III

HOLLYWOOD AND BOLLYWOOD

3.0 Introduction

This Chapter makes an attempt to point out the basic differences between Hollywood and Bollywood films, and also talks about what makes a Bollywood film a typically Bollywood film.

3.1 A Brief History of Hollywood

The origin of movies and motion pictures began in the late 1800’s, with the invention of “motion toys” designed to trick the eye into seeing an illusion of motion from a display of still frames in quick succession, such as the thaumatrope and the zoetrope. In 1872, Edward Muybridge created the first true “motion picture” by placing twelve cameras on a racetrack and rigging the cameras to capture shots in quick sequence as a horse crossed in front of their lenses. The first film for motion photography was invented in 1885 by George Eastman and William H. Walker, which contributed to the advance of motion photography. Shortly thereafter, the brothers Auguste and Louis Lumiere created a hand-cranked machine called the cinematographe, which could both capture pictures and project still frames in quick succession. The 1900’s were a time of great advancement for film and motion picture technology. Exploration into editing, backdrops, and visual flow motivated aspiring filmmakers to push into new creative territory. One of the earliest and most famous movies created during this time was The Great Train Robbery, created in 1903 by Edwin S. Porter. Around 1905, “Nickelodeons”, or 5-cent movie theatres, began to offer an easy and inexpensive way for the public to watch movies. Nickelodeons helped the movie industry move into the 1920’s by increasing the public appeal of film and generate more money for filmmakers, alongside the widespread use of theatres to screen World War I propaganda. After World War I ended and ushered the United States into a cultural boom, a new industry centre was on the rise: Hollywood, the home of motion pictures in America. According to industry
myth, the first movie made in Hollywood was Cecil B. DeMille’s **The Squaw Man** in 1914 when its director decided last-minute to shoot in Los Angeles, but In Old California, an earlier film by D. W. Griffith, had been filmed entirely in the village of Hollywood in 1910. By 1919, “Hollywood” had transformed into the face of American cinema and all the glamour it would come to embody. The 1920’s were when the movie industry began to truly flourish, along with the birth of the “movie star”. With hundreds of movies being made each year, Hollywood was the rise of an American force. Hollywood alone was considered a cultural icon set apart from the rest of Los Angeles, emphasizing leisure, luxury, and a growing “party scene”.

The 1930’s was considered the Golden Age of Hollywood. A new era in film history began in this decade with the introduction of sound into film, creating new genres such as action, musicals, documentaries, social statement films, comedies, westerns, and horror movies. The use of audio tracks in motion pictures created a new viewer dynamic and also initiated Hollywood’s leverage in the upcoming World War II.

The early 1940’s were a tough time for the American film industry, especially after the attack on Pearl Harbour by the Japanese. However, production saw a rebound due to advances in technology such as special effects, better sound recording quality, and the beginning of colour film use, all of which made movies more modern and appealing.

Like all other American industries, the film industry responded to World War II with increased productivity, creating a new wave of wartime pictures. During the war, Hollywood was a major source of American patriotism by generating propaganda, documentaries, educational pictures, and general awareness of wartime need. The year 1946 saw an all-time high in theater attendance and total profits.

The 1950’s were a time of immense change in American culture and around the world. In the post-war United States, the average family grew in affluence, which created new societal trends, advances in music, and the rise of pop culture –
particularly the introduction of television sets. By 1950, an estimated 10 million homes owned a television set.
The 1960’s saw a great push for social change. Movies during this time focused on fun, fashion, rock n’ roll, societal shifts like the civil rights movements, and transitions in cultural values. It was also a time of change in the world’s perception of America and its culture, largely influenced by the Vietnam War and continuous shifts in governmental power.
1963 was the slowest year in film production; approximately 120 movies were released, which was fewer than any year to date since the 1920’s. This decline in production was caused by lower profits due to the pull of television. Film companies instead began to make money in other areas: music records, movies made for TV, and the invention of the TV series.
Additionally, the average film ticket price was lowered to only a dollar, hoping to create greater appeal to former moviegoers. By 1970, this caused a depression in the film industry that had been developing over the past 25 years. A few studios still struggled to survive and made money in new ways, such as theme parks like Florida’s Disney World. Because of financial struggles, national companies bought out many studios. The Golden Age of Hollywood was over.
With the Vietnam War in full swing, the 1970’s began with an essence of disenchantment and frustration within American culture. Although Hollywood had seen its lowest times, during the late 1960’s, the 1970’s saw a rush of creativity due to changes in restrictions on language, sex, violence, and other strong thematic content. American counterculture inspired Hollywood to take greater risks with new alternative filmmakers.
The rebirth of Hollywood during the 1970’s was based on making high-action and youth-oriented pictures, usually featuring new and dazzling special effects technology. Hollywood’s financial trouble was somewhat alleviated with the then-shocking success of movies like Jaws and Star Wars, which became the highest-grossing movies in film history (at that time).
In the 1980’s, the past creativity of the film industry became homogenized and overly marketable. Designed only for audience appeal, most 1980’s feature films
were considered generic and few became classics. This decade is recognized as the introduction of high concept films that could be easily described in 25 words or less, which made the movies of this time more marketable, understandable, and culturally accessible.

By the end of the 1980’s, it was generally recognized that films of that time were intended for audiences who sought simple entertainment, as most pictures were unoriginal and formulaic. Many studios sought to capitalize on advancements in special effects technology, instead of taking risks on experimental or thought-provoking concepts. The future of film looked precarious as production costs increased and ticket prices continued to drop. But although the outlook was bleak, films such as **Return of the Jedi**, **Terminator**, and **Batman** were met with unexpected success.

The economic decline of the early 1990’s caused a major decrease in box office revenue. Overall theatre attendance was up due to new multiscreen Cineplex complexes throughout the United States. Use of special effects for violent scenes such as car chases and gunfights in high-budget films was a primary appeal for many moviegoers.

