prem, Raj and Vijay

Bordwell (2008) quotes that “It’s an Interesting fact about films that groups (and Individuals) can build unforeseen inferences out of particular aspects of film, that interests them”(49). Screen writers & directors has coined the star screen names repeatedly same in various films creates a pattern, where the audience connects with the star’s character name attitudes and beliefs.

Shah Rukh Khan as Raj

S.No	Film Name	Star	Character Name	Year of Release
1	Raju Ban Gaya Gentleman	Shah Rukh Khan	Raj	1992

2	Dilwale Dulhania Le Jayenge	Shah Rukh Khan	Raj	1995
3	Badshah	Shah Rukh Khan	Raj	1999
4	Mohabbatein	Shah Rukh Khan	Raj	2000
5	Chalte Chalte	Shah Rukh Khan	Raj	2003
6	Rab Ne Bana Di Jodi	Shah Rukh Khan	Raj	2008

Table 38: List of Shah Rukh Khan's films with the Screen name *Raj***Salman Khan as Prem**

S.No	Film Name	Star	Character Name	Year of Release
1	Maine Pyaar Kiya	Salman Khan	Prem	1989
2	Andaz Apna Apna	Salman Khan	Prem	1994
3	Hum Aapke Hai Kaun	Salman Khan	Prem	1994
4	Judwaa	Salman Khan	Prem	1997
5	Deewana Mastana	Salman Khan	Prem	1997
6	Biwi No.1	Salman Khan	Prem	1999
7	Sirf Tum	Salman Khan	Prem	1999
8	Hum Saath Saath Hain	Salman Khan	Prem	1999
9	Chal Mere Bhai	Salman Khan	Prem	2000
10	Kahi Pyar na Hojaye	Salman Khan	Prem	2000
11	No Entry	Salman Khan	Prem	2005
12	Partner	Salman Khan	Prem	2007
13	Marigold	Salman Khan	Prem	2007
14	Ready	Salman Khan	Prem	2011
15	Prem Ratan Dhan Payo	Salman Khan	Prem	2015

Table 39: List of Salman Khan's films with the screen name *Prem*

Amitabh Bachchan as Vijay

S.No	Film Name	Star	Character Name	Year of Release
1	Zanjeer	Amitabh	Vijay Khanna	1973
2	Roti Kapada Aur Makaan	Amitabh	Vijay	1974
3	Deewar	Amitabh	Vijay Varma	1975
4	Hera Pheri	Amitabh	Vijay	1976
5	Don	Amitabh	Vijay	1978
6	Trishul	Amitabh	Vijay Kumar	1978
7	The Great Gambler	Amitabh	Inspector Vijay	1979
8	Kala Pattar	Amitabh	Vijay Pal Singh	1979
9	Do aur do Paanch	Amitabh	Vijay	1980
10	Dostana	Amitabh	Vijay Varma	1980
11	Shaan	Amitabh	Vijay Kumar	1980
12	Shakti	Amitabh	Vijay Kumar	1982
13	Akhree Raasta	Amitabh	Vijay	1986
14	Shahensha	Amitabh	Vijay Kumar Srivastav	1988
15	Agneepath	Amitabh	Vijay Deenath Chauhan	1990
16	Akalya	Amitabh	Inspector Vijay Varma	1991
17	Ek Rishtaa	Amitabh	Vijay Kapoor	2001
18	Aankhen	Amitabh	Vijay Singh Rajput	2002
19	Ganga	Amitabh	Thakur Vijay Singh	2006
20	Nishabd	Amitabh	Vijay	2007
21	Rann	Amitabh	Vijay Harshavardhan Mallik	2010

Table 40: List of Amitabh Bachchan films with the screen name *Vijay*.

Shah Rukh Khan was introduced through the film *Raju Bangaya Gentleman* (1992) and with the character name 'Raj' and the same name appeared subsequently in 6 films the most popular being *Dilwale Dulhania Le Jayenge* (1995). Similarly Salman Khan debuted in *Maine Pyaar Kiya* (1991) with the character name 'Prem' and repeated the name in nearly 15 following films, most popularly *Hum Aapke Hain Kaun* (1994), *Hum Saath Saath Hai* (1999) and *Prem Rathan dhan Payo* (2015). The repeated pattern of the character names in films creates the expectations of the character attitudes, behaviour and performances.

Sobhack (1990) writes, "Characterization in a genre film often uses the shorthand of iconography.... Genre characters are conveyed through iconographical means – costumes, tools, settings, and so on... Typecasting in the genre film is a bonus, not a debit, it is just one more way of establishing character quickly and efficiently" (See Grant 2003:108). The dominant trait of the character name continued in the films for Amitabh Bachchan as Vijay - the Angry Man. Similarly Shah Rukh Khan (Raj) and Salman Khan (Prem) as 'Romantic'. Typecasting of character names helps the audience to relate to stars and their character performances. The repeated usage and typecasting of character name in the films highlights the narrative schema of expectations and pleasure associated with the character's name as in the previous films. In the web article titled "Salman Khan will be back as Prem in Rajsri Film" mentions that the name 'Prem' has been synonymous with Salman Khan. Be it *Maine Pyar Kiya* (1991) or *Hum Saath Saath Hai* (1999), no matter which character he is playing if it is a Sooraj Barjatya film his character will be called 'Prem'. The name is not only synonymous with the star Salman Khan but also with the director Sooraj Barjatya. Amitabh Bachchan is known as Angry Young Man with the character name initially used in *Zanjeer* (1973). The character name and the character characteristics have continued in several films upto the last film *Rann* (2010). *Deewar* (1975), *Don* (1978), *Shakti* (1982), *Shahensha* (1988), *Agneepath* (1990) carried the most powerful 'Angry Young Man' unique and the

characteristic traits.

3.16 The 'Doubling' Pleasure in Hindi Cinema

Hindi cinema had witnessed the double roles from its inception in Silent Cinema through to Talkie Cinema till date. The doubling or multiple roles of a star in a film, became the film industry strategy to cater the double pleasure of the star persona with the same film to the audiences. The success of the doubling film raised the stardom of Bollywood stars like Amitabh Bachchan, Dilip Kumar, Hemamalini, Sridevi, Shahrukh Khan, Salman Khan, and Kangana Ranaut etc.

Awara Shahzada (1932), directed by Master Vittal, known as one of the first talkie Hindi cinema, which experimented the narrative of doubling. Shohu Modak, who was well known for mythological characters played the dual contrasting roles 'prince and pauper' in the same film. We can trace out the trajectory of the birth of doubling in Hindi cinema from the silent era itself. But the doubling phenomenon occurred in the Hindi cinema due to reluctant of women participation interest in films, patriarchal conditions in the society and film industry led to the genesis of doubling in Hindi Cinema., Anna Salunke, who had been credited to enact first heroine role in Hindi cinema, essayed both *Ram* and *Sita* characters in the silent film *Lanka Dahan*(1917), due to non-availability of female to play the character of *Sita*. We can witness the twins' saga, mother-daughter doubling in Hindi cinema by anglo-Indian actress Patience Cooper who is well known as early superstar of Hindi cinema played twin sisters role in *Patni Pratap* (1923) and essayed mother-daughter roles in *Kasmiri Sundari*(1925). (https://www.imdb.com/name/nm0178282/bio?ref_=nm_ov_bio_sm)

Some of the iconic films which are based on doubling, portrayed the twins, lost and found narratives Dilip Kumar in *China Town*(1962) & *Ram aur Shyam* (1967); Rakhee in

Sharmilee(1971); Hema Malini in *Seeta aur Geeta* (1972); Sridevi in *chaalBaaz* (1989); Salman Khan in *Judwaa*(1997) and Aamir Khan in *Dhoom 3*(2013).

Look alike films like *Hum Dono* (1961) by Dev Anand; *Bande haath* (1973) by Amitabh Bachchan; *Rowdy Rathore* (2012), and *Fan* (2016). Mistaken Identities in the doubling film: Rajesh Khanna in *Saccha Jhutha* (1970); Amitabh Bachchan and Govinda in *Bade Miyan Chote miyan* (1998); Shah Rukh Khan in *Duplicate* (1998). Two sets of double roles in the films like *Angoor* (1982) , played by Sanjeev Kumar and Deven Varma, *Aankhen* (1993) by Govinda and Kader Khan, *Bade Miya Chote Miyan* (1998) by Amitabh Bachchan and Govinda. Difference in the physical appearance in the dubbed film *Appu Raja* (1989), Kamal Hassan played the doubling (normal and dwarf) character ; prosthetic make up to look old age father in *Indian* (1996) by Kamal Hassan.

Bollywood witnessed the enactment of multiple roles by the same star in the film. It's a great challenge for the star to essay the characters and prove his versatility. The star persona is multiplied with the diverse and complex characters and offers the varied emotional pleasures to the audiences.

S.No	Actor Name	Film Name	No. of Roles	Year of Production
1	Amitabh Bachchan	Mahaan	03	1983
2	Rajesh Khanna	Chhaila Babu	09	1967
3	Sanjeev Kumar	Nayi Din Nayi Raat	09	1974
4	Kamal Hassan	Dashavatar	10	2009
5	Priyanka Chopra	What's your Rashee	12	2009

Table 41: List of Bollywood stars with No. of same roles.

Top female stars also raised their stardom by doing the doubling in Hindi cinema. The doubling also gave the female stars a greater scope, overcoming the marginalized characters to essay the significant dual complex roles in the patriarchal film industry to carve their niche with their histrionics.

S.No	Actor Name	Film Name	Year of Production
1	Nargis	Anhonee	1952
2	Hema Malini	Seeta aur Geeta	1971
3	Sharmila Tagore	Mausam	1975
4	Sridevi	Chal Baaz	1989
5	Kajol	Dushman	1998
6	Madhuri Dixit	Aasoo Bane Angaarey	1993
7	Bipasha Basu	Dhoom 2	2006
8	Priyanka Chopra	Whats your Rashee	2009
9	Deepika Padukone	Chandni Chowk to China	2009
10	Kangana Ranaut	Tanu Weds Manu Returns	2016

Table 42: List of Bollywood female stars doubling films.

Some of Bollywood stars who done doubling – Random Selection

S.No	Actor Name	Film Name	Year of Production
1	Dev Anand	Hum Dono	1961
2	Dilip Kumar	Ram aur Shyam	1967
3	Rajesh Khanna	Aaradhana	1969
4	Sanjeev Kumar	Nayi Din Nayi Rath	1974
5	Amitabh Bachchan	Don	1978
6	Salman Khan	Judwaa	1997
7	Shah Rukh	Duplicate	1998
8	Hrithik Roshan	Kaho na Pyar Hai	2000
9	Aamir Khan	Dhoom3	2013
10	Abhishek Bachchan	Happy New Year	2014

Table 43: List of Bollywood male stars doubling films.

Doubling acting is narcissistic in nature. The stars mostly love to see themselves, of their persona in different characters. Majumdar(2010) in her article “Monopoly, frontality and doubling in post-war Bombay cinema” quotes that, “The spectacular and performative pleasures offered by the double exposure of the star body allowed a showcasing of the star’s ability to incarnate different identities while providing an arena for the clarification of the star’s “authentic” persona”(138). The doubling deliberates the star image compete with its own in performing the binary characters or contradictory roles appeasing the audiences in one way that, the Star can only compete with himself and no one else. Audiences show craziness, devotion, fandom towards star’s lineages. The double roles – Father & Son in the

same film with the same image is an eye treat for the audiences to admire the star performances.

