

# [Examining the structure of bollywood focus media essay](https://assignbuster.com/examining-the-structure-of-bollywood-focus-media-essay/)

In the literature review the topic of “ Bollywood Focus” is a structure the clear idea for answering research question analysis In this project. That what the Bollywood focus the subjectivity? What speciality in it ?. Further each and every topic demonstrates how the Bollywood exposes and fit into research questions and how socially the movie RDB constructed with critical implementation of spectatorships. The literature review of this project will describe the production of Bollywood and it composes the story and subject ethical values. The project is interestingly makes analysis of Bollywood from past to present contemporary world. Further the research analysis of each topic is research from the reference of books, web articles, movies. This project motivation is First to shows and interesting study of Bollywood industry. how it specially dominates and maintaining it value in global level. Like to describe Bollywood reputation and interesting facts of Indian culture, traditions. Of course my special interest in cinema studies especially Bollywood movies how it reach in global level by its construction.

And to focus the Bollywood subjectivity into social and political contexts in it. The topic of Narrative analysis and discussion of Bollywood in melodrama, how the story constructs and conveys the subjectivity and ideology of Hindi movies captivating in past to present with movies by example of social family values, the style. And in second topic of Bollywood focus the differentiation realistic and commercials movies, it describes the how Bollywood in narrating the story of in mode of realistic and commercials masala style. What i film personalities and audience view in the commercials and realistic movies in Bollywood. Which is important method to take Bollywood in global methodology? Which is essential and most fascinating among audiences and best method realistic is or commercial (masala) movies? This reaches to global level audiences and further the topic structures into focus and motivates ideas for research question and answers to find the what the ethics of Bollywood reputation among global audiences are. next topic will about Bollywood reputation among global audiences how the Bollywood raise its ethics? How the globalisation slowly impacts the trend and analysis of global audience view in Bollywood. And researching the how Bollywood fascinated among global audiences by constructing the cultural identity. The last topic of this literature review is about film” Rang de basanti RDB”(Paint it saffron) which is perfect and fit to research analysis for the project theme and structures the answers for research question analysis of Bollywood in social and politically exposed in realistic approaches how the movie entry into global debate. The movie RDB clearly constructs the ideology of Bollywood into its international level. In overall this last topic will be study about movie values and methodology.

The classification of theory in institution mode of representation(IMR) into Bollywood concepts are ethical values in social and political values. The topic is just a analysis of film contexts qualitatively and discussion and argument of realistic issues methods. So in overall conclusion will quotes the brief ideas about contemporary Bollywood into social and political contexts by its ideology the rest chapter about research methods will be answering the questions in analysis of literature review and clearly mentioned its formation of subjectivity and analysis of IMR applying in the RDB with one film sequences and applying of concepts and theory’s like Discourse analysis in denotative and connotative approaches. How the movie RDB communicate to audiences and reputation In Bollywood. And in last chapter will contains the conclusion of Bollywood in global level and analysis of social and political values. Thus the literature review motivates and helps the research methodology answers and interestingly to demonstrates Bollywoods values in international Markets. Let us see the analysis of literature review topics discussions and authors arguments about Bollywood before analysing research methods.

## 2. 2 BOLLYWOOD FOCUS

From past Bollywood is focused on commercial Masala films for increase the economical status and social contexts entertain audiences with songs, masala and stunt sequences. Author M. Prasad suggests that Hindi movies structures it ethics into cultural spectrum into social and political contexts. The speciality of Bollywood is content of stunt, dance, traditions and social values. The significance of historical factors and Post colonial and nationalism is main core of Ideology in Bollywood (1998). The Indian audiences in Bollywood is mostly very emotional and very much tempted to film and films stars such like they involved in star promotions, star clubs. Most of films from Bollywood is represents the institution mode of idealization and male gazes with showcase of female gaze by glamour and there is shade of dramatically contexts. The promotion of movies, Ad-banners, posters in wall , advertising and product ambassadors of stars, which emancipates and makes the feel to Citizens about the movies in culture of India (Rangwala, 2007). Interestingly to say Author Umesh Gupta a vice president of whistling woods Film school has analysed a Bollywood into the musical culture that I accept the authors arguments The familiar way of Human values and emotions is reason of life The popular culture of India people in society for expressing excitements or to mourn Indian peoples use to consume music and songs. Author Gupta mention that is music in Bollywood to refresh and boost audience mind which keeps you hale and happy and songs are effective pattern process and otherwise it is vague important for vanish of emotional story. Furthermore author pointing that in Society of India the culture and social subjects are strongly effective and exposed in Hindi films. In dramatic condition of story music and dance are Become essential content in Bollywood. of course that is the progress of Hindi movies ideology (2011).