Meanwhile, pressure on studio executives to make ends meet while creating hit movies was on the rise. In Hollywood, movies were becoming exorbitantly expensive to make due to higher costs for movie stars, agency fees, rising production costs, advertising campaigns, and crew threats to strike.

The turn of the millennium brought a new age in film history with rapid and remarkable advances in technology. The movie industry has already seen achievements and inventions in the 2000’s, such as the Blu-ray disc and IMAX theatres. Additionally, movies and TV shows can now be watched on smartphones, tablets, computers, and other personal devices with the advent of streaming services such as Netflix, which you can watch anywhere in the world with a VPN.⁵

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⁵http://historycooperative.org/the-history-of-the-hollywood-movie-industry/
The drive to produce a spectacle on the movie screen has largely shaped American cinema ever since. Spectacular epics which took advantage of new widescreen processes had been increasingly popular from the 1950s onwards. Since then, American films have become increasingly divided into two categories: Blockbusters and independent films.

Studios have focused on relying on a handful of extremely expensive releases every year in order to remain profitable. Such blockbusters emphasize spectacle, star power, and high production value, all of which entail an enormous budget. Blockbusters typically rely upon star power and massive advertising to attract a huge audience. A successful blockbuster will attract an audience large enough to offset production costs and reap considerable profits. Such productions carry a substantial risk of failure, and most studios release blockbusters that both over- and underperform in a year. Classic blockbusters from this period include *E.T.*, *Back to the Future*, *Beverly Hills Cop*, *Top Gun*, *Wall Street*, *Rain Man*, *Titanic*, *The Matrix*, *The Green Mile*, *The Sixth Sense*, *Star Wars Episode I: The Phantom Menace*, *Gangs of New York*, and *The Bourne Identity*.

Studios supplement these movies with independent productions, made with small budgets and often independently of the studio corporation. Movies made in this manner typically emphasize high professional quality in terms of acting, directing, screenwriting, and other elements associated with production, and also upon creativity and innovation. These movies usually rely upon critical praise or niche marketing to garner an audience. Because of an independent film's low budget, a successful independent film can have a high profit-to-cost ratio, while a failure will incur minimal losses, allowing for studios to sponsor dozens of such productions in addition to their high-stakes releases. In terms of directing, screenwriting, editing, and other elements, these movies were innovative and often irreverent, playing with and contradicting the conventions of Hollywood movies. Furthermore, their considerable financial successes and crossover into popular culture re-established the commercial viability of independent film.
Since then, the independent film industry has become more clearly defined and more influential in American cinema.

To a lesser degree in the early 21st century, film types that were previously considered to have only a minor presence in the mainstream movie market began to arise as more potent American box office draws. These include foreign-language films such as *Crouching Tiger, Hidden Dragon* and *Slumdog Millionaire*, *The Namesake* and documentary films such as *Super-Size Me*, *March of the Penguins*, and *Michael Moore's Bowling for Columbine* and *Fahrenheit 9/11*.

According to Steven Spielberg and George Lucas, 2013 has seen "the industry at an extraordinary time of upheaval, where even proven talents find it difficult to get movies into theatres"; Spielberg predicts "there's eventually going to be an implosion — or a big meltdown. There's going to be an implosion where three or four or maybe even a half-dozen mega budget movies are going to go crashing into the ground, and that's going to change the paradigm", with Lucas suggesting movie theatres following "a Broadway play model, whereby fewer movies are released, they stay in theatres for a year and ticket prices are much higher."  

### 3.2 Adaptation in Hollywood Films

The numbers of film adapted from book is so high in Hollywood that they have made a different categories awards for Best Adapted Screenplay. Since the beginning of cinema in the late nineteenth century adaptations of novels and plays have constituted a significant amount of the medium’s output: in its earliest infancy plays especially made up the vast majority of its subject matter. As James M. Welsh states in the opening to his and Peter Lev’s *The Literature/Film Reader: Issues in Adaptation*:

> After a century of cinema, movies have changed substantially, both technologically and stylistically, but after a hundred years, mainstream cinema is still telling and retelling stories, and most

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of those stories are still being (or have been) appropriated from literary or dramatic sources, as much as 85 per-cent by some calculations and accounts. Adaptation has always been central to the process of filmmaking since almost the beginning and could well maintain its dominance into the cinema’s second century. (Welsh, James M. & Peter Lev (eds), The Literature/Film Reader: Issues of Adaptation Scarecrow, Lanham (MD), 2007 p. xiii)

Many of the great films, both commercially and critically, have been adapted from literary sources: Nosferatu (F. W. Murnau, 1922) and Dracula (Tod Browning, 1931), both adapted (the former extremely loosely) from Bram Stoker’s Dracula (1897), Frankenstein (James Whale, 1931) from Mary Shelley’s Frankenstein (1818), Gone with the Wind (Victor Fleming, 1939) from Margaret Mitchell’s Gone with the Wind (1936), Psycho (Alfred Hitchcock, 1960) from Robert Bloch’s Psycho (1959), the James Bond films (Various, 1962-) from Ian Fleming’s Bond novels (1953-), The Godfather (Francis Ford Coppola, 1972) from Mario Puzo’s The Godfather (1969), The Lord of the Rings trilogy (Peter Jackson, 2001-3) from J. R. R. Tolkien’s The Lord of the Rings trilogy (1954-5), Slumdog Millionaire (Danny Boyle (2008) from Vikas Swarup’s Q&A (2005), The Social Network (David Fincher) from Ben Mezrich’s The Accidental Billionaires(2009) – the list could continue almost ad infinitum.

3.3 Foundation of the Motion Picture in India

Louis and Auguste Lumiere, famously known as the Lumiere brothers, are credited with the invention of cinema in March 1895. After this revolutionary success the Lumières went on tour with the cinématographe - a three-in-one device that could record, develop, and project motion pictures - in 1896, visiting Bombay (on July 7, 1896), London, Montreal, New York and Buenos Aires.

The public debut at the Grand Café came a few months later and consisted of the following ten short films (in order of presentation):
1. **La Sortie de l'usine Lumière à Lyon** (literally, "the exit from the Lumière factory in Lyon", or, under its more common English title, **Workers Leaving the Lumière Factory**), 46 seconds.