Doubling , with the twins, look alike or family relationship offers to study various narratives of mistaken identity, contradicting identities (Hero and Villain) , most successful formula of golden Hindi cinema ‘lost and found’, separation and reunion /family reunion and Reincarnation concept of birth and rebirth. The characters are binary in presenting the psychological and physical behaviours. The settings are changed to local vs foreign / desi vs urban. With the class - rich vs poverty/ with education - literate vs illiterate, with individuality traits - dependent vs independent; bold vs coward, protagonist vs antagonist, simpleton vs dangerous villain. In relations being father and son, mother and daughter, father & sons etc.

Flamboyant Ram and fearless Shyam in *Ram aur Shyam* (1967), by Dilip Kumar; In the film *Seeta Aur Geeta* (1971), Hema Malini portrays Seeta as gutsy girl and whereas Geeta as calm and introvert girl; *Chaal Baaz*(1989) dual role portrayal by Sridevi who gets separated at birth and grows as Anju & Manju, where Anju, badly abused at her uncle place ; Manju grows as street smart girl. *Judwaa* (1997) Salman Khan portray of identical twins of different characters with reflection mentality, one is full mass *tapori* thief character and another well-groomed rich rock star. In the film *Om Shanti Om* (2007) Shah Rukh Khan plays as Om Prakash Makhija, a struggling actor reborn as rich and becomes top actor as Om Kapoor. Dual roles or doubling or multiple roles are the important for the stars to experiment with their own image in their own film.

Double roles are like two sides of the same coin. Pit them against each other and the result is nothing short of fascinating. Be it Identical twins caught in extreme situations or lookalikes becoming the cause of confusion, the comedy of clones is often a sure

shot of formula to success. Moreover, it allows an actor to embrace the challenge of conveying double personalities in one go. (<http://www.rediff.com/movies/special/the-25-best-double-roles-in-bollywood/20170725.htm>)

The doubling films ranges from various genres like drama, romance, action, crime, thriller comedy and sci-fi etc. The doubling pleasure is guaranteed for the *paisa vasool* (profit gained) attitude of viewers. Double role narratives had gained momentum after the displacement of studio system by star system. Multiple roles of an actor in the same film show the versatility of the actor and it became the status symbols. Majumdar (2010) writes that,

It is no exaggeration to say that double and multiple roles have always been a staple Indian cinema and even of pre-cinematic performance modes. Narratives involving twins separated at birth, multiple generations, and more rarely reincarnation have been some of the common narrative excuses for double roles. But it was only with the displacement of the studio system by the star system in 1940s that the conditions fell into place that made double roles a matter of prestige for stars and producers alike.

(167)

Popular star, well renowned as King of Bollywood Shah Rukh Khan also experimented with doubling in films

S.No	Film Name	Year of Production
1	Karan Arjun	1995
2	Duplicate	1998
3	Paheli	2005
4	Don: The Chase Begin	2006
5	Om Shanti Om	2007
6	Ra.One	2011
7	Fan	2016
8	Zero	2018

Table 44: List of Shah Rukh Khan doubling films.

Industry sells doubling star images to maximize the star image and maximize the profits. Marketing and promotion heightens the doubling imagery and expectations of star performances of the same film. Saheli Maity writes ‘over the past decades, there are probably gazillion movies with ‘Do ka Star’ Dum’. The dose of dual roles seems to be working with the audience, while some do wonders at the box-office and some don’t. Some of the stars won critical acclaim and awards for essaying the doubling. (<https://www.koimoi.com/bollywood-popular/list-of-famous-multistarrer-movies-in-bollywood>). *Duplicate* (1998) Shah Rukh Khan played the double role and he had fetched Filmfare nomination in the ‘Best Villain category’ in 1999. Kangana Ranaut won the ‘National Award for Best Actress’ for essaying the double as *Tanu* and *Kusum* characters in the film for the film *Tanu Weds Manu Returns* (2016).

3.16.1 Case Study: The Double Roles of Amitabh Bachchan

Amitabh Bachchan was ruling success as angry man in 1970s and 1980s. Most of the ‘Angry Young Man’ characters played by Amitabh was with thirst for vengeance and seeking justice. Doubling may be considered one of the significant reasons for Amitabh’s popular stardom and ‘angry young man’ typecast in Hindi cinema. Doubling has given great scope to Amitabh to experiment various complex characters in various genres. Be it iconic hindi film *Don*(1979), which fetched him Filmfare Best Actor award, Super hero status for *Toofan*(1998), great comedy actor for *Bade Miyan Chote Miyan*(1999) etc.

S.No	Film Name	Doubling	Characters	Year of Production
1	Bande Haath	Look Alike	Shyamu as Thief / Deepak as Writer	1973
2	Adalat	Father & Son	Common guy / Killer Raju & Dharma	1976
3	Don	Look Alike	Don/ Vijay as Simple guy	1978
4	Kasme Wade	Look Alike	Amit as Professor/ Shankar as Criminal	1978
5	The Great	Look Alike /	Jai as Gambler / Vijay as	1979

	Gambler	Brother	Inspector	
6	Satte pe Satta	Look Alike	Ravi Anand as Common guy/ Babu as Killer	1982
7	Bemisaal	Father & Son	Doctor/ Confined to mental asylum	1982
8	Desh Premee	Father & Son Lost & Found	Master Dinanath as Freedom Fighter/ Raju as criminal	1982
9	Mahaan	Father & Two Sons	Amit / Shankar/Guru Honest; lawyer/Actor/Inspector	1983
10	Aakhree Raasta	Father & Son	David as Honest worker/ Vijay as Inspector	1986
11	Toofan	Twins	Shyam as Magician/ Toofan as super hero	1989
12	Bade Miyan Chote Miyan	Mistaken Identity Double Set of Dual Roles	Arjun singh as Inspector/ Bademiyan Constable / Chote mityan	1998
13	Sooryavansham	Father & Son	Thakur Bhanu Pratap Singh/ Heera Singh	1999
14	Lal Baadshah	Father & Son	Ranbir Singh/ Lal Singh	1999

Table 45: List of Amitabh Bachchan doubling films.

Doubling makes the narrative complex and thus derives complex performances. The star quotient remains the same or increases but never decreases for the doubling narrative, even though if the audience chose the best one among the doubling or multiple roles. Amitabh offered great entertainment with action oriented, drama oriented, complex characters with contrasting personalities and divergent body language, mannerisms, style and delivering powerful one-liner dialogues. Amitabh Avatars delivered great entertainment and his histrionics are consumed with great respect and devotion by the ardent fans and audience. Majumdar (2003) “Film with double roles exhibit a high degree of awareness of their potential for histrionics display and hence, entertainment value”. Amitabh Bachchan is well regarded as Shaheshah of Bollywood and even Sharukh Khan popularly known as King of Bollywood, Badshah of Bollywood. If we do analysis, for both of them – Doubling has given wide scope to experiment with characters for providing great entertainment to the audiences and also helped them to increase their stardom.

3.17 Multiple Stars, Multiple Pleasures

Industry not only sell star films, but also multistarrer films to the audiences .

Multistarrer films garner great attention and publicity and attract huge fan base and audieces. They can be seen as pointer for the film guaranteed success. The fantasy of viewers is fulfilled to see their favourite stars sharing space in one film. It's a fantasy come true and an eye feast for the audiences to visualize the stars to see sharing screen and fulfilling their expectations with regard to stars performance and genre connection. Hindi cinema had been experimenting with the mutlistarrer films and witnessed blockbuster success. Saheli Maity writes, "Multi-Starrer films have always been a treat to audience right from 80s till date. Not that multi-starcast films always works at box-office, but they have been fun to watch Bollywood stars sharing screen space together" (<https://www.koimoi.com/bollywood-popular/list-of-famous-multistarrer-movies-in-bollywood/>). She also writes that "Multistarrer movies have always been a delight right from the beginning of the cinemas till date"(www.koimoi.com). *Sholay* (1975) star studded cast film became iconic film of Hindi cinema. *Sholay*, became the trendsetter of multistarrer films. In Hindi cinema, family relationships , lost and found, and reunion are the recurring theme in the multistarrer films like *Yaadon ki Baarat* (1973), *Waqt* (1965), *Hum* (1991), *Baghban* (2003), *Kabhie Khushi Kabhi Gham* (2001), *Hum Saath Saath Hain* (1999), *Mohabattein* (2000), *Dil Dhadakne Do*(2015). Multi starrer films gives the scope to portray different beliefs systems characters in *Amar Akbar Anthony* (1977) and eccentric characters portrayals in the film *Omkara*(2006) - Grey character shades of Othello can be observed in the film, where Ajay Devgn as 'Omi Shukla', Kareena Kapoor as 'Dolly Sharma', Saif Ali Khan as 'Langda Tyagi', Konkana as 'Indu Tyagi'. Mulristarrer films give the multiple possibilities for the director to explore multiple themes in the film. Like, *3 Idiots* (2009) reflected the problems of Indian education

system and explores the themes of innovation, critical thinking, friendship and determination.

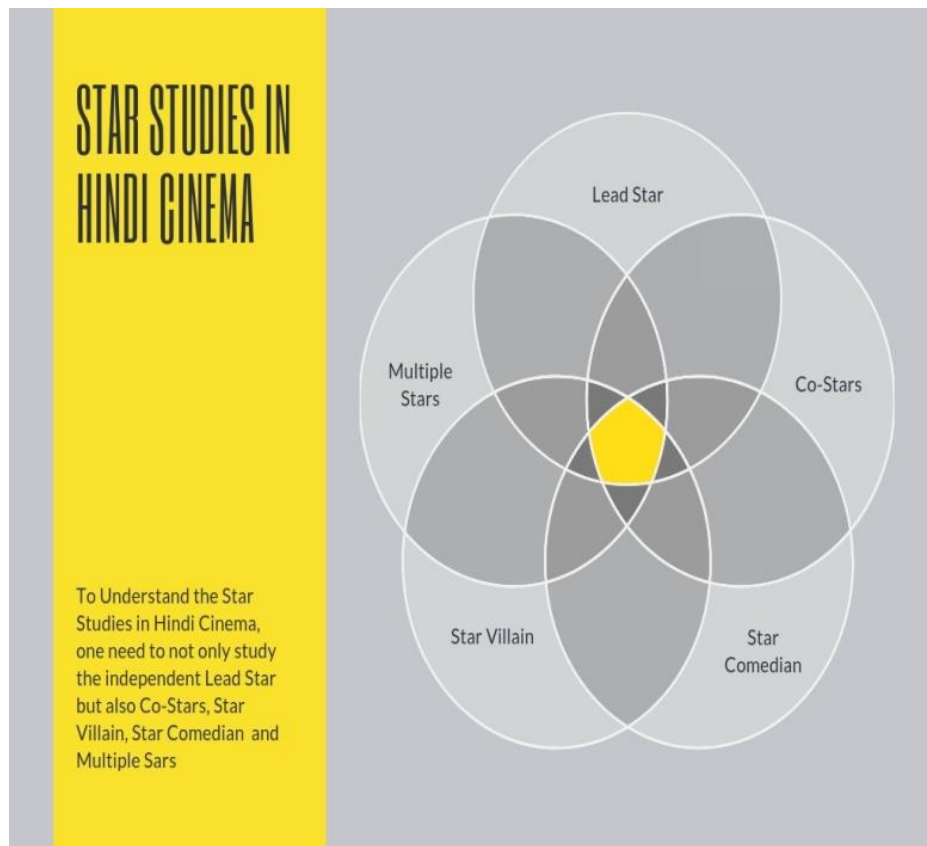


Figure 10: Venn diagram depicting the various stars relationship.

