Chapter-II
Review of Literature

Review of literature strives to assess the critical points of current knowledge including substantive findings and contributions available about a particular topic. It is a brief summary of the recognized facts and information about a given subject. It brings forth the justification of the reason for research. The researcher tries to convince the importance and benefits of topic under study. It underlines the researcher’s thorough and deep connection to the field of study and becomes the basis for the entire thesis or dissertation. As no previous research work exists in the field of Punjabi films so the efforts have been made to assess the studies available on Indian Cinema.

Mark Lorenzen and Florian Arun Taeube in their paper entitled *Internationalization of Indian Film Industry* analyse indigenous growth and internationalization of Indian film industry. They argue that India is world’s biggest commercial film centre. Bollywood can be seen as a paradigmatic case for suggesting insights into the growth and internationalization of industries in emerging economies. The paper emphasizes the importance of home market, government regulations, and industry structure for Bollywood’s recent export growth. The paper discusses how the existence of a well-defined and geographically-centered social network among producers, directors etc. play key role in filmmaking in Mumbai.

Bald, Suresht in *Globalization and Bollywood: Indian Cinema and Globalization of Indian Imagination* states that the Hindi cinema of the post liberalization era differs drastically from the post independence in its portrayal of the protagonists' fantasies. The paper puts forward the fact that the audience is privy to these fantasies as the hero and heroine sing and imagine the good life they would like to lead together. The songs attempt to endow with the opportunity to the audience to watch famous Indian monuments, landmarks that traverse the geographical countryside of India.

Nasreen Taherswapna Gopalan in her book *Indian Film Industry - An Overview* states that the entertainment industry is one of the largest sectors of the Indian economy. There are no ground rules and a standardized platform for the entertainment industry to operate. Thus bringing entertainment industry under a structured format is a daunting task. Corporatisation creates avenues for better practices and increase the level of professionalism in business to earn revenues through advertising, co-branding and
merchandising. Owing to this the Indian Film industry is all set to witness notable trends in future and gain worldwide recognition.

**K. Gokulsing & Wimal Dissanayake** in *Indian Popular Cinema* review nine decades of Indian popular cinema and examine its immense influence on people in India and abroad. Times have undergone a dramatic change. Now a days movies have to vie with a plethora of soap operas on satellite Television for popularity. As the film making in India has acquired 'industry status' it owes greater accountability to the public. These issues are reflected in this new and extensively revised edition of the book.

**Raminder Kaur & Ajay J. Sinha’s** book *Bollywood* is a critique of common scholarly tendency in the field of popular cinema of defining Indian films in terms of their modernity and desire for nationhood. It emphasizes the Bollyworld argument that Indian cinema cannot be understood in terms of the national paradigms. It is a collection of twelve essays penned by different scholars. These essays endeavour to track the intra-national and trans-national movements of Bollywood cinema. The book is divided into three sections. While the first section discusses the technology and aesthetics of India's commercial cinema, the second section studies these films as different manifestations of globalization and highlights the changes in post-liberalization period of Indian cinema. The third section focuses on the overseas reception of Indian films in the light of economic liberalization, multiculturalism and a strong voice of migrant Indian populations. The book deals with the depiction of Nala-Damayanti, Ram-Sita, Shiva Ashirwel, Bharat-Janam etc. in the earlier films of Bollywood. The book states that lavish costumes, the increasing exotic locales and the presence of a huge production infrastructure make the song sequence the cinematographer’s domain. It also throws a flood of light on some famous dance sequences of hit Bollywood songs.