2. **Le Jardinier (l'Arroseur Arrosé)** (The Gardener, or **The Sprinkler Sprinkled**), 49 seconds.

3. **Le Débarquement du Congrès de Photographie à Lyon** (The Disembarkment of the Congress of Photographers in Lyon), 48 seconds.

4. **La Voltige** (Horse Trick Riders), 46 seconds.

5. **La Pêche aux poissons rouges** (Fishing for Goldfish), 42 seconds.

6. **Les Forgerons** (Blacksmiths), 49 seconds.

7. **Repas de bébé** (Baby's Breakfast or Baby’s Meal), 41 seconds.

8. **Le Saut à la couverture** (Jumping onto the Blanket), 41 seconds.

9. **La Places des Cordeliers à Lyon** (Cordeliers Square in Lyon — a street scene), 44 seconds.

10. **La Mer (Baignade en mer)** (The Sea [Bathing in the Sea]), 38 seconds.

    The important point here is that they came to India, and, more importantly, to Bombay. It is therefore no surprise that Bombay pioneered the first production and screening of India’s first motion picture in the form of Dada Saheb Phalke’s silent movie **Raja Harischandra** in 1913. This incident laid the foundation of the great Film Industry in Bombay (now, Mumbai). Giving a course on the various aspects on Indian Film Industry with the course title ‘Indian Film: The Three Hour Dream’ Professor Harleen Singh proudly notes that the Indian Film industry is the largest in the world and produces close to 1200 films a year. Though the large part of this production comes out of Mumbai’s Hindi film industry, there are also several important contributions made by the smaller regional productions. These films are a record of cultural, religious, historical, political, and social happenings in the country over the years. These films have also greatly contributed to the shaping of mass thinking in matters of gender, society, art, popular culture, and genre.
3.4 Adaptation in Bollywood Films

Like Hollywood, Bollywood has also started its hundred years’ journey with an adaptation from Hindu mythology as the basis of its first feature film *Raja Harischandra* in 1913. This trend continues even now. The list of such adaptations from mythologies like *Ramayan* and *Mahabharat*, and also from literary sources, both Indian and Foreign, is too long to list here. However, a small list films inspired by literary works, as listed by Nishita Gupta, are as follows:

1. **Devdas** (1936, 1955 and 2002 – adapted three times) is based on the book of the same title, also spelt *Debdas* (1917) by Sarat Chandra Chattopadhyay.

2. **Sahib, Biwi Aur Ghulam** (1962) produced by the talented Guru Dutt is based on *Saheb, Bibi Aur Golam* (1953) written by the Bengali author, Bimal Mitra.

3. **Saraswatichandra** (1968) is an adaptation of *Saraswatichandra* written by Govardhanram Madhavaram Tripathi, a Gujarati novel in four volumes published between 1887 and 1902.


5. **Tere Mere Sapne** (1971) is actually an Indian adaptation of A.J Cronin's *The Citadel* (1937), a novel revolving around contentious theme of medical ethics.

6. **Shatranj Ke Khiladi** (1977), Satyajit Ray's masterpiece is an adaptation of Munshi Premchand’s short story (1924) by the same name.


10. **Parineeta** (2005) is also based on the book of the same title (1914) by Sarat Chandra Chattopadhyay.

11. **The Blue Umbrella (Chhatri Chor)** (2005) again made by Bharadwaj is based on Bond’s short story of the same name (1980).


14. **Hello** (2008) is based on Chetan Bhagat’s *One Night @ the Call Center* (2005).


17. **7 Khoon Maaf** (2011) also by Vishal Bharadwaj is based on Ruskin Bond’s short story/novella *Susanna’s Seven Husbands* (2011).


21. **Haider** (2015) is also an adaptation of Shakespeare's *Hamlet* (1602).

Nishita Gupta in her article ‘21 Books That Inspired Popular Bollywood Films’ (The list above has been borrowed from her.) comments that ‘Inspiration’ is the fuel Bollywood runs on. Sometimes, these are inspired by Hollywood movies,
sometimes by Tollywood (Telugu and Tamil) movies. Inspiration, like creativity has no boundaries. Books are endlessly inspiring and Bollywood filmmakers have found novelty in these literary masterpieces. Some of these adapted Bollywood movies have actually been crafted really well. These films have not only impressed the viewers with their charm, but also helped the non-readers enter the world of literature.

In fact, the Indian film makers have not only been borrowing extensively from India’s rich mythological and literary resources but, as Siddhi Palande in her article ‘Novels: Filmmakers’ Inspiration’ notes that these resources form the crux of Bollywood film’s story. She records, “One cannot forget how impeccably Prakash Jha’s Rajneeti (2010) inculcated stories from Mahabharata and seamed it into a visual pleasure all the while relating it to the current political scenario. Or how Rajkumar Santoshi’s Lajja (2001), reiterated the condition of a woman relating it to the character of Sita from Ramayana.” Besides the Classic examples mentioned by Nishita Gupta above, she also talks about Umrao Jaan (2006) based on Mirza Hadi Ruswa’s Urdu novel, Umrao Jaan Ada (1899) and Masoom (1983) based on Erich Segal’s Man, Woman and Child (1970). Also added to this list are the films from recent times like … The Namesake (2006) based on Jhumpa Lahiri’s novel (2003) by the same name, … Black Friday (2004) based on Black Friday – The True Story of the Bombay Bomb Blasts (2002) by Hussain Zaidi, … and Slumdog Millionaire (2008) based on Vikas Swarup’s Q&A (2005).

She further notes that novels are an easy way out for “filmmakers to create a mass following for themselves and mint loads 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 being compressed into a three-hour long film is the perception of the audience. The audience need not put in effort to imagine things; they can see it on screen. However, the three odd hours fail to give us the details which the novel mentions. 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 priced possession for the readers” (Ibid.).