Bollywood Multistarrer films had experimented with varied genres. In the recent times, multistarrer films have reinvented the quintessential genre, melodrama of Hindi cinema. Karan Johar brought musical romantic drama and melodrama with the films *Kuch Kuch Hota Hain* (1998), *Kabhie Khushi Kabhi Gham* (2001).

Various multistarrers film genres : Political thrillers like *Rajneeti* (2010), action packed films like *Kaante* (2002), *Dhoom* and *Race* Franchisee, *No Entry* (2005) and *Golmaal* Franchisee explored comedy, epic genre with the epic casting *Muhgal – E-*

Azam(1960), *Razia Sultan*(1983), *Ashoka the Great*(2001), *Jodha Akbar* (2008), *Baji Rao Mastani*(2015), and *Padmavaat* (2018).

Multi-Starrer films in Bollywood: Random Selection

S.No	Film Name	Ensemble of Starcast	Director	Year of Production
1	Dil Dhadakne Do	Anil Kapoor, Priyanka Chopra, Anushka Sharma, Shefali Shah, Ranveer Singh, and Farhan Akhtar	Zoya Akhtar	2015
2	Zindagi Na Milegi Doobara	Hrithik Roshan, Farhan Akhtar, Abhay Deol, Katrina Kaif, and Kalki Koechlin	Zoya Akhtar	2011
3	Idiots	Aamir Khan, Kareena Kapoor, Sharman Joshi, R. Madhavan, Boman Irani	Raj Kumar Hirani	2009
4	Rang De Basanti	Aamir Khan, Siddharth Narayan, Soha Ali Khan, Sharman Joshi, Madhavan, Alice Patten and Atul Kulkarni, Kunal Kapoor,	Rakeysh Omprakash Mehra	2006
5	Omkara	Ajay Devgan, Vivek Oberoi, Saif Ali Khan, Konkona Sen Sharma, Naseeruddin Shah and Bipasha Basha	Vishal Bharadwaj	2006
6	Yuva	Abhishek Bachchan, Rani Mukherji, Kareena Kapoor, Esha Deol, Vivek Oberoi	Mani Ratnam	2004
7	Khakee	Amitabh Bachchan, Ajay Devgan, Akshay Kumar, Atul Kulkarni, Aishwarya Rai, Tusshar Kapoor	Raj Kumar Santoshi	2004
8	Kaante	Sanjay Dutt, Amitabh Bachchan, Suneil Shetty, Kumar Gaurav, Lucky Ali, and Mahesh Manjrekar	Mahesh Manjrekar	2002
9	Mohabbatein	Shah Rukh Khan, Amitabh Bachchan, Uday Chopra, Jimmy Shergill, Jugal Hansraj, Aishwarya Rai Kim Sharma, Preeti Jhangiani and Shamita Shetty,	Aditya Chopra	2000
10	Dil Chahta Hai	Aamir Khan, Saif Ali Khan, Preity Zinta, Akshaye Khanna, Dimple Kapadia Sonali Kulkarni	Farhan Akhtar	2001
11	Kabhie Khushi Kabhie Gum	Amitabh –Jaya Bachchan; Kajol –Shah Rukh Khan; Hrithik Kareena	Karan Johar	2001
12	Hum Saath Saath Hai	Salman Khan, Sonali Bendre, Tabu, Sai Ali Khan, Karishma Kapoor	Sooraj Barjatya	1999
13	Hum	Amitabh Bachchan, Govinda, Rajni Kant, Kimi Katkar,	Mukul Anand	1991

		Shilpa Shirodkar and Danny		
14	Amar Akbar Anthony	Vinod Khanna, Amitabh Bachchan, Rishi Kapoor, Shabana Azmi, Neetu Singh and Praveen Babi	Manmohan Desai	1977
15	Chupke Chupke	Dharmendra, Amitabh Bachchan, Jaya Bachchan, Sharmila Tagore, Omprakash, Asrani	Hrishikesh Mukherjee	1975
16	Sholay	Amitabh Bachchan, Dharmendra, Jaya Bachchan, Hema Malini, Sanjeev Kumar, Asrani, Helen and Amjad Khan	Ramesh Sippy	1975

Table 46: Random List of Multi Starrer films in Bollywood.

Multistarrer, unique selling point is the promise of great pleasure and entertainment value to the audiences with the stars composition on screen. The presence of star bodies at one place, which attracts huge fan base, contesting performances of powerful star cast, legendary performances on one screen, portrayal of multiple issues and problems, multiple identities, multiple layered themes and multiple different characterizations which brings inexplicable and eccentric characters on screen. The ensemble of film stars in one film makes the road to ‘milky way’ to reap success and profits for the industry. Some of the multistarrer films were bombed. There may be formulas for success of a film. But the formulas can’t guarantee the success or failure of a film. For example *RGV ki Aag* (2007), directed by Ram Gopal Varma (Starring Amitabh as Gabbar Singh, Mohanlal, Ajay Devgan, Prakash Raj, Sushmitha Sen, Nisha Kothari, Rajpal Yadav). India’s official entry for the Oscar film *Eklavya*(2007), directed by Vidhu Vonod Chopra (Starring Amitabh Bachchan, Sanjay Dutt, Saif Ali Khan Jackey Shroff, Vidya Balan and Boman Irani). Bollywood actor, Saqib Saleem quotes that “a good script is not enough for a film to get success. Good theatrical release and good marketing are also important to get a proper visibility” (www.mid-day.com/articles/saqib-saleem-good-script-not-enough-for-films-success/19502158). The success of a film depends on various parameters like gripping

storytelling, great screenplay, credible direction, star performances, genre promise, cinematography, star image, director image, multistarrer, music, editing, marketing & promotion, and film releasing time etc.

Multistarrer films become huge commodity to sell to audiences. The Ensemble of stars in the film posters, teasers and trailers raises the expectations of the viewers. Riteek Chatterjee writes, “The amalgamation of Bollywood and the biggest stars is the dream of many directors and viewers. Watching their favourite stars come together and collude to create a sensational work unites the industry and makes it one of the strongest structural frameworks ever to be created” (<https://www.thecinemaholic.com/multi-starrer-bollywood-movies-list/>). Multistarrer films fulfil the wishes of the audiences, who are yearning to see some of their favorite stars to share screen together. The idea of togetherness in multistarrer film not only brings the stars at one place, but also all the fans of the stars and audiences at one place to witness the monumental orchestration of star cast on screen. Some of the great fans wishes and dreams has come true when they get to see living legends, Shah Rukh Khan and Amitabh Bachchan” in the multistarrer film, *Mohabbatein* (2000), directed by Karan Johar. With great star status comes greater responsibility to provide great entertainment value to the audiences. In the case of multistarrer films the entertainment quotient volume increases with the various stars presence and offers multiple pleasures to the audiences and increases the happy quotient.

Star studies are central to understand the genre pleasures offered by Hindi cinema. The above Venn diagram (figure 10) and table (46) illustrates that to understand the star studies in [Hindi] Cinema one need to not only study the lead star/protagonist but also co-stars, star villains, star comedians and multiple stars. The chapter intensely discuss the unexplored new phenomenon of Star combinations like star and co-star, multistarrer, doubling, character name, sequels, film festivals and awards and their assertion of star image

and their linkage to genre. The chapter examines how stars are linked to genre and as well as how directors are linked to genres in Hindi cinema. Stars and Directors are the carriers of genre characteristics. The repetitive nature of genre film performance by stars and directors affinity to towards genres, both became the most important in genre film production and reception and led to the raise of set of expectations among the audience and derived plethora of pleasures.

Chapter Four

THE AUDIENCE PREPARATION

Film studies and Cultural studies have given importance on audience engagement with the film texts. Grant (2003) in his essay *Experience and Meaning in Genre Films* stresses that “the spectator engagement is so consistently more intense and more complete with film than any other art” (115). Like the actor who rehearses or prepares for the enactment of a play, similarly does the audience get prepared with the help of mass media and the film market for engagement with the film text. This question is intriguing to examine. How imperative is audience preparation to derive maximum cinematic pleasures? What is this process of audience preparation? Is there any word titled “Audience Preparation” for film analysis? I have observed that there is not much discussion on the subject. I feel ‘audience preparation’ and its study is relevant to understand the overall impact of the film. Understanding the process of audience preparation gives insights for the audience attitude and engagement towards deriving genre pleasure.

This chapter deals with the process of audience preparation, how the film market, the producers and distributors promote the film and create film awareness / genre awareness through various media like print media, television, radio, web media and social networking websites, theatres to prepare the audience for an upcoming film. The audience preparation is part of pre-release strategy and starts well ahead to promote the film and prepare for the first look, teaser, trailer, and release date of the film in theatres. The audience engagement with the film and its success depends to a large extent on audience preparation.

The film market involves active and passive audience in “the audience preparation”. The active audiences are the fans of a certain hero, heroine, director, or the combination. The

passive audience is the general audience, who like watching films without any specific interest and who predominantly are not fans of any particular star. The audience may derive pleasures with their specific choice of interests. Bordwell (2008) says that “at the rubric of practices, rubric of appropriations of the institution, the viewers have their own selection of interests which derives pleasure for them”(51). Film title and the portrayal of codes and conventions of the genre of the film poster, teaser or trailer are the major elements, where the active audience easily recognizes and remembers throughout the pre-release preparation to post release of the film and raises genre expectation among viewers. Neale (1990) writes that “memories of the films with in a corpus constitute one of the basis of generic expectation. So, too, does the stock of generic images produced by advertisements, posters and the like” (56). The audience preparation is all about the ‘genre awareness’ of the film. The audience is given information of the film genre through various media about film content. Expectations are influenced through the genre itself. These are the primary vehicles that carry the first look of the genre and informs what is the genre all about and why the audience should care about the film content. Before the primary vehicles which carry the message of the genre, there are the news articles, film articles, web articles and social media buzz to prepare the audience about the film. There is information about the cast, actor – director combination, pairing of hero and heroine, special attractions, budget, previous success info. Advertising and promotional techniques of films have changed drastically from Silent Era to present contemporary Hindi cinema. From the traditional bullock cart announcement of the film through a megaphone in the village streets to the current digital motion posters, film advertising has come a long way, now reaching every household.