**Subhajit Ghosh** in *Significant Women Roles in Indian Cinema* opines that innovative women roles in mainstream Indian cinema are few and far between. However some directors have depicted some hunky characters. Ghosh cites the examples of many women-oriented films like *Achchyut Kanya, Biraj Bou, Parineeta, Devdas, Abhiman, Guddi, Abhimaan, Mili, Khubsuroot, Majhli Didi, Khubsuroot, Griha Pravesh, Prem Rog, Triyacharittar* etc. While *Achchyut Kanya* depicted the theme of untouchability, *Biraj Bou* was based on a selfless woman who endures hardships and untold sufferings for the sake of her husband. *Abhiman* is the portrayal of the ego clashes of a musical talented wife and her husband. *Triyacharittar* portrays the exploitation of women. *Majhli Didi* is about a woman's empathy towards an orphaned child. While *Griha*
*Pravesh* deals with the obsession of a married man for a much younger office colleague, *Prem Rog* is a forceful portrait of the agony of a young widow.

NaNDy, A. in the research paper entitled *The secret politics of our desires: innocence, culpability and Indian popular cinema* deals at length his findings of a four-year long study into the relationship between the Indian film industry and national politics. The first half summerises the crisis of Indian public life as reflected in popular Indian films. The second half focuses on the technical aspects of the entertainment package and narrates the way audience receives the political messages that are embedded in the film stories.

Yves Thoraval's book *cinemas of India* comprehensively wades through the journey of Indian cinema. It states that Indian cinema has earned the smugness of being the world's largest film industry. The fact that the Indians never get tired of watching movies on the screen causes alarm bells to the Hollywood film industry. That’s why they have started dubbing American blockbusters into Hindi and Tamil for release in theatres to capture such a luscious market. The book is a journey through the galaxy of Indian films and filmmakers since its instrumentalisation by Dadasaheb Phalke. It is a work of indispensable referral value.

Khan, Shahnawaz a journalist in his paper *Entertainment Ghosts in Srinagar: A Tale of Cinema Halls in the City* aims to analyse the impact of the closure of theatres in Srinagar after the spate of insurgency since early nineties. Most of these closed cinemas are occupied by paramilitary troopers. Some others have changed into shopping complexes. It compiles conversations with the people associated with the trade, cine-goers who have been to these halls when they functioned, and the youth today who do not find a place to go for a movie in the city. The study also looks at the psychological impact of these structures in the city, which stand witness to the times they have gone through.

Dass Rajanish, Kumar Sumit and Rungta Alok in *Risk Mitigation in Indian Film Industry: a Concept Note* analyse that the film making business in India has certain unique aspects which pose challenges to those whose fortunes are linked with the film industry. The projection life of a movie is very small in comparison with its cost of production, marketing and financial risks connected with its success. It narrates that the concept of hedging risks is in a budding state in the Indian Film Industry. The business, done in a traditional way, exposes producers, distributors and financers to unwarranted risks. In this paper they have discussed in detail the risks and challenges that the Indian film industry faces. The list of risks involves flop movies, financing risks, political risks,
and competition from regional film industry. They argue that numerous risks emerge due to lack of proper visibility of right information due to existing information bottlenecks.

Nasreen Taherswapna Gopalan in her book *Indian Film Industry - An Overview* says that the entertainment industry is one of the largest sectors of the Indian economy. But akin to various other industries it does not fall in organized sector. She argues that in the absence of ground rules and standardized platforms, bringing this sector under a structured format is a daunting task. Corporatisation may bring an increased level of professionalism and opening up new avenues for this industry to earn revenues through advertising, co-branding and merchandising. Such changes will propel Indian Film Industry towards gaining recognition as a major player in the global market. The book examines the economics of movies, television, music and broadcasting in India.

Pillania, Rajesh K. in *The Globalization of Indian Hindi Movie Industry* writes that Bollywood has come a long way in the last nine decades. In terms of number of films it boasts of to be the biggest film industry in the world. He further writes that the industry has produced approximately 27,000 feature films and thousands of documented short films till date. He states that the presence of huge Indian diaspora, it has made inroads in the international market. In fact the export sales of many Indian movies have surpassed the domestic sales. In order to compete with Hollywood, the industry needs to increase capital investment and pay serious attention to international marketing and distribution.