She also cites some examples which did not work out at the box office: The Mistress of Spices (2005) (from the book of 1997 by the same name written by Chitra Banerjee Divakaruni), Bride & Prejudice (2004) (an NRI-ised version of Jane Austen’s classic novel of 1813, Pride and Prejudice), 7 Khoon Maaf (2011) (Susanna’s Seven Husbands - by Ruskin Bond), Hello (2008) (One Night @ Call Center by Chetan Bhagat – 2005), Aisha (2010) (a glamorized, modern version of Jane Austen’s Emma - 1815), Saawariya (2007) (White Nights, a short story of 1848 by Fyodor Dostoyevsky), were complete disappointments. However, films like 3 Idiots (2009) (partly inspired from Chetan Bhagat’s 2004 novel 5 Point Someone) and the recently released Kai Po Che (2013) (Chetan Bhagat’s 2008 novel 3 Mistakes of My Life) still retain their charm amongst the audience (Ibid.).

3.5 The Term ‘Bollywood’

Bollywood is the informal term popularly used for the Hindi-language film industry based in Mumbai, India. The term is often incorrectly used to refer to the whole of Indian cinema. It is only a part of the Indian film industry. Bollywood is the largest film producer in India and one of the largest centres of film production in the world. The name is a portmanteau of Bombay (the former name for Mumbai) and Hollywood, the centre of the American film industry. Bollywood is more properly referred to as Hindi cinema, though frequent use of poetic Urdu words is fairly common. There has been a growing presence of Indian English in dialogue and songs as well. It is not uncommon to see films that feature dialogue with English words and phrases or even whole sentences. It must be noted here that the term ‘Bollywood’ entered the Oxford English Dictionary in 2007.
3.5.1 Bollywood: All-Encompassing Indian Film Industry

Professor Priti Joshi, Associate Professor, Department of English, University of Puget Sound, Tacoma, Washington, in her Lecture ‘Bollywood Films’ at the very beginning quotes Rachel Dwyer, *100 Bollywood Films* (BFI Publishing, 2005):

Hindi films share noticeable features, such as the use of melodrama and heightened emotion, especially around the family, an engaging narrative, stars, a certain mise-en-scene, usually one of glamour, grandiloquent dialogues and the all-important songs.

Trying to define the term ‘Bollywood’ she says:

[at] its simplest, ‘Bollywood’ stands for the films made in the city of Bombay (renamed ‘Mumbai’ in 1995) in India. (There are other large film centers, notably Chennai. In all, India produces about 800-900 films a year.) However, the term has come to mean not just films from the Bombay film industry, but a particular type of film produced by the Indian film industry, a song-and-dance (literally!) extravaganza. Salman Rushdie, the novelist, has dubbed these films ‘Epico-Mythico-Tragico-Comico-Super-sexy-High-Masala Art.’ Bollywood films are sheer entertainment, … a form that is a genuine global brand - in Malaysia, Egypt, Dubai, Taiwan, South Africa, Russia, Oakland, and Southall, people – sometimes of South Asian descent, just as often not - voraciously consume Bollywood films, humming their songs and repeating dialogue films, often in a language alien to them.

3.5.2 Bollywood: Not Secondary to Hollywood

Madhava Prasad, Professor of Film Studies at The Central Institute of English and Foreign Languages, Hyderabad, (now EFL University) on the other hand, notes how unfortunately the term means something secondary to Hollywood and asks us to consider why we use the term Bollywood and what it might mean to us:
Is it meant to suggest that the cinema is imitative and therefore deserves to be rechristened to highlight this derivativeness? Or is it in fact the opposite: an attempt to indicate a difference internal to the dominant idiom, a variation that is related to but distinct from the globally hegemonic Hollywood? Is it Indian cinema’s way of signifying its difference or is it (inter)national film journalism and scholarship’s way of re-inscribing the difference that Indian cinema represents within an articulated model of global hegemony and resistance? (Prasad as quoted by Desai and Dudrah 2008:1)

The name Bollywood, he (Prasad) suggests, begs a comparison. It implicitly demands that we set Hollywood the standard and place all other cinemas as derivative and secondary (Ibid.).

3.5.3 Bollywood Film: The Three-Hour Dream

Ms. Harleen Singh, an Associate Professor of South Asian Literature and Women's Studies, and Chair of the South Asian Studies Program, Bandies University, in her lecture ‘Indian Film: The Three Hour Dream’ talks about the crucial role played by Hindi cinema:

‘Bollywood films’ is a crucial, and perhaps also the most prolific, contributor to a construction of the public imagination in India. It is also a key factor in structuring notions of the “homeland” for immigrant Indian populations in Canada, England, United States, Australia, Trinidad, Kenya, and many other countries. Hindi films remain the single largest determinant of cultural perceptions in the Indian sub-continent. India has evolved a hybrid identity by paying obeisance to pre-modern categories such as religion and mythology while also functioning as a modern nation-state. There is no easy way to untangle tradition from modern life in India, and the supposedly ambivalent relationship between the two is managed through varying public discourses. ‘Bollywood films’ is an essential factor in negotiating and producing modernity for most Indians. The musical score in Indian film does not just
provide background music. It is an essential aspect of the genre, in which songs are a part of the narrative and also a highly specialized commercial aspect of filmmaking.

### 3.6 Bollywood: Binding Bond of the Country

Talking about the achievements in this hundred years’ journey of Indian Film Industry writer, director Anurag Basu says, Cinema has become an integral part of Indian culture; it actually binds the country together. When you watch a film at the cinema you don’t see the religion, cast or culture of the person beside you. People sit together and laugh, cry and enjoy. Indian cinema binds them together. That is one of its greatest achievements. The industry has had its ups and downs, but Indian cinema offers a different kind of entertainment. Though still looked down upon by some, it has its own distinctive character. Bollywood films are a mish-mash genre, a mix of everything. They offer wholesome entertainment, plain and simple (WIPO Magazine: No. 1, February 2013: 2).