Till the 1980’s the cycle rickshaw was used for promotion in the rural and the semi urban areas announcing the release of new movies while playing the movie songs to attract attention. Movie pamphlets were distributed from the rickshaw much to the delight of the

children who flocked to catch them. Dyer (1986) writes “Star images are always extensive, multimedia and intertextual” (3). The star phenomenon is dynamic in the process of audience preparation. The film image is sold through star image and its genre. Stars not only derive first attention of audience but also the mass media, critics and reviewers. On making stars, Dyer (1986) writes,

The Star phenomenon consists of everything that is publicly available about stars. A film star’s image is not just his or her films, but the promotion of those films and of the star through pin-ups, public appearances, studio hand-outs and so on, as well as interviews, biographies and coverage in the press of the star’s doings and ‘private’ life. Further, a star’s image is also what people say or write about him or her, as critics and commentators, the way the image is used in other contexts such as advertisements, novels, pop songs and finally the way the star can become part of the coinage of everyday speech. (2-3)

Genre is central for the audience preparation “Genre must be a part of a tripartite process of production, marketing (including distribution and exhibition) and consumption. Generic marketing includes posters, souvenirs, film press releases, hyperbolic statements” (Hayward 1996:166). Genre derives great attention and exploited in the film image circulation in media. The ‘genre promise’ is made to the audience before the release of the film. Bollywood has increased the film promotion budget. Gone were the days, when Hindi films used to celebrate golden jubilee and silver jubilee shows. The success of the film reflects with in the first 2 – 3 days or the first week collections. The popular Hindi film *3 idiots* of Amir Khan spent nearly 15 crores for film promotion and grossed over 300 crores at the box office. Full-fledged marketing campaign begins with a teaser. The next five to eight weeks go in positioning the stars and music before the target audience. The “dailyhunt” website, presenting the showbizreport by GroupM’s ESP properties writes that “In India

marketing budgets for films have grown from 5-6 percent of the production budget to 10-15 percent, which is closer to the global average” (www.m.dailyhunt.in). The audience preparation involves various marketing strategies apart from the launch of the first look, teasers, posters, trailers and so on. There are film release press announcements and audio functions. The promotional film songs are released before the theatrical release of the film. In 1970’s, 1980’s and 1990’s, song books were released and sold to the audience. Songs are quintessential part of Hindi films and a typical film would have 4 to 12 songs. The major revenue from film music is generated from the sale of songs. The song books comprise the song title, names of singers, lyricists, music director and the cover page carries the poster image with details of cast and crew. Many film song based programmes like- ‘Binaca Geetmaala’ and others further popularized *Chitrahaar* movie songs. Ameen Sayani of Radio Ceylon with song based programmes is legendary. The popularity of the songs brought repeat audience. With advanced technology the release of song in discs web, YouTube etc. added material relevance to the promotion of a film.

4.1 Genre and Film Poster:

Film posters are very significant in the marketing of a film, but the trailer is more advanced marketing strategy. ‘Posters’ existed from the days of theater much before the evolution of cinema. Posters include both textual and graphic eye-catching elements which are also informative.

Bollywood film posters have travelled a long way since towards digital era. Advertising of a film in the Golden Era of film production was only through ‘film posters’ and used to be ‘hand painted’. The ‘Genre’ of the film is much visible in the film poster. The use of colours and shades, showcasing the characters are the few important elements which hint at the storyline and genre of the film. Hindi cinema drifted quickly towards ‘action genre’ and the

posters also transformed to showing dramatic images along with dancing figures. From then onwards, the elements and components of a 'film poster' have remained the same. In fact, trailers which have multiple strategical elements keep changing because they are audio-visuals and can be watched either on television or on internet. But film posters can be put up anywhere, for example barbershops, tea stalls, rural places and interior villages where there is less access for internet and television media.

Dwyer's and Patel's (2002) seminal work *Cinema India: The Visual Culture of Hindi Film* on understanding the Bollywood through poster art establishes that there is a direct connection between poster art and national ethos. Elaborating Raja Ravi Varma's influence on visual culture of Hindi film poster, they write that Varma glorified poster art through western techniques, later film poster painters like Babu Rao Painter, G.B Walh And D.G Pradhan followed the footprints of Varma and brought modernity themes to Indian cinema. (105)

Early Bollywood film posters:





Image 17: Various Early Bollywood Film posters.

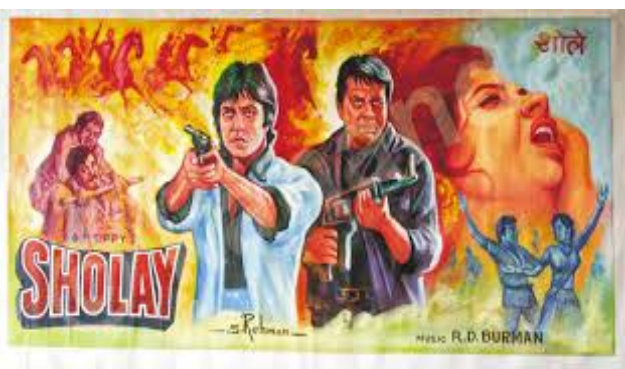




Image 18: Various Bollywood film posters – *Mera Naam Joker*, *Sholay*, *Dilwale Dulhania Le jayenge*.

The ‘posters’ designed for the promotion are often framed strategically to grab the attention of the audiences. The film poster is strategically designed to represent the genre of the film by considering all these elements. Sometimes the production houses will have conventional style of the poster for the films produced from production houses. For them the posters are all in same style irrespective of genre and the cast & crew though they are different. The ‘repeated audience’ who are fans for such production houses will easily identify and have great expectations for the movie. For example the film ‘Padmaavati’ was being promoted since the release date was announced as 1 Dec 2017. The film got delayed due to controversies and was finally released on 25th January 2018 with a change in the name ‘Padamaavati’ to ‘Padmaavat’. Irrespective of all the delay the film still was considered a box-office hit with ‘super hit’ collections. The trailer and the posters were registered in the mind of the audience and promotion through media and posters prepared the audience and made them wait for the film release.

4.1.1 Case Study of Film Posters *Padmaavat* & *Dangal*

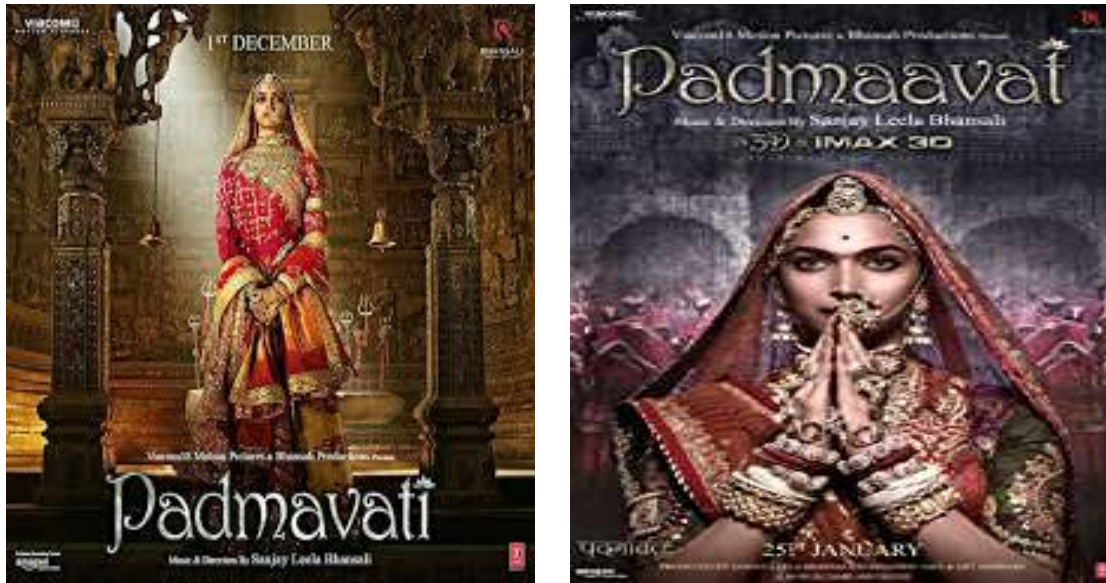


Image 19: Padmavaat film poster (censor and uncensored).

The ‘film poster’ is often designed with a coded message, the display of the production logo, release date, production details and hint of narratives by showcasing the characters to give an idea of the ‘genre’ of the film based on which the audience would decide on watching the film. The codes of the film should be rightly encoded so that the coding gives an opportunity to the audience to decode and understand the theme/genre of the film. The background colour of the poster, the protagonist, the costumes and all the elements included in the poster represents key elements of the theme of the film and representation of the ‘genre’. Every film poster is different in its own way but the key elements and conventional narrations in the poster more or less remain the same. These conventional techniques of poster making help in attracting people who would enjoy the particular ‘genre’ film presented in the poster.

Dangal poster has all the information, actors and directors, release date etc. The poster on the right, is English version for the global audience for the film to promote it even to the non-Hindi speakers until the production house releases the posters in other languages in which ever the language the film is intended to be dubbed and remade. In both the posters the

content is the same with all the production details and pictures of the lead roles. But the line written in Hindi, '*hamaari chooriyaa choore se kam hi ke?*' is same as it is retained in Hindi even in the poster in English as well. All the significant information about the film's subject/genre appeared in the poster right from the title 'Dangal' which hints about the film is based on some sport (wrestling). The images of the main characters in the poster look very aggressive facing straight into the camera. The background is in sepia tone which signifies the ground and mud reflects to the atmosphere of the film. The aggressive faces of the main characters, the title and the background colour of the poster gives the cue to the audience, that the movie is all about gender equality. In the centre 'Aamir Khan' standing with folded hands like a mature and passionate father with his daughters, draw the attention of the audience. These are some of the codes in the poster like signified and signifiers with encoded message of the film in words and images.



Image 20: Film posters of *Dangal*, featuring Aamir Khan.

The 'genre' of the film always presented in a successful movie poster tries to capture the curiosity of the audience. The 'film poster' background colour is in sepia tone, which gives the village rustic tone. The father being centered in the poster and grown up girls pose with their father with a caption above '*hamaari chooriyaa choore se kam hi ke?*'. More over the tag line (Our daughters are not less than any boys) is a cliché line for the promotion of the

film, which encourages girl empowerment and gender equality. Apart from being the star hero, Aamir Khan becomes the driving force and pulls the audience on his Mr. Perfect notion.

4.2 Genre and Film Trailer

Lisa Kernan in her book *Coming Attractions: Reading American Movie Trailers* (2004) commenting on general features of trailers writes that,

Most trailers have in common of few generic features: some sort of introductory or concluding address to the audience about the film either through titles or narration, selected scenes from the film, montages of quick-cut action scenes and identification of significant cast members and characters. The genre of trailers also has much in common with other kinds of advertising. Audiences for advertisements are constantly re-creating meanings as they read or watch them. (9)

The most important function of a film trailer is to establish the genre, main character and narrative structure. Film trailers prepares and grabs the audience attention for the film genre, star cast and director, central idea of the screen story and special attractions. Trailers have different form and structure for different genres. The promotion of a film starts by releasing the 'teaser'. The teaser communicates with the audience about the films and the main elements of the film. This gives an impression about the 'genre' of the film whether it is a comedy, romance, action thriller or periodic film will be visible in a short teaser approximately 30sec. The teaser triggers anticipation and curiosity in the audience and is generally released few days or even months before the movie release. Teasers are made when the film is in the production stage. This actually urges the audiences to wait for the release with a teaser which covers the elements of the genre, the style of the film, the star hero & heroine and most importantly, music. The elements of the trailer acts as codes and conventions of the film and provokes the audience emotions and prepares the audience for the release of the film.

The key elements of Trailer

1. Name of the Production house name and Producers name

Production house logo appears first on the screen which gives a first impact to the viewers and their expectation for the film raised due to audience garnered trust for the production house reputation. Popular production houses and Producers often forge alliances with top directors with a history of successive hits.

2. Presenter's name
3. One or two strong dialogues

The one scene or the setting of the film that appear in the trailer actually acts as Mise-en-scene which describes design aspect of the film and showcases with the story style or 'genre'.

4. Hero and Heroine

The main lead male and female of the movie highlights the 'genre' of the movie if they are already known for that particular 'genre'

5. Setting

The setting of the film appears in the trailer whether suburban, aristocrat, rural or poor locations are crucial. These elements talk about the 'genre' the film belongs to.

Because horror, comedy, periodical often shot in locations to sync with the story line.

6. Film tag with the Director's Name

Directors have their own unique style. Some are popular for a particular genre some films. The director names are associated with the genre. The credibility towards director is one of major driver apart from the main protagonist in the film.

7. Attention seeking catchy background score. (Music)

‘Music’, is a key element which gives the idea of the film genre. The music is one of the pre dominant element in the trailer / teaser which sets the mood of the film and gives a cue to the audience of what the genre is all about.