Dasgupta, Shamita Das in a research paper *Feminist consciousness in woman-centred Hindi films* claims that the Hindi film industry adheres to the ideals of chaste and acquiescent womanhood. This study is based on a survey of Hindi films made between 1975 and 1990. Published in *Journal of Popular Culture* it further reveals that normally lower class women are portrayed as suffering corporal violence and exploitation at the hands of men folk. On the other hand upper class women are depicted as victim of psychological trauma. Hindi films are fundamentally cynical about the freedom and equality of women. The study states that women in Hindi films ultimately capitulate to the desires of their husbands.

Chadha, Kalyani of the University of Maryland writes in *The Muslim as Other in Hindi Cinema: Exoticized, Marginalized and Demonized* that though India boasts of being the epitome of unity in diversity, Hindi films usually resists on Hindu-Muslim separatism. She states that the depiction of Muslims in Hindi films has received petite attention. The paper traces the portrayal of Muslims within mainstream Hindi films from the 1950s to the current period. She concludes that Muslims have been variously
"othered" through their exoticization, marginalization, and their demonization in Hindi films.

**Gopalan, Lalitha** of Georgetown University in her paper entitled *Projecting the past* concedes that there is growing fascination with the past in a spate of recent Indian films and videos. She states that it is a way of understanding the different approaches of writing history that surpasses the age-old dominant genre of costume drama for evoking the history.

**Dass, Manishita,** a visiting Assistant Professor in the Film and Media Studies Program at Swarthmore College, in her paper *Myths of Origin: Modernity and Early Indian Cinema* says that the mythological stories dominated the Indian cinema in the beginning. Its astonishing popularity is attributed to its capability to appeal to the spiritual sensibility of devoted audience. She argues that the mythological movies fascinated the modern within discourses of the traditional and have redefined the traditional through a distinctly modern aesthetic.

**Mehta, Monika** in her paper *An Anomalous Case: The Censorship of the Self-Sacrificial Woman* describes that even though an ordinary film by Hindi cinema standards, *Pati Parmeshwar* is a glitch in the history of Indian censorship. She says that various examining committees have commonly employed the rule stating “scenes degrading or denigrating women in any manner are not presented” to cut sexually overt scenes, including close-ups of bosoms, thighs, gyrating hips. However, in *Pati Parmeshwar,* the examining committee used this rule to ban a film. This inconsistent step and its ensuing consequences reveal the ambivalent nature of the Censorship board. She states that at first the reviewing committee supported the examining committee’s verdict. When it was challenged, the Bombay High Court overruled this decision and granted the producer the permission to release the film. This paper suggests how the female body becomes the site for debates on tradition and modernity.

**Joshi, Priya** an Associate Professor of English at Temple University, in her paper *Knocking on Heaven's Door* states that front pages of foremost Soviet newspapers splashed lengthy obituaries in 1988 when Raj Kapoor died. She says that while Bollywood blockbusters have taught Soviet youth to suppurate for gorgeous Nargis and Egyptian traditionalists to crave for Dimple Kapadia's profuse thighs, these films could not put any influence upon the US audience. This paper argues that Bollywood's mammoth success in the subcontinent explains why it has not succeeded in penetrating the US. Because popular cinema is deeply devoted in the preoccupations of its domestic audience, it can
travel only as far as those preoccupations exist. She further suggests that Bollywood has penetrated the nations where modernity competes with convention, where urban and rural community commingle in uneasy proximity and where underdevelopment yearns for development. The paper laments that Bollywood's appeal in the US is marginal due to its targeting the interests and preoccupations of its domestic audience. It is the greatest obstacle to its absorption by multiplex audiences in the US. The paper concludes that unless and until Indian Cinema shuns its off repeated formula films, it will never be able to make inroads in the US.