The ethnicity is somewhat structured and it qualitatively theorised in the perspective manner. The focus Bollywood is attracts the audience and makes them entertain with songs, dance. And the thing is to say the Bollywood dance is the famous. Author states “ The paradoxes of Hindi movies is a fragile” and keeps you mind refreshing and active method. The concept and narration of movie will focus into many stories which will compose and arise into many characters but not real. The classical narrative films in Bollywood are in gender and race spectatorships in 1940’s to 60’s. In India there is very much bad beliefs in Hinduism and the worst religious beliefs in Hinduism targeting female theories. Now we are saying that child abuse but in early in India there was child marriage in Hinduism which the marriage is been soon done by age of 12-15 for both genders ridiculous factors. And sathi it means if husband dies in Hinduism the women to will be burnt with husband’s dead body. These are worst sentiments and beliefs in Hinduisms. And the movies against religion aspects of Muslims and Hindus. This is because of psychological behavioural beliefs and sensitive of people in religion in India. (Bose, 2006.

If we see Bollywood films in early the star on male gaze is mostly structured in dramatically and postcolonial period. The classical narrative films that time create the social and cultural context in society. And also the films like “ Mother India”, “ Mughal -e- azham” and Gandhi are some films which make revolutionary and classical narrative melodrama. The stars and sequences will create an emotional impact of films. The spectatorships for films and media are promotions of social and political awareness. If we see Bengali film industry mostly all films are in melodrama and focus the low class society and realism in the movie. The noted and famous director “ Satyajit ray films the stories will be targeted the poor society and the films are artistic type. And he was the first Indian director nominated for Oscar by his direction ethics . Institution mode of representation in Bollywood films are very much structured and consumed foreign products nothing other than Hollywood (Hayward, 2006). The domain role of international affairs in India in early time is assumed and consumed in Bollywood till now. The consistency of Bollywood films in early time was very much criticised in modernistic values.

The melodrama films that time is very much involved social spectatorships and ideology of making own style in Bollywood. Then after rajkapoor films the Bollywood makes it style into bit commercial fictional type of films means commercial cinemas (Bose, 2006). Even though there is story the star makes their own identity style in films. (Virdi, 2003) says about Bollywood That feminism is been slowly attracts with glamour sexuality to theorise the subject of voyeurism and male gaze. The India which the films mostly rely on the melodramas in early because of political consistency and British leave in India at 1947. The films mostly exposure of patriotism and slogans in films like “ Bharat ma ki jai, jai hind”. So the films story’s against British rule movement and making awareness about patriotism. And mostly the subjectivity is historical construction to structure the ideology in Bollywood industry.

So (Bose, 2006) explains the perfection and describes about how Bollywood makes its nationalism and social reforms and formulas implemented and manipulated in Bollywood.

The topic interestingly describes the Bollywood cultural critics and ethics of movie values and personalities from past. How the politics influenced from Bollywood pre and post independence. How the Bollywood synchronize and analyse the audience and brief historical construction from past. The source of (Bose 2006) gives the idea about Bollywood industry into social and political construction for this research project. Further from analysis from this project focus on the narrative and melodramatically ideas and perceptiveness of Bollywood in global level.