8. Film Title (with all the production details)

‘Film title’ is a cliché for any movie. Choice of the title can represent the target audience and ‘genre’ of the film often appeared in trailer and titles. ‘Title’ is featured in every film trailer. The audience generally come to know the title of the film at the end of the trailer. Sometimes the font style of the trailer also cues the genre of the film.

9. The release date

A trailer promotion is a form of advertising and raises curiosity and attracts the audiences to come to theatres for watching the film. Lisa Kernan comments that “Trailers construct a narrative time-space that differs from (and create desire for) the fictive world of the film itself. The fast pace of most trailers accentuates the film’s surface of cinematic spectacle, displaying the film’s shiniest wares, or most attractive images, positioning it as a commodity for sale” (10). Usually the trailers are released after the film hits the theaters. But in recent times, the trailers are released first followed by the film release. Sometimes a series of teasers release builds stronger connection with the audience and raises the anticipation for the film or its sequel, as for example the film *Baahubali* (2015) and *Baahubali-2* (2017). The first part *Baahubali* ended with a short teaser in itself, “Why did Kattapaa kill Baahubali?” Later there were a series of teasers for the film till its release. The strategy raised curiosity among the audience and later the film went on to create the record, being the first Indian film to cross over 1000 crores gross profits. The film trailers are released in television, radio, film theatres and video sharing platforms like YouTube.

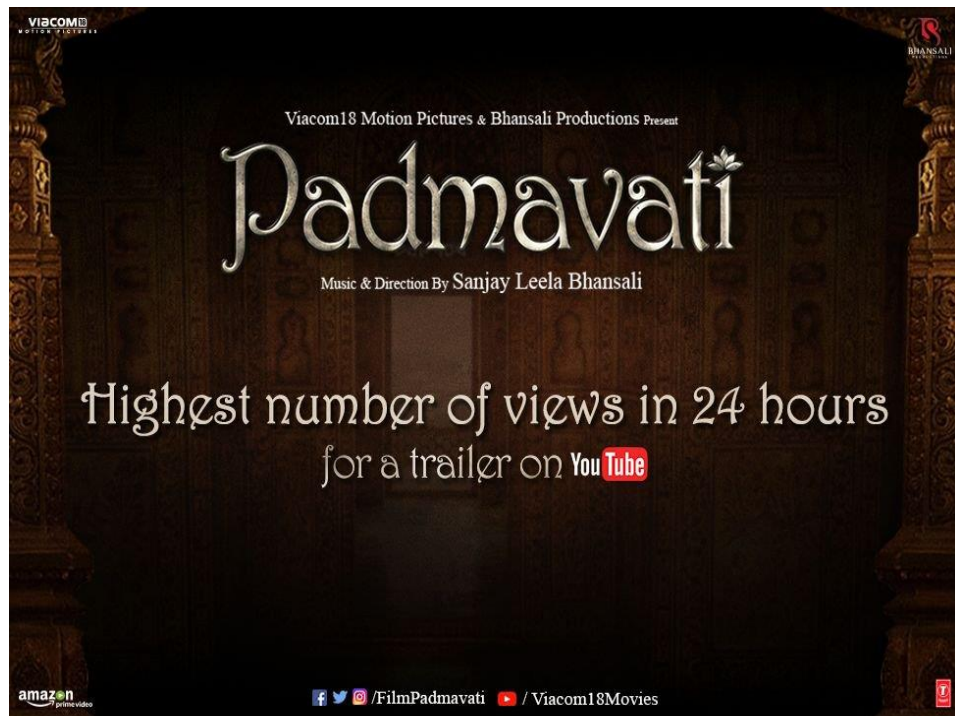


Image 21: Visual depicting the highest number of views garnered in 24 hours for Padmavati film on YouTube.

Shahid Kapoor tweets and conveys his thanks for the audience for highest views for Padmavati in 24 hours. “Overwhelmed by the love pouring in. Humbled and Thankful. Love you all #PadmavatiTrailer @ FilmPadmavati”(https://twitter.com/shahidkapoor/status/917661762765324289)

In comparison to traditional media, the internet platform made film promotion interactive through watching live, commenting about film trailer and sharing the trailers in social networking websites. Social media websites and video sharing platforms Youtube became the prime site for film promotion. The Youtube trailer garners millions of views on the first day itself. The more the views of the trailer, the more the publicity of the trailer is garnered by posting the highest views for a trailer in a short span or in a day. Projecting the number of views also becoming the significant strategy to showcase, the fan base numbers craze among audience for the release of the upcoming film. “The Padmavati trailer has garnered 20 million views, the highest views received by a Hindi trailer in a span of 24

hours” (<https://www.businessstandard.in/trending/entertainment/padmavati-trailer-most-watched-hindi-youtube-24-hours/story/261814.html>)

4.3 Publicity Stunts in Hindi Cinema

Publicity stunt is the major strategy used by current Bollywood to promote the film to prepare the audience for the upcoming film. Appearances on popular talk shows, game shows, action shows, comedy nights, wandering the streets in disguise asking the audience to vote and choose the best title for the film, giving an opportunity to the audience to choose the appropriate title etc are various strategies towards the end. The Hindi film budget is increasing day by day as the market demands them to spend and allocate a good amount for pre-marketing of the film with publicity stunts, film teaser and trailer release in various media. In the web article “Bollywood budgets more for pre-release blitzkrieg” Rohini Iyer, managing director of Raindrop Media opines that “Around 10 percent of a Hindi movie’s budget is spent on pre-release promotions and marketing. While this is likely to increase up to 20-30 percent for big-budget movies, low-budget movies may look at investing as much money on pre-release marketing as it would on the entire movie. In Hollywood, around 30-40 percent of a movie’s budget is for promotions. Bollywood producers are now increasing marketing budget with every new film as they try to be at par with their Hollywood counterparts” (<https://www.business-standard.com/article/technology/bollywood-budgets-more-for-pre-release-blitzkreig-1100617000491.html>). The low budget movies have the disadvantage of not being able to allocate good budget for the pre-release of the film. The hegemonic film promotion and marketing strategies applied by big corporations and studios have laid tremendous pressure on the low budget film, forcing them to spend and allocate the budget double than their film budget. But how ever even the low budgets are able to garner considerate success with the proportion to budget allocating for film promotion and marketing. Entertainment Analyst of KPMG, Thakkar stresses that “The marketing budget

of Hindi movies is expected to increase to even 100 percent, especially for small-budget movies because these do not enjoy the star power or a guaranteed viewership which could make a producer feel secure.” (<http://www.sify.com/finance/bollywood-budgets-more-for-pre-release-blitzkrieg-news--analysis-kgrbbHaiaggsi.html>). Publicity stunts entice and prepare the audience vigorously and make them curious for the release of the film.

4.3.1 Preparation for the film *2 States*

Alia Bhatt, the popular Hindi actress, tweeted and announced the engagement ceremony that was going to happen on February 28th, 2014 and invited all her fans and general audience to attend the ceremony. This was a surprise post and a publicity stunt / promotional strategy for the upcoming film *2 States* starring Alia Bhatt and Arjun Kapoor. There was a special mention of--- venue of the ceremony stating “Youtube, Facebook or generally all over the web”. The actor was preparing the audience to have a keen interest in the promotion of the film. Trailer release followed asking them to participate in the promotion by sharing the links or tweets in social media.



Image 22: Tweet post on Twitter by Alia Bhatt on Feb 25th 2014.

The web poster adds: “No gifts or flowers please. Shagan only in the form of movie tickets on wedding (film release) day.” The post by the actor, Alia Bhatt raises the audience interest and prepares them to come to theatres with *shagan* (gifts) only in the form of movie tickets.



Image 23: Hindi film poster of ‘2 States’ film.

The film title “2 states” with the subtitle / tagline “one love” gives the cue that the film would be a romantic drama. Without prior knowledge also, by looking at the poster itself the audience may assume that the film is about two different states or two different cultures and would be a story of a boy and girl falling in love and how their love and marriage relationship develops in two different family cultures. The poster signifies how the hero and heroine to build their love amidst the geographical & cultural barriers.

The poster clearly shows the two families, a clash of traditional culturally anchored conservative Tamil Brahmin family and a Punjabi heritage rich and modernized family. The faces of the family members are quite disappointing and repulsive and whereas the couple is seen to be quite happy and content. The posters clearly give the glimpse of the genre “romantic drama”.



Image 24: Visual portraying the various cultures in '2 States' film poster.

2 States is a Hindi film based on the 2009 English novel written by popular writer by Chetan Bhagat. It falls in romantic drama genre. The film is directed by Abhishek Varman, Arjun Kapoor and Alia Bhatt played the lead roles. The film trailer was released on February 28th 2014, and the film released on 18th April' 2014. The novel adaptations to screen sums up larger audience as the Fans of Chetan Bhagat who are familiar with the story of the novel “2 states” may also add up to the audience preparation as part of the film promotion of 2 states film. The fans of Alia Bhatt and Arjun Kapoor who are already fans of Chetan Bhagat novel works, and the audience who have already seen the block buster films like “*Kai Po Che* (2013)” Hindi film is a screen adaptation of Chetan Bhagat’s novel *The 3 Mistakes of my Life* and the film *3 Idiots* (2009) based on Chetan’s *Five point someone* novel all these groups of audiences become active and turn up to watch the film in the first week itself.

With the budget of Rs.45 crore, the *2 States* film with the promotional strategy and successful content , the film able to make first week Indian gross profit of Rs.137,71,00,00, Overseas gross \$5,880,000, and worldwide gross Rs.172,99,00,00
(<https://boxofficeindia.com/movie.php?movieid=2228>)

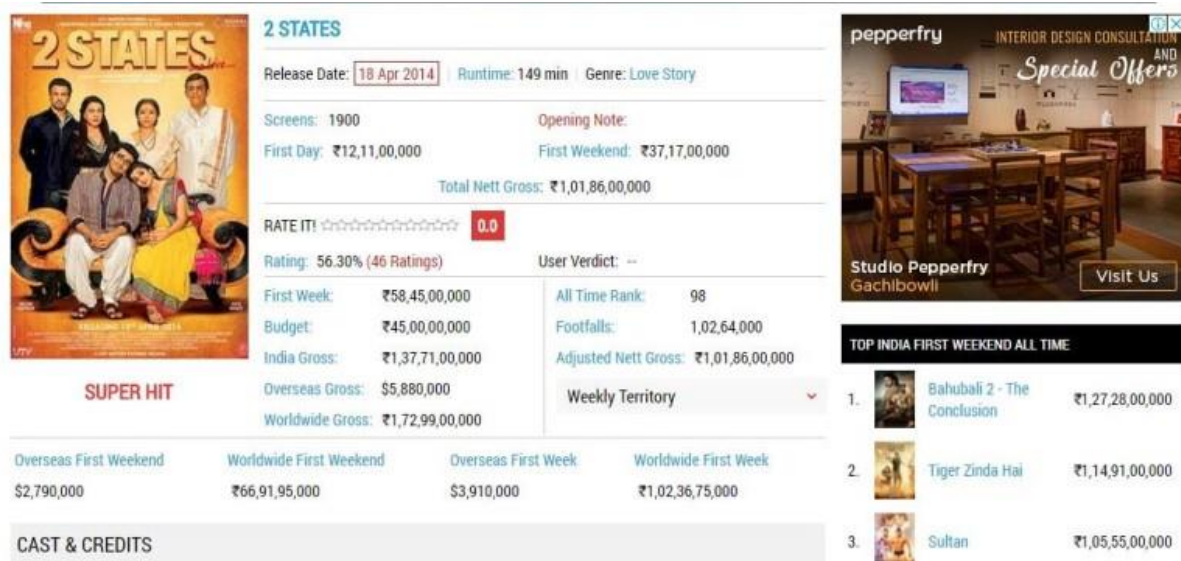


Image 25: Visual depicting the gross profits of *2 States*.