Malhotra, Sheena & Alagh, Tavishi in their paper *Dreaming The Nation: Domestic Dramas In Hindi Films Post-1990* published in *South Asian Popular Culture* write that Hindi cinema has functioned as a site for the production of national identities and ideologies. They cite the examples of some of the most successful films of the 1990s e.g. *Hum Aapke Hain Kaun, Dilwale Dulhaniya Le Jayenge, Pardes, Kuch Kuch Hota Hai*, etc. These films divulge the emergence of the domestic drama in Hindi films. The success of these films has significantly lessened the diversity, multiplicity and secular constructions of Indian identities. They argue that this trend reflects the significant socio-political and economic changes that have taken place in India during this time. At times the minorities find themselves expelled and progressively erased from this landscape.

Johal, Navjeet in his write up *Punjabi Diaspora Ate Filma* published in a book entitled *Punjabi Diaspora* published by Punjabi University Patiala in 2007 laments that unlike Bengali, Malyalam and Kannada films no Punjabi film could win the coveted National Prize till date. He gives passing references of Green Revolution, Terrorism and invasion of Cable- Satellite Television revolution as some factors which had a great impact on Punjabi Cinema. He asserts that the lack of established film industry, shortage of technicians, small size of Punjabi film viewers, hestitant investment and scarcity of full time film producers in Punjab are the factors behind the lethargic pace of Punjabi Cinema. The advent of diasporic movies like *Jee Aaya Nu, Asa Nu Maan Watna Da* and *Des Hoya Pardes* seems to assure him of bright future beckoning Punjabi Cinema. He makes a vehement appeal for ‘creative freedom’ so that Punjabi Cinema can develop on the lines of South Indian Cinema.

Noor, Satinder Singh in his write up *Punjabi Diaspora* published in a book entitled *Punjabi Diaspora* published by Punjabi University Patiala in 2007 regards diaspora as a smoldering subject matter. He traces the roots of diaspora to the exodus of Jews. He says that this word has evolved socio-cultural connotations for those living abroad. He
discusses at length the causes of Punjabi people settling abroad. He makes a distinction between Punjabi Diaspora and Sikh Diaspora. He regrets that the Western Feminism has propagated the seeds of despotic revolution amongst Punjabi women folk which has resulted in disintegration of families and created new diasporic predicaments.

**Monaco, James** in his book *How To Read A Film* discusses at length about the film, fundamentals of photography and the synthesis of film and theatre. He traces the history of film and writes in detail about the New Wave Cinema including the Japanese, Swedish and French cinema. Later on he mentions about the salient features of the theories of Bazin, Godard, Munsterberg and Metz. Writing about the media of Mass Communication, he states that American companies have completely dominated the World market from 1920 onwards.

**Grodal, Torben** in his book *Moving Pictures* deals with symbolic simulation and reality such as Formalism, Realism, Hypothetical acts and reality indications in visual communication. He discusses the elements of cognitive identification and empathy. He states that empathy includes identification in film theory, empathy and canonical narratives. Describing about the typology of genres of fiction he traces the modes of grief and static melancholia, crime and horror fiction as well as comic fictions. He states that crime fiction is the sub-genre of canonical narrative. It has a characteristic strong emphasis on cognitive control, compared with the typical canonical narrative in which cognitive control is more closely integrates with physical acts.

**Gerber, Jeffery & R.C. Rustsky**’s edited book *Film Analysis* comprises of the analysis of as many as 44 films by different film analysts. The critics opine that as a professional magician, caricaturist and producer of theatrical spectacles, Melies mastered the arts of visual illusions. It further states that Satyajit Ray’s *Pather Panchali* is the first film of Apu Triology based on Bibhushan Bandopadhyay’s Bengali novel of the same title. The film won the ‘Best Human Document’ award at the Cannes Film Festival in 1956. The film 8 ½ achieved a new aesthetic form in which subjectivity, imagination, dream, memories and hallucinations become spectacle. The films analyzed in the book include A Trip To The Mon (1902) of Georges Melies, The Birth Of A Nation (1915) of D.W. Griffith, It Happened One Night (1934) of Franck Capra, Casablanca (1942) of Michael Curtiz, Bicycle Thieves (1948) of Vittorio De Sica, Pather Panchali (1955) of Satyajit Ray, 8 ½ (1963) of Federio Fellini, and Taxi Driver (1976) of Martin Scorcese.