## NARRATIVE, MELODRAMA OF BOLLYWOOD

The films of melodramas are mostly on based on true realistic Story’s and incident and some of them are most controversial. The spectatorships is based on mythological and true narration that time. But now slowly the narrative style into commercial Masala likes presentation of films and dialogues delivery from stars The body language of stars and performance is very praised by audience that time. The films that in mid 80s are targeted the male gaze and spectatorships. But if we notice in deep concentration the performance will be mostly inspired from Hollywood casting style. The theory of classical narrative in Bollywood is very much modified and changes into global perceptiveness because of audiences preferences. Spectatorship of Bollywood industries are the realistic film subjects and exposure of sensibility and personal appetite in this space, from one person to another and screening to another of various films response to each film in the space of cinematic experience in ambiguity. It is often difficult to grasp the relationship between the expressive and the narrative way of explaining any films. Let us consider Bollywood movies, wherein it is assumed that song sequences depict the expressive function whereas either the picture or the dialogues depict the narrative part (Hsu). According to” Gregory Booth (2000), “ The music scenes of the Hindi cinema visually and verbally express that which Indian social norms would otherwise define as in expressible. “ it looks like Booth is readily bridging the gap between film aesthetics and Indian social reality. in this assertion the spectatorship of the Bollywood movies how we comparatively varies the non music and music scenes in the films are subsumed and socially contexts in mediating role(2000).

The melodrama is the essential in Bollywood those days. Most of movies is song are narrative and montage shots which is meant by symbolic shots we say is mostly structured in Bollywood. The contradiction of melodramas are with some commercial elements is somewhat creating emotional impact to audience in from past but now it different the movie mostly follows the feminist and western theory. For example Mehboob khan who took the mother India a classical narrative films have been change the Bollywood film industry into realistic and classic art type films with the story is about revolutionary and poverty in India. The story focus on the Radha (Nargis) who is struggling from political influence and economical situation of family and revolutionary during independence time..” in early margins actress was fascinating and everlasting in Bollywood films and mostly attracted by audiences.

The is sketching of narration is working good and punctuated in some gruelling parts in the dance concepts in Bollywood movies. In post colonial India from rapid transition period of early 19 century’s the Mother India is melodramatic All times and Directors magnum opus. The conveying of tradition, family, patriotism and love is most importance and enthusiastic in south Asian cinema. The movie focus about struggling of Peasant family rich and vivid in Indian arts natures and the music’s framed into it. The movie “ Mother India” is melodramatic in Indian cinema all time. The movie three hours will treat you one of best movie in Indian cinema ever made and its too demanding among audiences in Bollywood for those who passion in cinema theory’s.

According to Bollywood industry The ethnicity contexts are very much remorseless in some religious aspects in melodrama if we see like to say that in French cinema in mid and present period of time the modernization and French revolution is increase of modernism which is manipulated in melodrama. Early the narrative and melodrama which is targeted on feminist theory’s such as focusing on women sentiments beliefs and some social evolutions. The popular culture and consumer culture which is mostly would attract the audiences. During the Second World War 1950’s the cinematic melodrama is noted and preoccupied Bollywood makes an attempt to sense of modernism and spectatorships and family subjectivity’s (M. Prasad, 1998). The modernization and social and political contexts are well said in Bollywood narrative films. For example film “ Jodha Akbar” this historical and romance narration film in 16th century is about a Mughal emperor Akbar (Hrithik Roshan) who is in love with Jodhabai (Aishwarya Rai) Hindu girl and raj put princess gave birth to marriage and love and political aspects in the country and rule between both religious communities. In this three hours narrative film the spectatorships of cultural and modernism and realism is well structured and criticized. This narration film perfectly sketches the male gaze in absolute and traditions of cultural dominance and also classical narration with songs. The movie is directed by Ashutosh Gowariker director of “ Lagan and swadesh” which is very much criticized and the three of his films mostly focus on narrative spectatorships about Indian cultural and traditions. And the music narration is by academic award winner “ A. R. Rahman” which is everlasting classical music in films. The music which brings out the patriotism, religious aspects and the cultural dominancy in three of the films. So narrative films in Bollywood are mostly structured with songs in perspective manner.