(Image Source: <https://boxofficeindia.com/movie.php?movieid=2228>)

Jehil Thakkar, entertainment analyst with KPMG comments that “Earlier, movies had a chance to revive themselves once they clicked with audiences. Now, producers do not get so much time. Movies these days make money mostly in the first two weeks of their release. So pre-marketing has become more important to ensure at least a good opening week” (<http://www.sify.com/finance/bollywood-budgets-more-for-pre-release-blitzkrieg-news--analysis-kgrbbHaiaggsi.html>). Big Hindi cinemas are following the strategy of more number of theatres release globally and grabbing the major gross profit in the first week itself. First week collection has become the definitive formula to determine the success of the film.

4.4 Film Censor Certification

Central Board of Film Certification (CBFC) issues film censor certifications in India. The Censor certificate reflects film ratings similar to that of the Motion Picture Association of America. As part of cinematography act, CBFC was formed in to regulate and examine the public exhibition of films. The film censor certification design has changed from the early format to the present. Early Hindi films made on a particular format, the length and number

of reels is mentioned along with the film gauge, whether it is 35mm or 70mm. The censor board has changed its name from “Central Board of Film Censors” to “Central Board of Film Certification”. The images below show the revised old Hindi Film censor Certifications of *Awaara* (1951), *Dharmputra*(1961), *Guide*(1965) and *Bombay to Goa*(1972).

अ Recertification U

भारत सरकार
GOVERNMENT OF INDIA

केन्द्रीय फिल्म सेन्सर बोर्ड
CENTRAL BOARD OF FILM CENSORS
अनिर्बंधित लोक प्रदर्शन के लिए प्रमाणपत्र
Certificate for UNRESTRICTED Public Exhibition

फिल्म आवाारा (हिन्दी) (संशोधित) Feature
Film Awaara (Hindi) (Revised)

गेज 35mm लम्बाई 4626-25 मिटर रील 19
Gauge Length Metres Reels

प्रमाणपत्र संख्या 85211
Certificate Number

जारी करने की तारीख 30-6-1977
Date of issue

समाप्त की तारीख 29-6-1987
Date of expiry

Bombay

अध्यक्ष
Ft-Chairman

अ U

भारत सरकार
GOVERNMENT OF INDIA

केन्द्रीय फिल्म सेन्सर बोर्ड
CENTRAL BOARD OF FILM CENSORS
अनिर्बंधित लोक प्रदर्शन के लिए प्रमाणपत्र
Certificate for UNRESTRICTED Public Exhibition

फिल्म धर्मपुत्र (हिन्दी) (Hindi)
Film Dharmputra (Hindi)

गेज 35mm लम्बाई 4230-0 मिटर रील 15-
Gauge Length Metres Reels

प्रमाणपत्र संख्या - 64545-
Certificate Number

जारी करने की तारीख 27-12-1971
Date of issue

समाप्त की तारीख 26-12-1981
Date of expiry

BOMBAY

अध्यक्ष
Chairman

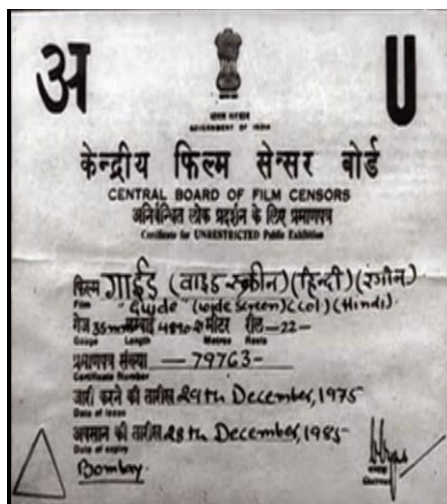


Image 26: Various kinds Hindi Film Censor Certifications:

Dharmputra, Awaara, Guide, and Bombay to Goa

The film certification addresses and gives relevant information about the film, like the title, the producer, film duration, and mainly whether it is for U (Unrestricted) or U/A (Unrestricted with Parental Guidance) or A (Adults Only) viewing “U” certificate indicates the film to be used for educational, family, social viewing.

The film *Bhaag Milkha Bhaag* (2013) got “U” rating (Universal Video), the duration of the film was 187.48 minutes. It is a feature film in Hindi language, the film is in colour and cinemascope format, and the applicant and producer is Rakeysh Omprakash Mehra Pictures Pvt. Ltd. U/A indicates that the film has adult content and children below 12 years need to

watch it under adults supervision. “A” certificate indicates that the film has adult/explicit/violent content and prohibits spectators below 18 years of age. The film censor certificate is often displayed at ticketing kiosks, multiplexes halls, Internet web ticketing websites as well.

प्रारूप IV / FORM IV

भारत सरकार/GOVERNMENT OF INDIA

केन्द्रीय फिल्म प्रमाणन बोर्ड/CENTRAL BOARD OF FILM CERTIFICATION

यह प्रमाणपत्र केवल थिएटर में प्रदर्शित करने वाचक विशिष्ट है

THIS CERTIFICATE IS VALID FOR THEATRICAL RELEASE ONLY

भाग-I / Part-I

संख्या No. **5997**

DIL/247/2013-MUM Feature

प्रमाणपत्र सं. Certificate No. DIL/1/60/2013-MUM

तारीख Dated 28/06/2013

श्रेणी Category

फिल्म Film: **BHAAG MILKHA BHAAG (HINDI)(Colour)**
(Cinemascope)

अनिर्णित वीडियो UNIVERSAL VIDEO

Duration 187:48 min:sec

पश्चात्तत्परिष्कार परीक्षण समिति के सदस्यों द्वारा परीक्षण के पश्चात्तत्पण उत्तम परीक्षण समिति की सिफारिशों पर बोर्ड एवम्द्वारा यह प्रमाणित करता है कि मोड फिल्म का - 2 में अपरिचित जॉन्-हॉट और उपाचारों के अश्लील फिल्म अनिर्णित सार्वजनिक प्रदर्शन के लिए उपयुक्त है।

After examination of the film by the members of the Examining Committee mentioned below and on the recommendations of the said Examining Committee, the Board hereby certifies that the film is fit for unrestricted public exhibition subject to excisions and modification listed in part II on the reverse :

1. GAYATRI BARUA
2. PRITI PRAKASH RAUT
3. MANOJ JERAM KATPARA
4. MOHAN SINGH SAINI
5. PANKAJA THAKUR (E.O.)

यह और प्रमाणित किया जाता है कि अपरिचित जॉन्-हॉट और उपाचारों को वास्तव में कार्यान्वित किया गया है।

Further certified that the excisions and modifications imposed by the Board have actually been carried out.

आवेदक का नाम Name of the Applicant **RAKEYSH OMPRAKASH MEHRA PICTURES PVT.LTD. ,MUMBAI**

निर्माता का नाम Name of the Producer **RAKEYSH OMPRAKASH MEHRA PICTURES PVT.LTD. ,INDIA**

अध्यक्ष For Chairman

Pankaja Thakur
(PANKAJA THAKUR)
Chief Executive Officer (CEO),
CBFC,MUMBAI

Image 27: Hindi Film certification of *Bhaag Milkha Bhaag* film.

The general notion among the audience is that the film certifications by CBFC is for the film or film production company for theatrical release. The film certification is relevant and important to the movie goers or viewers as the certification gives information of rating U/ , U/A or A certificate that defines the film content. The first visual of any film in the theatre for the film audience is the “Film Censor Certificate” from CBFC.

‘A’ certificate films are adult films that may be romantic, crime, horror etc that involve bodily pleasures and bloody events. ‘A’ certificate implies the audience can expect crude language, cuss words, sex scenes. Many films with ‘A’ certification have garnered good box office collections. In India, watching a film is a socio-cultural act or a family get-together, or for friends and individuals. The children are also prone to adult films as there is no vigilante check. It is a major mistake by the educated and uneducated parents bring

children in spite of knowing that the film got 'A' certificate". The sensitization of film censor certification and the act of social responsibility among Indian viewers is severely lacking, even though the audience is knowledgeable about the content through teasers, trailers, posters and censor certification. Still viewers and the theatre owners do not object the entry of minors to watch adult content film. This is highly objectionable and questionable. This augments the need for stringent policies to check and implementation of rules and regulations of CBFC by theatre owners and Individuals strictly. Where rules for flouted, there should be strict mechanism to penalize the theatre owners and individuals for not adhering the rules and regulations of CBFC.

भारत सरकार/GOVERNMENT OF INDIA		केंद्रीय फिल्म प्रमाणन बोर्ड/CENTRAL BOARD OF FILM CERTIFICATION	
यह प्रमाणपत्र केवल थिएटर में प्रदर्शित करने वाला विशिष्टता है THIS CERTIFICATE IS VALID FOR THEATRICAL RELEASE ONLY			
भाग-I / Part-I			
2710	DIL/188/2013-MUM Feature	तारीख Dated 22/05/2013	श्रेणी Category
प्रमाणपत्र सं. Certificate No. DIL/2/96/2013-MUM		अधिकाधिक मार्गदर्शन कीजिये PARENTAL GUIDANCE VIDEO	
फिल्म Film: YEH JAWAANI HAI DEEWANI (HINDI)(Colour) (Cinemascope)		Duration 161:00 min:sec	
<p>निम्नलिखित परीक्षण समिति के सदस्यों द्वारा परीक्षण के पश्चात् तथा उक्त परीक्षण समिति की सिफारिशों पर बोर्ड एतद्वारा यह प्रमाणित करता है कि बोर्ड सदस्य नाम - 2 में उल्लेखित कट-आउट और अंशों के अन्वी-फिल्ट्र प्रसारण के साथ सार्वजनिक प्रदर्शन के लिए उपयुक्त है कि 12 वर्ष से कम आयु के किसी बालक को फिल्म देखने की अनुमति दी जाए या नहीं, इस प्रश्न पर उस बालक के माता पिता या संरक्षक द्वारा विचार किया जाना चाहिए। After examination of the film by the members of the Examining Committee mentioned below and on the recommendations of the said Examining Committee, the Board hereby certifies that the film is fit for public exhibition with an endorsement of caution that the question as to whether any child below the age of 12 years may be allowed to see the film should be considered by the parents or guardian of such child, and also subject to excisions and modification listed in part II on the reverse.</p>			
<p>1. ROHIT SHAHJIRAQ PATIL 2. MANOJ JERAM KATPARA 3. SADHANA SUDHIR PATIL 4. GULSHAN BEGUM 5. AMITABH SHARMA (E.O.)</p>			
<p>यह और प्रमाणित किया जाता है कि उपरोक्त बोर्ड द्वारा अधिवर्णित कट-आउट और अंशों को वास्तव में अंशोन्वित किया गया है। Further certified that the excisions and modifications imposed by the Board have actually been carried out.</p>			
आवेदक का नाम Name of the Applicant DHARMA PRODUCTIONS PVT. LTD - HIROO YASH JOHAR - KARAN JOHAR, MUMBAI		अध्यक्ष (AMITABH SHARMA) Addl. Regional Officer, CBFC, MUMBAI	
निर्माता का नाम Name of the Producer DHARMA PRODUCTIONS PVT. LTD - HIROO YASH JOHAR - KARAN JOHAR, INDIA		For Chairman	

Image 28: Film censor certificate of *Yeh Jawani hai Deewani* (2013).