About the dominance of Hollywood his reaction is: We have been unaffected by the dominance of Hollywood, unlike other cinema industries. We aren’t threatened by Hollywood and don’t look at its calendar before releasing our movies. That is the plus side. At present we are catering to the Indian diaspora and, beyond that, we are not well known but want to be recognized more widely because we know we are talented (Ibid.).

Talking about the departures from run-of-the mill and the future of Indian Film Industry he is confident that: There is a ray of hope. This year, Indian filmmakers produced different kinds of films. In recent years all Indian film genres have done well, and our films are increasingly respected at international film festivals (Ibid.).

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7(Adopted from harleen@brandeis.edu).
3.7 Bollywood Conventions

A typical Bollywood film is a musical entertainment with the cast of selected popular stars who can guarantee commercial success. It is also called a masala film with proportionate doses of elements liked by cine-goers over the years.

3.7.1 Genre Conventions

Bollywood films are mostly musicals, and are expected to contain catchy music in the form of song-and-dance numbers woven into the script. A film's success often depends on the quality of such musical numbers. Indeed, a film's music is often released – in olden days in the form of gramophone records, and now as music albums - before the release of the movie itself in the hope of drawing the audience.

Indian audience expects full value for their money, with a good entertainer generally referred to as ‘paisa vasool’, (literally, "money's worth"). Songs and dances, love triangles, comedy and daredevil thrills are all mixed up in a three-hour-long extravaganza, with a brief intermission. Such movies are called masala films, after the Hindi word for a ‘spice mixture’. Like masalas, these movies are a mixture of many things such as action, comedy, romance etc. Most films have heroes who are portrayed as being capable enough to fight off villains all by themselves.

Melodrama and romance are common ingredients to Bollywood films. Bollywood plots have tended to be melodramatic. They frequently employ formulaic ingredients such as star-crossed lovers and angry parents, love triangles, family ties and tensions, sacrifice, corrupt politicians, kidnappers, conniving villains, courtesans with hearts of gold, long-lost relatives and siblings separated by fate, dramatic reversals of fortune, and convenient coincidences.

There have always been Indian films with more artistic aims and more sophisticated stories, both inside and outside the Bollywood tradition. They have often lost out at the box office to movies with more mass appeal. However,
Bollywood conventions are changing these days. A large number of Indian Diaspora films in English-speaking countries, and increased Western influence at home, have nudged Bollywood films closer to Hollywood models.

Film critic Lata Khubchandani writes, "...our earliest films...had liberal doses of sex and kissing scenes in them. Strangely, it was after Independence the censor board came into being and so did all the strictures." Plots now tend to feature Westernized urbanites dating and dancing in clubs rather than centring on pre-arranged marriages. Though these changes can widely be seen in contemporary Bollywood, traditional conservative ways of Indian culture continue to exist in India outside the industry and an element of resistance by some to western-based influences. Despite this, Bollywood continues to play a major role in fashion in India. Indeed some studies into fashion in India have revealed that some people are unaware that the changing nature of fashion in Bollywood films which are presented to them are often influenced by globalization and many consider the clothes worn by Bollywood actors as authentically Indian.

3.7.2 Cast, Crew and Star System

Bollywood employs people from all parts of India. It attracts thousands of aspiring actors and actresses, all hoping for a break in the industry. Models and beauty contestants, television actors, theatre actors and even common people come to Mumbai in the hope and dream of becoming stars. Just as in Hollywood, very few succeed. Since many Bollywood films are shot abroad, many foreign extras are employed too.

Stardom in the entertainment industry is very fickle, and Bollywood is no exception. The popularity of the stars can rise and fall rapidly. Directors compete to hire the most popular stars of the day, who are believed to guarantee the success of a movie (though this belief is not always supported by box-office results). Hence, many stars make the most of their fame once they become popular, by making several movies simultaneously.
Bollywood can be very clannish, and the relatives of film-industry insiders have an edge in getting coveted roles in films and/or being part of a film's crew. However, industry connections are no guarantee of a long career. Competition is fierce and if film industry scions do not succeed at the box office, their careers falter. Some of the biggest stars, such as Dharmendra, Amitabh Bachchan, and Shahrukh Khan have succeeded despite total lack of show business connections.

The Indian people are essentially ‘iconophiles’ (who like sculpture, painting, images, animated or otherwise), and the cult of hero-worship naturally transposed itself to actors of cinema. In fact, sometimes when a film with a devotional or mythological theme was being shown, it was not a rare sight to see members of the audience performing their rituals or reciting prayers in the movie hall itself, whenever the actors enacted the character of a god came on the screen. Sometimes prints of these actors would hang in the prayer rooms of these devotees next to the images of their ‘real’ gods.

The public transfers its aspirations, nostalgia, and imitation. What is true for the whole world as far as popular ‘idols’ (songs, sports, cinema, politics) are concerned, takes on an infinitely deeper dimension due to the heritage of ‘hero-worship’ mentioned above which is very much alive even today. For example, the ‘cult’ of Amitabh Bachchan, the super-hero of commercial Bollywood films reached its zenith in the 1970s and ’80s. The same can also be said of MGR (Marudur Gopalamenon Ramachandran), former Tamil megastar who went on to become Chief Minister of Tamil Nadu. Today, his mausoleum in Chennai (near the Marina beach), is the most visited monument in the city and one enters there after removing one’s shoes like they do before entering a temple.

The phenomenon, therefore, is perhaps not so much because of the desire of these stars to attain divine status but because of a transposition to the screen of the secular tradition of the hero cult and the Indian tradition of the adoration of the ‘saints’, and also of the overriding importance of cinema in the lives of Indians.
3.7.3 Music, Songs and Dances

To a large extent, Indian cinema has come to be known the world over by its musical dimension with its songs and dances, which lie at the heart of its cinematic tradition. For the last 5000 years, India has had one of the richest musical traditions in the world—perhaps the most complete expression of its artistic genius—and its theatrical traditions are derived from the classical plays written in Sanskrit and based on the theory of the ‘rasas’, often with musical accompaniment (3rd-11th century). These plays were performed all over the country by popular theatre companies. The two main threads of Indian culture are the great epics ‘Ramayana’ and ‘Mahabharata’ which are written in Sanskrit verse form: 50,000 verses in The Ramayana and 200,000 in The Mahabharata and are considered to have been written between 400 B.C. and 400 A.D. All Indians, religious or not, are familiar with these stories, and they form the inspiration for most of Indian’s art forms—both classical and popular, including cinema. In particular, they incorporate such values as dharma (duty), karma (action), maya (illusion)—which are the bases of many cinematic stories.