## REALISTIC AND COMMERICAL (MASALA) MOVIES

The Masala (Mixed of spices) film is the most mainstream films not only Bollywood mostly attracting audiences through songs, dance, comedy and love. This is because the audience’s psychological impacts and development of business consistency and contexts and also huge hit of success and super dooper hit . For example I like to say that movie which makes high debate among audiences in India “ Dilwale dulhaniya le jayenge” (directed by Adyta chopra and produced yash chopra stars is Shahrukh khan, kajol and amrish puri the movie is still in running in theatre due to fabulous songs and romantic love story. This films has not only in India also has mega hit reach in global level. Which makes a high level income not only from production side also it attracts the whole Bollywood industry. Not only “ Dilwale dulhaniya le jayenge but also movies like “ Kuch kuch hota hai, lagaan” are some famous Bollywood movies which is mostly attracted to global audiences. The team of yash chopra, aditya chopra and Shahrukh khan are structured to mass audiences after the huge hit of these films . Not only in film production also has music production had the songs reached to global level (Sarkar, 2008).

The music of this film has become like a national anthem for audiences the period of time in 90’s when the film releases. The movie breaks records in Bollywood industry. But realistic films like Black, Taare zameen par, are also some movies which also become good response from audiences. (Nita, 2007) Author mentioned that But hypothetical to say about audiences psychological statement about movies. Most of Bollywood audiences have passion on commercial masala films because of cultural identity. So most of films directors like “ Karan Johar, aditya chopra and many more rely on the commercial elements in films for making good movies in Bollywood also for development of business and make cultural and social contexts in India . Realistic movies is nothing but a movies which has social message with value of story which characters is feels like normal costume and shade of some real feel in it. For example if we see directors Shyam benegal, sanjayleela Bansali , Ashutosh gowariker or Madhur bandharkar films are mostly 90 percentage of realism is structured in it. The voyeurism is very much claims and recognized and criticised in the both gender spectatorships in their films. But the narrations of films are mostly through songs. The half percentage of story is narrated through in songs in some of both realistic films and commercial masala films. And in commercial cinema mostly the art direction which is production design is highly expensible set in the Bollywood movies. The panoramic Indian Bollywood cinema slowly changing its ethic into global casting in commercial cinema is targeted on the both gaze of audience.

Interesting factors about a Bollywood Author Madhava Prasad states in the book ideology of Hindi movies analysed the consumption of audience that Mostly realistic films in Bollywood are much idealized into classical methodology but present it is modifying and manipulating into global debates. The realism in Bollywood is also has 10 percentage of commercial aspects in some Bollywood films such like a songs sequences or comedy. For example if see In Film “ Fashion” directed by Madhur bhandharkar was very much portrayed in realistic with commercial element songs. The story is about a girl who entered has passion and ambition to become a miss world entered into fashion industry and how she was coping well into industry, like her struggle, happy and sad in this industry falls in love with designer and models and how she overcome from chaos and succeeds. This story focuses into realistic happening in fashion industry and targets the real characterization of women in fashion industry with melodious songs and romance in it. I would like to say that Hindi movies are mostly rely on songs, music into narrating of story. It is commercialistic identity of Indian cinema that audiences preferred in it. This is because comparatively like to say about mostly our mythological tales like Mahabharata, Ramayana Hindu mythology tales there is commercialism in the mythology tales. As a present generation we dono whether there is a Real tales about Rama (god) is there fall in love with sita (Goddess) and villains like Ravana a villain character who traps the goddess and Rama as protagonist who saves his wife sita (godess) depict as heroine and destroy villain from tale which happened a decade ago before 1000 BC. But it is true. Tale categorise of Sad, happy, love and of course lyrics of good classical music in it such as praising love a divine and praising hero like that. Still hindu people has superstious beliefs the story and depict the chareters as a god. (Virdi, 2003)

So commercialism is categorised from early of generation so this strategy rule is followed in Hindi cinema till now like hero falls in love with heroine and romantic imagination songs and fights with villain’s character like Ramayana tale . But realistic movies have different opinions in it. The feminist theory in Bollywood is mostly in voyeurism of female spectatorships in the Bollywood representation and spectacle. From Early” Rajkapoor to Amitabh Bachan” the commercial is very much structured into high level spectatorships to audience’s consistency (Virdi, 2003). But most of the movies in Bollywood if we see the most essential and importance given to male gazes such as Hero is the only man to do extraordinary things and attracts opposite sex heroines by his heroism, body language, costumes and he fight for her and saves from villain. The male dominance is very much focused in major Bollywood films not only Bollywood all Other Indian cinema too. Most of Hindi commercial films are based on the imaginative spectrum of ideology. States about realistic movie in Bollywood that in a website “ UTV motion pictures Producer “ Mr Ronnie screwala states that The stars like Shahrukh Khan, Amitabh bachan, Saif Ali khan will modifies into different scenario opinion and options together sensed About a movies would have its good promotions and response would work in the box office. meanwhile the other Bollywood celebritys reluctant and looking forward for formula movies but at present the innovative aspects like scripts pull the audiences to the movies by thier promotions for example the option of choosing the scripts makes Shahrukh, amitabh bachan, Abhishek special kind of work involvement (Singh, 2006).