Image 29: Film censor certificate of *Udta Punjab* (2016).

4.4.1 Controversies over Film Censor Certification

Controversies about film censor certification prepare the audience about the content and genre of the film and makes the audience active. Early Hindi film censor controversies like for *Chetna* (1970) directed by B.R.Ishara for showing the sex worker consuming alcohol and smoking. *Julie* (1975) which dealt with intercaste marriage and premarital pregnancy, *Ram teri ganga maili* (1985) directed by Raj Kapoor portraying bold scenes of the heroine taking bath in a transparent dress and breast feeding visuals were considered as vulgar, *Satyam Shivam Sundaram* (1978) directed by Raj Kapoor for exposure of body and its sensual content. *Insaaf ka tarazu* (1980) by B.R. Chopra triggered controversy for showing a thirteen year old teenage girl getting brutally raped. *Fire* (1996) directed by Deepa Mehta led to controversy for portraying of lesbian relationship, Mira Nair's *Kama Sutra – A tale of love* (1996) got into controversy for its intimate sexual scenes. *Bandit Queen* (1994) a biographical film directed by Shekar Kapur on the infamous and terrifying dacoit Phoolan Devi was highly controversial in the 1990's. The film was initially banned by the censor board due to its objectionable language, rape scenes and sexual content. But it was released in

1994 and became a hit. Anurag Kashyap's *Black Friday* on the 1993 Bombay bomb blasts has become a cult film. It was banned due to its controversial content and because the court verdict on the culprits was awaited. After the verdict of Bombay Blast case in 2006, *Black Friday* was allowed to be released in 2007. *Aarakshan* (2011) of Amitabh Bachhan and directed by Prakash Jha led to the controversy on caste-based reservation. The film *Rockstar*(2011) starring Ranbir Kapoor and directed by Imtiaz Ali incurred the wrath of the censor board as the "saddahaq" song featured "free Tibet" flag in the that led to protests.

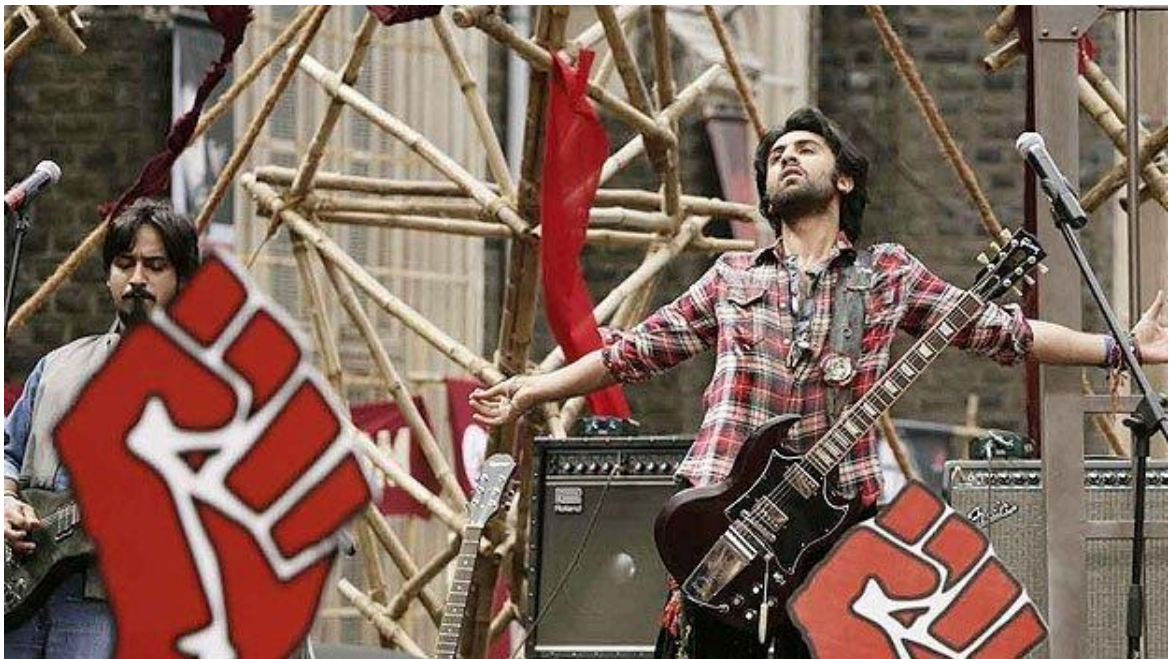


Image 30: A Visual from *Rockstar*(2011) showcasing the "Free Tibet" symbol in

SaddaHaq Song.



Image 31: Various controversial films - *Ram Teri Ganga Maili*(1985), *PK*(2014),
Padmavat (2018) film posters.

Controversies over censor certification play a significant role in audience preparation. Any controversy easily propagated through various media grabs the attention and raises the collective consciousness along with genre awareness, knowledge of the form and content of

the film. Controversies are meant to encourage dialogue to question institutional practices.

Sometimes controversies permeate the socio cultural and political issues and bring the debate in various media and thus the issue becomes popular or sensationalized. The nature of any controversy remains active for a week to several years as well, until it get resolved.

Sometimes controversies may get triggered after many years of the film release. Bordwell (2008) in his significant work “Poetics of cinema” writes on the controversial case:

Less apparent ways are the ways in which emotions function in perception. A controversial case would be our startle response, which can be triggered quite automatically, as when you jump at a sudden burst of sound in horror film. Startle isn't a prime candidate for being an emotion – it seems to prepare the way for the emotion of surprise – but it does lead to physiological arousal of a sort that primes affect. (51)



Image 32: Visual from *Rang De Basanti* (2006).

Most of the controversies over a film draw the audience to theatres. Aamir Khan films like *Rang de Basanti* (2006) directed by Rakeysh Omprakash Mehra led to a controversy for not taking permission to use animals in the film and the use of MIG -21. *PK*(2014) directed

by Raj Kumar Hirani became a sensitive issue over the commentary on religions in the film. Later both films had blockbuster collections and got critical acclaim as well.

The recent film *Padmavat* (2018) directed by Sanjay Leela Bhansali, starring Deepika Padukone, Shahid Kapoor and Ranveer Singh faced the wrath of the Censor Board due to the objection from Rajputs. The film got delayed and was released on January 25th, 2018 with more than 100 cuts and changed title as *Padmaavat* (previous title *Padmavathi*). The film controversy raised the collective consciousness for the much awaited film. The controversy, attacks by groups, protests and debate, film news telecast broadcast led to curiosity to watch the film. *Padmavat* garnered huge success with the good openings in the first week and won appreciation.

4.5 The Actor Preparation

The stars and actors in the Bollywood are transforming their bodies, physical looks, body language to get into skin of the film characters. Film business is a highly competitive environment. Sometimes to prove their success, the stars and actors accept challenging roles and push their boundaries in terms of bodily change and spending time in preparation for a single film project. As star/actor prepares, Bollywood implements the strategy the show to the audience the actor is in preparation for the role, showing what kind of physical work he / she is undergoing training he/ she is taking, prosthetics they are using, how many hours they are spending on makeup. How the actor gains or losses weight to prepare for the upcoming film how the actor sculpts his body to suit the role.

Projecting “Actor Preparation” in various media is all about ‘audience preparation’. Show casing the transformation, struggles and pain of the actors demands empathy of the audience which is urged to assume that the actors went to give maximum entertainment by trying to get into skin of the character. The Star gaze and the fandom really works out to get

the maximum publicity for the actor preparation. The audience are very much aware before the release of the film, how their “demigod” star, hero look alike on the screen, what kind of pleasure the star/actor is going to provide through his character in the film. The actor preparation reveals the audience, what kind of genre of the film, the star/actor is going to act.

4.5.1 Case Study: Bhaag Milkha Bhaag

Farhan Akhtar has played the lead role in the film *Bhaag Milkha Bhaag* (2013) based on the life story of Milkha Singh, popularly known as “The Flying Sikh”, the Indian athlete, who won gold medals in the Commonwealth and Asian Games. He is best remembered for securing the fourth place in 400 metres event in 1960 Olympics at Rome. The screen story demanded the actor Farhan Akhtar to prepare for representing the athlete. To come close to reality, Farhan Akhtar underwent thirteen months of rigorous athletic training and shaped his body with 6 pack abs. Moreover as the character is a ‘Sikh’, the actor had to look like Sikh, by growing hair. The Indian Times website has published an article on “Celebrity Fitness: The Great Transformation of Farhan Akhtar”, commenting on the transformation of Farhan Akhtar, In the web article, Web article, “Celebrity Fitness: The Great Transformation of Farhan Akhtar” Renita Tisha Pinto writes that “Farhan’s ripped body, similar to the Olympian runner, was achieved by following a strict diet and early morning training sessions like sprinters training, weight-laden lunges etc. He also went for high-altitude training sessions in Ladakh” (<https://www.indiatimes.com/health/tips-tricks/celebrity-fitness-the-great-transformation-of-%E2%80%98farhan-akhtar%E2%80%99-240253.html>).



Image 33: The picture depicts the making of Milkha Singh and the transformation of Farhan to Milkha (source: www.indiatoday.in/magazine/glossary/story/20130729-making-of-farhan-akhtar-bhaag-milkha-bhaag-764748-1999-11-30.)

With the readily information in the mass media, the audience gets prepared and identified with the characters while watching the film. The audience empathizes with the emotions of character and favourably views the transformation of their favorite actor before the release of the film as part of the genre experience of the film. Understanding the emotions, the characterization arc of the film and genre awareness well before the release of the film prepares the audience to anticipate genre pleasure. The making videos of the film, specially signifying the actor transformations are part of promotional strategy of the films. The making videos shows the how the actor is transformed before and after transformation visuals, the actors obstacles, testimony, the diaries, coach revealing the strategies applied all these information are given to the audience to get empathized, prepared, anticipate for the upcoming adrenaline film and demands the audience to come to theatres.



Image 34: The photo image shows the transformation of Farhan Akhtar to become the character Legendary Sprinter “Milkha Singh”

(Source:<http://www.freepressjournal.in/entertainment/10-bollywood-stars-and-their-unbelievable-transformation-for-films/1100267>)

“*Bhaag Milkha Bhaag* – The Making of “THE LEGEND” Video Feat. Akhtar YouTube video posted by Sony Music India, 2013 has the below comments of the audience.

(Source: <https://www.youtube.com/watch?v=Z4vC0jvyFwM>)

Randomly selected comments:

Comment 1: One of the inspiration movies must watch each and every citizen of India, Yes indeed this movie deserve an Oscar.

Comment 2: Farhan literally lived Milkha Singh’s whole life in the period of 1 n half years.

Comment 3: Farhan .. deserves best actor award.

Comment 4: I salute Farhan.

By analysing the above comments, we can see how the audience are anticipating about the upcoming of the film, how they are empathized with the character transformation, and how the audience is anticipating the award for the film which is about to release and we see the audience are overwhelmed and admires the actor preparation. Lubna Salim, Hindustan Times, while writing the article on Bollywood’s most iconic body transformations claims that “Actors often go to extreme lengths to play their roles, even changing their shapes to true character. It’s great for the audience and the box-office”. In a way the actor preparation is preparing the audience by implying the strategies of showcasing the “the actor preparation” and creates the hype for the film publicity and genre consciousness and making the active audience as potential viewers for the film.