When the talkie appeared on the Indian scene in 1931, music and song in their theatrical manifestations have been a major source of entertainment for all the classes in all the regions of India. The encounter between these traditional forms of music and theatre and the technological progress made by Western cinema especially that of Hollywood is the basis of popular Indian cinema, and as the critic and filmmaker Nasreen M. Kabir has said, it is a unique phenomenon in the history of the Seventh Art—the fact that the Indian talkie film is as much a descendant of the expression of ‘silent cinema’, as that of the musical and theatrical traditions of many centuries.

Almost every Indian film has at least an average of four to six songs. In the era between the 1940s and the 1960s, some Hindi and Tamil films even had up to 20-30 songs. The record for the most songs in a film, however, is held by a Hindi film made in 1932, just when the talkie came to India—Indrasabha (The Court of Indra) by J.J Madan with 69 songs. Songs in Bollywood are sung by
professional playback singers, rather than actors, who lip-sync the lyrics. Bollywood film music is called filmi music (from Hindi, meaning "of films"). Songs from Bollywood movies are generally pre-recorded by professional playback singers, with the actors then lip synching the words to the song on-screen, often while dancing. While most actors, especially today, are excellent dancers, few are also singers. One notable exception was Kishore Kumar, who starred in several major films in the 1950s while also having a stellar career as a playback singer. K. L. Saigal, Suraiyya, and Noor Jehan were also known as both singers and actors. Some actors in the last thirty years have sung one or more songs themselves.

Playback singers are prominently featured in the opening credits and have their own fans who will go to an otherwise lacklustre movie just to hear their favorites. Going by the quality as well as the quantity of the songs they rendered, most notable singers of Bollywood are Lata Mangeshkar, Asha Bhosle, Geeta Dutt, Shamshad Begum and Alka Yagnik among female playback singers. K. L. Saigal, Talat Mahmood, Mukesh, Mohammed Rafi, Manna Dey, Hemant Kumar, Kishore Kumar, Kumar Sanu, Udit Narayan, S.P. Balasubramanyam, and Sonu Nigam among male playback singers. Mohammed Rafi is often considered arguably the finest of the singers that have lent their voice to Bollywood songs, followed by Lata Mangeshkar, who, through the course of a career spanning over six decades, has recorded thousands of songs for Indian movies. The composers of film music, known as music directors, are also well-known. Their songs can make or break a film and usually do. Remixing of film songs with modern beats and rhythms is a common occurrence today, and producers may even release remixed versions of some of their films' songs along with the films' regular soundtrack albums.

The dancing in Bollywood films, especially older ones, is primarily modelled on Indian dance: classical dance styles, dances of historic northern Indian courtesans, or folk dances. In modern films, Indian dance elements often blend with Western dance styles (as seen on MTV or in Broadway musicals), though it
is not unusual to see Western pop and pure classical dance numbers side by side in the same film. The hero or heroine will often perform with a troupe of supporting dancers. Many song-and-dance routines in Indian films feature unrealistically instantaneous shifts of location and/or changes of costume between verses of a song. If the hero and heroine dance and sing a pas de deux, it is often staged in beautiful natural surroundings or architecturally grand settings. This staging is referred to as a "picturisation".

Songs typically comment on the action taking place in the movie, in several ways. Sometimes, a song is worked into the plot, so that a character has a reason to sing. Other times, a song is an externalization of a character's thoughts, or presages an event that has not occurred yet in the plot of the movie. In this case, the event is almost always two characters falling in love.

Bollywood films have always used what are now called "item numbers". A physically attractive female character (the "item girl"), often completely unrelated to the main cast and plot of the film, and performs a catchy song and dance number in the film. In older films, the "item number" may be performed by a courtesan dancing for a rich client or as part of a cabaret show. The dancer Helen was famous for her cabaret numbers. In modern films, item numbers may be inserted as discotheque sequences, dancing at celebrations or as stage shows.

For the last few decades Bollywood producers have been releasing the film's soundtrack, as tapes or CDs, before the main movie release, hoping that the music will pull audiences into the cinema later. Often the soundtrack is more popular than the movie. In the last few years some producers have also been releasing music videos, usually featuring a song from the film. However, some promotional videos feature a song which is not included in the movie.

3.7.4 Dialogues and Lyrics

The film script or lines of dialogue (called "dialogues" in Indian English) and the song lyrics are often written by different people. Dialogues are usually written in an unadorned Hindi or Hindustani that would be understood by the largest
possible audience. Some movies, however, have used regional dialects to evoke a village setting, or old-fashioned courtly Urdu in Mughal era historical films. Contemporary mainstream movies also make great use of English. In fact, many movie scripts are first written in English, and then translated into Hindi. Characters may shift from one language to the other to express a certain atmosphere (for example, English in a business setting and Hindi in an informal one). Cinematic language, whether in dialogues or lyrics, is often melodramatic and invokes God, family, mother, duty, and self-sacrifice liberally.

Music directors often prefer working with certain lyricists, to the point that the lyricist and composer are seen as a team. This phenomenon is not unlike the pairings of American composers and songwriters that created old-time Broadway musicals (e.g., Richard Rodgers and Oscar Hammerstein II, or Alan Jay Lerner and Frederick Loewe). Song lyrics are usually about love. Bollywood song lyrics, especially in the old movies, frequently use Arabo-Persic Urdu vocabulary. Another source for love lyrics is the long Hindu tradition of poetry about the mythological amours of Krishna, Radha, and the Gopis. Many lyrics compare the singer to a devotee and the object of his or her passion to Krishna or Radha.