**Harbord, Janet** in his book *Film Culture* opines that multiplexes at the out skirts of towns provide an environment that threatens to elide film exhibition with shopping and
locating film within the context of commodity culture. He further states that different practices of digitalization within the domains of mainstream and avant-grade films are produced by and reproduce the socio-historical paradigm within which they are situated.

Edward, Dmytryk in his book *On Screen Editing* underlines that an actor must be able to crest a wide diversity of characters, with an accompanying variety of intelligence and personality. The book through and through portraits the actor to be a versatile person who can justify the characters he plays. He also summarizes his views about the element of realism in films and different connotations of realism.

Saari, Anil in his book *Hindi Cinema* deals with dynamics of Hindi Cinema. He discusses various themes including those of usurpers, political, parallel cinema and renaissance in South Indian films. He gives his opinion about the films glorifying Bhagat Singh and Mahatma Gandhi. He says that Parallel or art cinema that made its debut in 1970’s was supposed to be sophisticated answer to the crudeness of commercial Indian Cinema and was supposed to create choices for the more discriminating viewers. He feels sadistic to note that it did not happen. Talking about the great Guru Dutt, Saari says that he went beyond the contemporary mood. His Pyaasa (1957) confronted with class avarice and opportunism that was eating into the entrails of modern Indian Society. Mani Ratnam influenced certain trends in shot-taking and song picturisation in Hindi Cinema. Similarly leading actresses like Hema Malini and Rekha took up the gun in dacoit saga that seemed to recall the pyrotechnics of Nadia’s Hunterwali.

Andrew, Dudley in his book *Concepts In Film Theory* opines that semiotics omnivorously absorbs all of the intelligible experience when it deals with such natural signs for in so far as the elements of our world are interconnected by space and time, and by cause and effect. He further says that semiotics suggest that all knowledge derives from the mechanics of codes operating on different materials and even lukewarm semioticians maintain that all art forms are fully coded since by definition they articulate meaning in delimited material forms like words, gestures, sounds and so forth. The book deals at length about perceptual psychology, ideology of realist representation and semiotics and realism. He quotes Norman Holland as saying that aesthetic value is measured as a relation between the core fantasy represented in a film and the particular psychic type of spectator. He further says that the dialectic implicit in interpretation between comprehension and explanation, between living history and logical system, makes onerous demands on the theorist who might otherwise have been content to languish in the particular or escape to the abstract.
Gill, Anjum in his news item in *Pakistani defence forum* entitled *Pakistani cinema want to show Indian Movies* published on Feb. 8, 2004 opines that because of dwindling audiences for Pakisani movies Pakistani cinema owners are in favour of running Indian films. He narrates that the Pakistani films have flopped at the box office. None of the five films released on Eid-u- Azha could mange a full house. The chairman of Pakistan Cinema Management Association describes the Pakistan film industry as “clinically dead” and adds that only a miracle can save it. Anjum further narrates that according to Abarus Rehman, chairman of the Pakistan Film Exhibitors Association only the Indian films can save the business from total collapse. As per this news there used to be 27 cinemas in Faislabad out of which eight had been bulldozed. The Pakistan Government fears that the exhibition of Indian films might give a death blow to Pakistan cinema.

Dupont, Jaan in a news story entitled *Mira Nair Peels Back Layers of Punjabi Society* published in *The International Herald Tribune* wrote that Nair looked like a woman in multiple layers. She dedicated her *Monsoon Wedding* to her Punjabi family in New Delhi. Nair opines that Punjabis were to India what the Halians were to Europe. She said that Punjabis were the butts of jokes. They are very aggressive known for their lusty appetite for life. Peasantry is there primary occupation.