Conclusion

Genre Pleasure: A New Phenomenon in Genre Studies

Film theorists have explored “genre” and “pleasure” as independent variables which are interdependent in nature. “Genre pleasure” as a key word is a new phenomenon which I have explored through my research. In the essay “Visual Pleasure and Narrative Cinema” Laura Mulvey (1989) quotes, “As an advanced representation system, the cinema poses several questions of the ways of unconscious (formed by the dominant order) structure ways of seeing and pleasure in looking” (15). Film theorists have claimed that audience derive pleasure through expectations and recognizing by “looking” at the repetitive patterns of codes and conventions of genre. Laura Mulvey stresses that “cinema offers a number of possible pleasures.” I argue that genre is central for the possible pleasures. Genre differentiates films and “looking at genre for pleasure” (genre pleasure) differentiates audience. Audience are heterogeneous and every individual and audience have specific affinity towards genre/s. Genre pleasure is about deriving pleasure by looking at the genre. How genre structures the pleasure? What are the factors which influence the genre pleasure? Is it only codes and conventions of a genre? The audience have expectations to derive pleasures which are linked to genre. Apart from codes and conventions of a genre, there are associations or combinations or collaborations of film personnel with genre. I argue that the repetitive patterns and differences of film personnel (star, co-star, director, comedy, villain, production company) promote genre pleasure among audience. The genre pleasure shapes the viewing experience and thus plays a crucial role in success or failure of the film.

Repetitiveness towards genre makes genre actors, genre directors and genre films. The prime factor for the audience to select the film is genre and film personnel (star, co-star

and director). We derive pleasures by watching genres. The genre pleasure is the crucial deciding factor for genre audience, genre consumption and film market. The film market offers the genre promise to the genre audience. Genre audience is a continuous process of cultural negotiation of genres. The loyalty of genre audience, its awareness and knowledge lead to the anticipation and recognition of genre that further leads to genre connection. Thus the genre audience derives the pleasure through a film.

All genres have recognizable codes and conventions. The film theorists had pointed out that pleasure is derived by the audience when they anticipate and recognize the repetitive patterns of codes and conventions of genre. The setting, narrative, plot, characters, themes, costumes, colour and props form the code and conventions. The film is made of characters (protagonist, villain, comedian and other supporting characters). The film personnel (star, villain, and comedian) combinations with director or production company also lead to repetitive patterns and expectations of genre.

Repetition and difference of film personnel towards genre:

genre + star

genre + star + director

genre + star + production company

genre + star + co-star (heroine)

genre + star + villain

genre + star + comedian + villain

genre + director

genre + star + sequel

genre + star + character name

genre + star + multistarrer film

I argue that genre is centrally linked to stars, directors and production companies individually and as well as in combination of them. Corner (1991) comments that “genre is a principal factor in the directing of audience choice and of audience expectations” (276). Audience choice and expectations with regard to genre are mainly linked to film personnel and their combinations. The pleasure is derived through repetitive linkage of star with the genre; director with the genre; star and director with the genre; production company with the genre; star and production company with the genre. And the difference between the film personnel combination with the genre also derives expectations and pleasure. Steve Neale (1980) argues that “pleasure is derived from repetition and difference and there would be no pleasure without difference” (48). Probably Neale was stressing on the codes and conventions of genre rather how repetitive and difference of film personnel linkage to genre. I argue that the codes and conventions of genre, remarkably influenced by the film personnel like star, director and production company. The repetitive patterns and expectations of genre are not just restricted to codes and conventions of the genre. The repetitive patterns of star, director and production company in relevance to specific genre triggers the curiosity and pleasure among the audience. The audience preparation is significant in shaping the expectations of genre pleasure before audience engagement with the cinematic text. Studying “Genre Pleasure” will give a boarder scope to understanding audience theory, genre theory, and the relationship between cinema and spectatorship.

Genre Research in Hindi Cinema

In my introductory chapter I have mentioned the genesis of my research idea and posed several questions like: do we watch genres or cinema? Or to be more precise do we derive pleasure by watching genres? Cinema offers various kinds of pleasures. Does genre offers possible pleasures? What are the possible pleasures of genres? Do we need to study

film genre as central to understand the expectations of audience and the pleasures of cinema? Is there any necessity to join the two words 'Genre' and 'Pleasure' as "Genre Pleasure"?

While working on the research questions of the thesis, I have struggled to trace the history of genres in Hindi cinema. I pondered if there was any Genre history in Hindi cinema? The scholastic studies of western and Indian scholars referring and fitting Hindi cinema into masala genre has neglected genre history of Hindi cinema. The research led me to conclude that there was significant lack of genre history research in India. Further I have tried to trace the history of genre in Hindi cinema from the inception of early Studios. The Hollywood studio system had influenced the major studio system in the world, including Indian Studio system as well. Bombay Hindi cinema with studios like Prabhat, Bombay Talkies and Wadia etc. which were active from 1930s to 1950s had produced significant genre films like devotional, mythological, adventure, social and romantic films. We can trace the history of genre history from the inception of silent cinema, talkie cinema to contemporary Bollywood cinema. Each decade of Hindi cinema has shown the prominence of various cycles of genres. The rise of star system (Majumdar 2010) in 1940 led the fall of studio system. The stars started experimenting with various genre films and created their own niche in the respective genres. Genre became the primary tool for the stars and studios to attract the audience. Studying the history of genres will lead to the path of understanding the evolution of film genres, institutional practices and film viewing cultures.

Through the second chapter "Idea of Genre in Hindi cinema" I have argued the lack of genre research in Hindi cinema and the dominant limitation of Hindi cinema to 'masala genre'. I have argued that the lack of Hindi cinema genre theory or genre discourse leaves a significant vacuum to understand the institution practices, cinematic text and spectator engagement with genre. The chapter highlighted and traced the genre history of early film studios and addresses the problem of masala genre stating depending on the film theories of

west (Thomas 2006) may lead to brutalizing of meanings and understandings of viewing practices. The chapter also brings the light to theorize Hindi cinema genres to understand the production and reception of Hindi cinema. Film adaptations reinforce the literary genres in cinema. The dual role of the audience as ‘viewer and reader’ evokes the sets of expectations for the screen adaptations. The chapter highlights the list of popular genres of Hindi cinema: Mythological, Devotional, Historical, Social, Muslim Socials, Romantic, Diasporic, Horror, Fantasy, Patriotic, Action, Comedy, sport and Court dramas, Sci-Fi, Crime and Independent films. The chapter raises questions on the genre credibility, how are the film narratives and images circulated by the film industry? How does the film genre information appear in print, electronic, internet and social media? Various media quoting the film genre in different ways may lead to confusion and lacks the genre credibility. I have argued that genre credibility in popular media and uniformity and recognition of the genre is significant for the genre history. The Hindi song is instrumental as narrative device and visual pleasure is derived through item songs. I have argued that melodrama genre is the dominant medium where National Cinema engages its audience. With the case study of *Mother India*, I argued that Mehboob Khan successfully devised the reception of nation imagery and constructed the nation integrity through melodrama genre. I have emphasised that alike print capitalism, film production capitalism has laid significant role in shaping the sense of belonging among people. Melodrama genre can be seen as a cultural form, which shaped the formal language, plot lines and character types of early Indian cinema.

Film theorists Neale (1990), Altman(1999), Gledhill (2000), Grant (2012), Ellis (1981), Buckingham (1993), Buckland (2003), Knight (1994), Chandler (2000), Abercrombie (1996), Ryall (1978) and Corner (1991) etc pointed genre expectations, repetitions, recurring patterns and the pleasures derived. The above theorists and the pioneers of star studies of cinema, Dyer, McDonald and other scholars did not focus on the role of co-stars, the

dynamic relationship between star, co-star, comedian, villains, multiple stars , production company and their collaboration with relevance to genre expectations of the audience. Some of these questions were unaddressed in star studies and genre studies.

Through the chapter “Genre pleasure: Production and Reception” I have tried to address the questions. I have argued that co-stars, the hit pair combinations of star hero & heroine, hero & director, hero & villain, hero & comedian, hero & production company image in the popular media had been constructed by the industry alike how the stars were constructed. The combinations of film personnel can’t be neglected to understand the viewing practices and genre expectations.

Even most of the genre studies in the West or India are anchored to the relation of star/ hero or main protagonist with the genre. The research has brought the new knowledge of understanding the recurring patterns of the combinations of stars, co-stars, directors, comedian, villains, and productions companies. I also argued that star and directors are carriers of genre characteristics as most of the stars and director’s tries to make the same genre films leads to typecast. The strong affinity of stars towards genre films creates the patterns and practices of genre films productions. I have argued that genre pleasure is derived not just through genre itself, rather genre’s correlation or combination with star, co-star, director comedian, villain and the production company and the film methods like doubling, sequels and multiple starrer films. Genre is central for the audience preparation. I have argued in the last chapter “The Audience Preparation” that audience preparation is creating genre awareness of the film. Several theorists had lamented on the audience engagement with the film text. The industry prepares the audience with the pre-release material like posters, teasers, events, write ups and film news and as well as the audience gets prepared for the release of the film with the pre-release material available in mass media. I have argued that the audience preparation is all about accessing information about the film, genre codes and

conventions of the film. The recognition and anticipation of the audience are built up about, how the film will look, how the star image will be portrayed, how the star combinations will work, film posters, trailers, publicity stunts, , film certification controversies , actor preparation will raise the curiosity among the audience and enhances genre expectations.

Significance of the Research

The research study has helped me to explore the dynamics of genre's significant role in deciding the "pleasure factors" by the film industry and as well as catering to the film audience. The research study explored the production and consumption of "genre factor" through first looks / pre-release of the film promotion campaign in the market for the audience. The research study gives significant scope for future study of genre pleasure in understanding the cinema and spectatorship. The research study can be furtherly extended towards technology advancements like 3D, screen aspect ratios and the future technology virtual reality and can address the question of genre pleasure. The advent of online film viewing platforms, Amazon, Netflix, Hotstar caters the films online to the audience through genre categorisation. The research finding can also help the future study of online genre cinema & original web series. "The Audience Preparation" research study is important knowledge contribution where the film industry / market prepare the audience to consume the genre through various methods which I have explained in the chapter IV. With the help of technology, various media and social networking platforms and huge competition among the film production houses given rise to new evolved strategies to prepare the audience for genre pleasure. The research strengthens "Genre Pleasure" as a concept is very important knowledge production to the discipline of film genre studies to understand how genre pleasure shapes viewing experience and directs the film market and audience. The research findings through case studies show that genre awareness and knowledge are promoted through pre-release promotion methods and genre pleasure is derived through significant role

and hit pair combination of cast, crew and production and film methods like doubling and multistarrer films. The research emphasizes that usage of Filmographies and Venn diagrams are quite useful in understanding the sets of audience expectations and pleasures in relevance to genre.

The research significantly contributes new research ideas and knowledge for Genre theory, Star studies and Audience studies.- Genre Theory (Genre pleasure and its influence) ; Star Studies (The dynamic correlation between genre and star, co-star, comedian villain and multistarrers combinations) ; Audience Study (The Audience Preparation). The research also highlighted the research gaps in Hindi cinema genre history & genre theories which were never gained much wider attention for the Hindi cinema research in India or abroad. The lack of Hindi cinema, genre discourse leaves a significant vacuum to understand the Institution practices, cinematic text and spectator engagement with the genre. In this context, the research raises the question of Hindi cinema genre existence and the problem of genre research in Hindi cinema.

The research study framework and findings on “Genre Pleasure” can be extended and applied to various other disciplines like Television, Literature, Video games, Online Video platforms, and to the varied study fields where ever the “genre” exists.

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