so obviously thats the Idea and shaping the audience mind to see what the newer things and aspects. but major players are in motive of making money instead making good films targeting international markets making commercial movies not real movies so the stars are not willing and less courage to do innovative script like this. so the star value does the good ethics from past but now Bollywood is slowly changing. Due to decreasing of view on scripts and most film personalities didn’t have the potential aspects going beyond the realistic approaches and bit fear to do a innovative good real cinema so they indeed of making formula commercial masala movies. so There is no any strong impacts or real cinema from previous directors so they are involved in making a commercial masala movies and star value movies and of course It is very easy to get casts and crews directors, producer who are focusing on cultural and fictional movies. so audiences are obvisolly focusing on this tasteful manner. The present things slowly changing towards to making good realistic movies and Bollywood industry had developing in into many revenues and from international markets from present conditions. so the things like long conerversation and presentation and performance of stunts , dance have slowly modified into a innovative screenplay. The realistic things are appreciated in movies.”.

So from analysing this qualitatively the producer speech that his view about audience is very much obliged to Bollywood industry it seems. And his taste of realistic movies in Bollywood like how oringality is been sketched in the Bollywood films and how star have been coordinate and opinions on the realistic movies. There is strong social message in Bollywood realistic movies which has the view about contexts of socialism and voyeurism of both gender spectatorships represents in hindi films. But some producer will prefer commercialisms in Bollywood because of to increase the economical status and revenues by producing commercial Masala films with production star value films for example films has big star in it and has generically value of songs, stunts and punch dialogues from stars and songs location aboard like Australia, America. And most of the producer will dependent on stars and produce high budgets films to increase financial status and trade in Bollywood industry. this is from early to present generation (Sarkar, 2008). But in current generation it slowly modifying and developing and films focused on originality story’s and stars like Amir khan, Shahrukh Khan, Abhiskek Bachan come forward for realistic films and taking Bollywood into international level. But major of audience in India still have a passion on commercial cinema but it bit modifying. In my opinion both commercial and originality is cinema is important. of course We should take any originality story’s into commercial we because there should be independent identity for every films.

So overall conclusion the real and commercial films in Bollywood is hypothetical judgement from audience and Bollywood should focus on realistic movies and Indian government and directors and Bollywood celebrity’s should come forward in production of good realistic films not only in Bollywood also in Indian cinema. So next we are going to see about cultural identity of Bollywood cinema and in India with example one movie analysis related to theme and feminism portrayals and cultural identity analysis and research in Bollywood films with social contexts.

## 2. 4 GLOBAL BOLLYWOOD AND ITS AUDIENCES

The Bollywood has the individual reputation among other cinema in not only in India also in global level. The Bollywood has some high influence and passion among some global audiences by its identity of culture, genre, particularly songs, dance and celebrity’s in it. The perceptiveness of global audiences was very much structured in the commercial spectatorships of Bollywood films. Bollywood has massive global audiences particularly for music. So these types of quality films show the Bollywood into global reputation among audiences such like value of stories and songs. And mostly songs, dances reach the Bollywood into global level. I would like to Thank “ Mr Danny Boyle” director of film “ Slumdog Millionaire” which makes a Indian music director “ Mr A. R. Rahman” to win 2 Oscars and take an Bollywood industry into global level. The song” Jai ho” reach to global audiences to win Oscar. The movie which is nominated to oscar second time was “ Lagaan” 2001 which makes Bollywood into excitement the story focus on british rule in India. Then Movie “ Devdas” 2002 high budget film in Indian films which is romantic melodrama. Here to know that RDB is the movie entered the Golden globe award in year 2006. This is first individual mainstream movie to golden globe awards.