(Sub-sections 3.7.1 to 3.7.4 adopted from Wikipedia entitled ‘Bollywood’)

3.8 Purpose Served by Song and Dance in Indian Cinema

Songs and Dance are two inescapable ingredients which can play a purely lyrical role, ‘only for pleasure’ or they can express an ambience, a state of mind, an emotion (romantic, sad, devotional, patriotic, comic…). For example, from the ‘60s onwards, when colour films became the norm in pan-Indian commercial cinema, the happiness of the lovers was usually shown by exuberantly choreographed dances accompanied by songs with frequent costume changes in the same song, shots against the background of beautiful landscapes of Kashmir or the green hill stations of Tamil Nadu or Kerala or in Switzerland. The camera is thus freed from static shots and dialogue.
Certain songs and dances are ‘creative’, and play a more or less dynamic role in facilitating the audience’s understanding of the action. For example, they can be used in a dramatic sense to express a conflict between two lifestyles, usually between the ‘innocence’ and ‘honesty’ of country life faced with the ‘corruption’ of the city, which is shown through vulgar dances and rhythmic music, or to show the contrast between vice and a peaceful and orderly existence. In one of the most spectacular films of Indian cinema, Mughal-e-Azam, ‘a historical fairy-tale’ by K. Asif (1960), the songs serve as the medium for the declaration of love and thus play an important role in the development of the story, for example, to show the emperor Akbar that the dancing girl, Anarkali, persists in loving the prince Salim, in defiance of the king’s order. After all, in Western opera also, we find the most important and beautiful arias announce or provoke the determining moments of the story or else they tell the main characters—and the public—that a major development is going to happen in the story.

Religious or devotional songs and dances can also be the main thread of films made in some parts of India, and these can form a virtual ‘catalogue’ of religious rites and practices which are incorporated into the plot. It must be remembered that in ‘secular’ India, religious values, Hindu first of all, but also Muslim, Christian and Sikh, are as much present on the screen as they are in everyday life. (Adopted from Thoraval 2000:37-38).

Thus, Hindi films have distinctive features as compare to Hollywood films or world cinemas. Song and dance forms an integral and inseparable part of Indian cinema. The Indian audience cannot think of a song less and dance less film. Often songs and dances determine success or failure of the Hindi films.

3.9 Differences between Hollywood and Bollywood Films

It is a well-known and established fact that Bollywood and Hollywood rule hearts of billions of movie-buffs worldwide. Bollywood is a casual term for Indian cinema based in Mumbai, Maharashtra whereas Hollywood is a place named in Los Angeles, United States and the headquarters of the American film Industry. Despite various similarities both the movie industries draw their inspiration from
varied sources, which provide basic ideas for commencing with a celluloid venture. Here is a list of differences between Bollywood and Hollywood as noted in an article entitled ‘Top 10 Noticeable Differences Between Hollywood And Bollywood’ by IPOOD:

**i. Different Genres:**
A large part of Bollywood is about conventional song and dance sequences… mostly 20% is narrative. Justifiably so for the huge emotional quotient that we as Indians proudly base our lives upon. Bollywood movies include all romance, heavy emotions, comedy, action and suspense in one complete package. In short, we surely find solace in larger than life protagonists, where script plays the second fiddle. Hollywood rarely follows the trend of relying on music heavily, except for a few movies like Moulin Rouge. It drives its motivation from a diverse set of emotional, fictional (science, romantic, action, or horror) and non-fictional subjects with a universal appeal. The script plays an important role and so does the protagonist and characters.

**ii. Duration of movies:**
Initially, Bollywood movies were also long and would sometimes cross 3 hours; however, this has currently been reduced to 2 to 2½ hours. Many producers have also started limiting the number of songs from the usually 7 or 8 to 5-6 proper songs, with the rest used as playback numbers. Bollywood was known for its romantic plot lines, but newer generation of movie producers, directors and writers are coming out with more complicated plot lines and have shifted focus from love to other aspects of the film. However, majority of Bollywood films still continue to incorporate romance or a romantic aspect in the films so as to appeal all types of movie goers. Bollywood is also no longer limited to making movies in just Hindi, and has incorporated the English language as well as prominent English phrases in the movies.

**iii. Special Effects:**
The Matrix, The Matrix Revolutions and The Matrix Reloaded have re-defined the meaning of special effects in movies on a global scale. Surely, it involves considerable amount of greenbacks to fund this art work. On the other
hand, Bollywood bases itself more on family oriented cinema that is high on drama and emotions.

iv. Less Budget Accounts to Limited Artistic Liberty:
As already established, budget allocated to a movie under big banner is huge in terms of fee for actors and other miscellaneous costs. It plays a major role in designing the theme and exhibition of expressions in a movie. It doesn’t take much for a Hollywood director to afford few liberties here and there, but in India, barring major banners most of the Hindi film directors have to plan innumerably before execution to reduce wasteful expenses. Although, Bollywood is fast catching on the inclination and with the recent 100 crore box-office trends, the amount of money pumped in has risen exponentially in the past decade or such.

v. Popularity of Cinemas:
Celluloid always has an upper hand in entertainment sector be it in West or here in India. We can safely say Bollywood rules since it has the maximum popularity even in the west, Indian superstar and movies are a big hit even in the west as NRI audiences give lots of revenue to Indian cinema. Artists such as Amitabh Bachhan, Aishwarya Rai, Aamir Khan, Shahrukh Khan and others have become household names in the west too. Bollywood’s flourishing prominence in the world movie industry is surely a threat to Hollywood’s influence. Considering the growing audience for Bollywood, even Hollywood has to release its movies in Hindi to tap on profits in the Indian markets.