The Hindu in its Dec. 09, 2006 edition published a news story *The Punjabi Connection* in which it narrates how imperceptibly Waris Shah gained recognition across the world and how it made it to the Oscars general category. It stars Juhi Chawla along with Gurdas Maan and Divya Dutta. The untimely demise of its young director- Manoj Punj took the sheen away. The news story further quotes Juhi describing this film as a turning point for the whole length and breadth of regional cinema in India.

News Track India published a story on 14th Nov., 2008 under the title *Punjabi Music taking Punjabiat to places through Bollywood* opined that Punjabi music has enthralled and mesmerized huge number of fans beyond Punjab. It is also creating great influence in Bollywood films. Almost every other film is carrying a Punjabi number. The popularity of *Singh is King* through its song ‘Jee Karda’ has doubled the demand for Punjabi songs amongst the Indian audience.

The Tribune in its edition *Saturday Extra* carried a feature by Jangveer Singh entitled *Return of ‘Singh is King’*. It underlines the role that the film *Singh is King* has played in the revival of Punjabi Cinema. The NRIs as audience and investors had brought about a revitalization and renaissance of Punjabi film industry. The images of Punjabi people and culture were changing which was prominently noticed in *Jab We Met* and *Heroes*. With
Punjabi aroma becoming a good selling point, the Punjabi film industry have awakened to the reality and the potentiality of Punjabi movies abroad. He further writes that the Punjabi films have shunned its slumber. The Punjabi audience which had grown up on the themes of revenge and crude humour was undergoing a rapid change.

**Dhaliwal, Sarabjit** in his write up *Once a leader, now a laggar* published in The Tribune, Chandigarh on October 27, 2010 writes about the fiscal crisis in Punjab. The Planning Commission predicts that the GDP growth rate of Punjab would be at 5.9%, the slowest amongst the 28 states in India during the 11th plan. He further writes that the share of agriculture and allied activities was 49.13 percent of the state's GDP in 1980-81 which came down tumbling to 31.61% in 2006-07 and 29.04 percent in 2009-10. The 67% population of Punjab dwells in rural areas which contribute just 29% of the GDP of the state. It underlines the fact that Punjab is predominantly an agricultural state.

**Singh, Sukhvir** in *Samajik Sedh Te Punjabi Cinema* published in *Punjabi Tribune* on August 21, 2010 regards Cinema as a platform where language, culture, acting, and social repute combine together to impress the masses. He regards *Jee Aaya Nu* as a path breaking film that revolutionized Punjabi Cinema. This film depicted human relations in the light of the difference between Oriental and Occidental cultures. He further regards Babbu Maan’s *Ekam* as a realistic film that described common man, peasants, labourers, environment, politics, social evils and relations in a realistic way.

**Kaur, Davi Davinder** in her article *Punjabi Filma Da Sirtaz Filmsaz-Manmohan Singh* published in Punjabi Tribune on September 25, 2010 throws a flood of light on the life, education and struggle of Manmohan Singh who opines that the NRIs have started believing Punjab to be a worth living place. He regrets the low intellectual level of the Punjabi audience which discourages films on serious issues including corruption and politics. He regards a solid screenplay a must for the production of a good film. He demands Punjab Government to implement Anti Piracy Act on the lines of Southern states. He vehemently opines that Punjabi Cinema can only march forward from here onwards.

**Pakrishta.com** in its internet edition wrote that Lollywood refers to Pakistani Urdu cinema. Lollywood is a mixture of Hollywood and Lahore. Nearly all pictures in Lollywood are produced in Urdu language. It says the Urdu or Punjabi movies lag distant behind in the high standards set by Bollywood. The crisis of Pakistani cinema started in 1980 with the release of Punjabi film *Maula Jatt*. Owing to the successive failure of Pakistani movies, cinema houses have been demolished and there seems to be a spree of
plazas and other commercial buildings at the place of cinemas. Some excellent Urdu-Punjabi movies must be produced to bring Pakistani cine goers back to cinema. He concludes saying that only a miracle can revive Lollywood.