This is really proud of every Indians. And A. R. Rahman is first Indian music director to get an academy award in India. The Bollywood is very much focused on international market to develop its social and economical contexts. Not only Bollywood movies also the celebritys and personalities who is reaching global films for example Indian actresses And yesteryear miss world” Mrs Aishwarya Rai Bachan” who acted in many foreign films like “ pink panther, Pride and prejudice and ” Mr Ben kingsley a British actor who acted in film “ Gandhi” . So these international exchange are some examples how Bollywood reaching into global level. Bollywood is slowly modifying and changing formulas and entering into global level market and in many film festivals and awards. Majorly, Indian film industry especially the Bollywood has immensely developed the production rate value. Also the depth in value of the film has been depticatedly improved parallel to the cinematography and the box office. The popularity among the Indian cinema has been dramatically improved within the film industry that let to the pride which is clearly visible in the U. S and in Europe. As for the above, the movie business is rapidly changing by the Hollywood which is having an economical change towards the film industry. The current cultural globalization is the revrse process that leads to the formation of a wuality Bollywood industry and the context so its now just one way traffic. In the Indian film industry the economical trading market was embedded in the west as the values were derisive, additionally that made way to the maximum profit in the Bollywood industry worldwide. In the business i. e., the cinematic trade has some tricks to be followed which may makes gain or lose some value.

In overall global Bollywood trade the UK and US has the good response in Hindi movies industrys. We can say it is because of passion those who have cultural heritage and sharing. And in 19th century and present century most of Bollywood films are shooted and taken in London, Australia , America… the films like “ Salaam Namaste, taken in Australia, Story about a couple and ” My name is khan in America” and many more. So this shows how Bollywood influence into international criteria and its contexts. Even the culture in Bollywood movies to change into western cultural debates by most of English dialogues, costumes, lifestyle. So this shows relationship among global audiences. and in TV programme about international market in Bollywood about that I strongly to say Bollywood is slowly changing into global audiences by titles, by English lyrics and songs. For example 3 idiots, Blue and My name is Khan which is best to recognise for international audiences. And also songs in western culture and English lyrics in it. “ Karan johar the director of My name is khan is the director to involve global culture in Bollywood cinema and his most of his movies will shooted in America, Australia. His movies mostly rely on western culture. Not only karan johar from all directors in Bollywood focusing on international audiences to have high consumption of international market to take Bollywood into global level audiences. So this shows the exposure of how Bollywood have been structured into global level markets and audiences.

The Bollywood has the special focus of cultural identity and patriotic contexts in movies like said before topics. In this topic the going to see analysis of how the Bollywood structures the cultural and patriotic diplomacy with analysis of one film and a discussion of one sequences and with institution mode of representation and spectatorships and comparatively research and analyse the film with any one or two films. And overall film contexts and research how the film reaches to global level. Most of moral is structured cultural and patriotic films in Bollywood. But the American culture (Americanization) which makes the in major young peoples in Mumbai and many states in India into deep controversial and conflicts things for Example if we our Indian culture in olden days. The traditions of India like Mumbai, Delhi, the female is mostly family oriented and dependent on male spectatorships for example the dress codes are chudithaar, sarees, pyjamas. But its totally changing now into American and global culture (Pendukar, 2003) . The social contexts in India are very much pleasant even after the independence after British rule in India.

The author Bhaskar sarkar analysed the cultural Bollywood in journal of Melodrama of globalization in cultural dynamics that time the culture was very much structured into socialistic and communistic and patriotic contexts. The female and male both gender has the respective mode and represent the best aspects and contexts in 70, s 80; s and 90; s but present generation it is totally change into American culture and globalization. I strongly to say the Americanisation and Hollywood representation is very much effective and dominant into Bollywood (Sarkar, 2008). This is due to exchange of international perceptions, and many socio economic developments. Mostly IT (information technology) industry has involved in every affairs of Indian culture, consumer and popular culture and its dominant and change and strongly dominant to many aspects. Such as now present generation both male and female a