vi. Fine Actors:
It’s not just about a handful of actors and actresses who steal the show in Hollywood. Writers, lyricists, singers, screenplay writers, choreographers, cameramen and cinematographers – everyone in a team producing a Hollywood movie is an expert. In Bollywood, producers (in most cases) want popular actors/actresses; few item numbers and spicy stories to make it big. … Fine actors, it seems, don’t get many chances in Bollywood – although the leaning is set to change and already is, with introduction of actors and directors like Irrfan Khan, K K Menon, Tigmanshu Dhuliya, Anurag Kashyap, Dibakar Banerjee and many others.
vii. Super Hit Movies:
It’s commonly said that Bollywood makes movie stars and Hollywood makes star movies. This is what explains the fact that Hollywood makes matchless movies in comparison to Bollywood. Hollywood directors focus on one project at a time and take enough time to put together a perfect team unlike their Bollywood counterparts. This can also be reasoned out for the amount of money involved in one project for a Hollywood venture. While Hindi movies at maximum are budgeted around Rs. 100 crore, it’s almost 4 times more cost that is incurred on a Hollywood sci-fi flick.

viii. Restrictive Approach:
In Hollywood actors can be from any part of the region as far as they fit a role. On the contrary, Indian directors still feel more comfortable with local actors and seldom look out for foreign actors. Yes, in the recent past artists from other countries have been invited, but only for guest appearances.

ix. Technical Aspect:
Bollywood in these recent years has become more advanced than before, but coming to Hollywood no one can square the level of technical support it provides to its cinema. In movies like The Avengers, Independence Day, War of the Worlds, World War Z the kind of technical effects used are out of the world and have made the audience jump from their seats. Bollywood is yet to give us a marvel like that.

x. Global reach:
Although, Hollywood has a wider reach, it caters to the global audience. Bollywood is still in the initial stages of making its presence felt the world over. With the change in script writing, direction and cinematographic style, a change has been witnessed in the audience for Bollywood movies. It has created a deep impact on audience throughout East Asia with movies such as 3 Idiots. Hollywood action is now becoming redundant, and people globally are demanding for family oriented stories such as produced by Bollywood.
xi. Production of Movies

Bollywood is the largest film producer around the world and is responsible for churning over 1,000 movies each year. It is followed by Nigeria and the US. Bollywood has become popularly known for its music, dance and love stories. Bollywood has still followed this trend that has made it popular and continues to incorporate music and dance in its movies. Although, it receives criticism from many movie goers that sometimes songs and dance take away from the original plot of the movie, other claim it gives a refreshing break allowing the movie goers to recap the plot line and the story, along with enjoying the music and the vivid, bright sceneries that are part of the dance sequence.

xii. Revenue Generation:

Hollywood does not rely on ticket sales like its Indian counterpart, Bollywood. It primarily derives income from various other channels besides ticket sales such as TV networks, magazines, and home videos. Bollywood largely depends on the sale of tickets at various cinema halls across the country and other parts of the world. Of late, the trend to make bucks through selling movie rights and music rights to broadcasters has picked up steam. Still, it is a long way to fill the gap between the outreach of Bollywood, but we’re getting there.

Table 1: Table below showing some overt differences between Hollywood and Bollywood films (Adopted from ‘Difference Between. Info’)

<table>
<thead>
<tr>
<th>Originates</th>
<th>Hollywood</th>
<th>Bollywood</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Hollywood represents the American cinema.</td>
<td>Bollywood represents Hindi cinema, which is a small part of the Indian cinema.</td>
</tr>
<tr>
<td>Date of Origin</td>
<td>Late 1800s</td>
<td>Early 1900s</td>
</tr>
<tr>
<td>Language</td>
<td>Mostly in English, but does incorporate other languages.</td>
<td>Mostly in Hindi, but does incorporate other languages.</td>
</tr>
<tr>
<td>---------</td>
<td>------------------------------------------------------</td>
<td>------------------------------------------------------</td>
</tr>
<tr>
<td>As a physical entity</td>
<td>Is a small community in Los Angeles, California</td>
<td>Does not have any physical representation.</td>
</tr>
<tr>
<td>Number of films produced annually</td>
<td>Approximately 500</td>
<td>Approximately 1200</td>
</tr>
<tr>
<td>Revenue</td>
<td>The highest grossing film industry.</td>
<td>The third highest grossing film industry.</td>
</tr>
<tr>
<td>Story</td>
<td>Story lines run around deeper plot lines. Story can be anything and is dependent on the writer.</td>
<td>Story lines have deeper plots and can be on different topics. Incorporates love or romance in almost all movies.</td>
</tr>
<tr>
<td>Length of the movie</td>
<td>Usually 1 hour to 1 ½ hours. However, some movies have also been of 3 hours.</td>
<td>Can range anywhere from 2 to 3 hours.</td>
</tr>
<tr>
<td>Music</td>
<td>Incorporates background score to provide more depth to the storyline. Musicals incorporate musical and dance numbers.</td>
<td>Incorporates musical and dance numbers in most of the films. Also has background score.</td>
</tr>
</tbody>
</table>

To conclude, it can be said that Bollywood films have been entertaining its audience for a century now and in the process it has succeeded in evolving an
identity of its own. It has been influenced by various sources from ancient India to today’s India, from Hollywood to cinema of its own. Bollywood films contain major forms of art, i.e. poetry, comedy, tragedy, music, dance and narrative. Along with these forms of art, another form of art in the shape of songs and dances has become an inevitable part of Bollywood films. The Indian audience cannot think of a film without song and dance. Often songs and dances determine the success or failure of Hindi films. Though Hollywood influence can be seen in the form of cabarets, ballets, ball dances, beat music, etc. the dominant factor is always the music of Indian origin. Bollywood films are deeply rooted in Indian soil; it cannot ignore Indian culture. Any attempt at downgrading Indian culture would be only suicidal for the filmmakers.

On other hand, Hollywood films have its own standards and have clearly marked features. The films are of high quality. It is said Bollywood makes movie-stars whereas Hollywood makes star-movies.

We should not, therefore, compare Hollywood films with Bollywood films on the same parameters because of the basic differences between the two cultures and in the backgrounds and perceptions of the two different types of audience.

The next chapter, Chapter IV, forms the crux of the present research where the comparative analyses of the four novels and their corresponding adapted films are made.