

BOLLYWOOD MOVIES' CDS AND NATIVE TEENAGERS' CHOICES

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ABSTRACT

This article explores the teenagers' likelihood of one of the new computer technologies CDs containing Bollywood movies. 200 teenagers of age 13 to 16 from four high schools of district Lunny Marwat are interviewed to probe how this new technology is being fulfilling the entertainment need of the new generation. Results illustrate that the teenagers are more interested in the movie's content carrying action, comedy, more violence and good story, suspense, lyrical music and the use of the new technologies. They prefer to use the movies CDs that are only easily available everywhere but also giving the user much control and choice mechanism over the entertainment content. the findings reveal that the respondents taking more interest in movies actor. The results further reveal that the news computer technology created a new CDs culture among the teenagers.

INTRODUCTION

Bollywood the Indian based film industry probably another largest film producing industry in the world. From relatively modest beginnings, it has grown into mass dream factory whose products are necessary 'fixes' for an essentially indiscriminating mass audience. It is difficult to distinguish between art and life in south Asian society; they no longer imitate each other but appear to have merged. Political philosophies, social values, group behavior, speech and dress in society are reflected in the cinema and, like a true mirror, reflect back in society (Ahmed, 1992). The stars also cross from their fantasy world into politics to emerge as powerful figures guiding the destiny of millions. It is thus possible to view the cinema as legitimate metaphor for society; this perception helps us to understand society better.

Two interconnected feature may characterize South Asian Society: rapid changes (urbanization, rise of communalism, and growth of new classes⁹ and breakdown of older structures) law and order, feudal, caste and class). Considering the rapidity and complexity of change it is not easy to categorize south Asia into historical phases. But 1947, the year of the Independence of India and the creation of Pakistan, and 1971 when Pakistan broke into two, are appropriate to use as dividing lines. After 1971 India emerged as the dominant power in South Asia. The international media reflected the changes. The new Indian

assertiveness is a reflection of the new middle class. This class is spread throughout India, and dominates its cultural and political life. How it thinks and behaves have an influence on India's relations with its neighbors.

Film's function is, of course, partly in the eye of the beholder. The main function of films has been, throughout their history, to entertain. In this very important respect, movies differ from the print and broadcast media. We refer not to their obvious mechanical aspects, but to the traditional functions inherent in their origins. The origins of magazines and newspapers were related to the functions of providing information and influencing opinion, but films grew from the traditions of both theater and popular amusements. These traditions had far less to do with transmitting information and opinion. Their central focus was always on entertainment (Husain 1989). Today, films continue those traditions and their principal functions have always been to take their viewers away from the the pressing issues and mundane details of everyday life, rather than to focus attention on them.

Historical Perspective

The first film of Bollywood was produced in Bombay in 1896. The Time of India, considered it as strange of the century (Burra, 1981). In 1912 a film (Pindlak) attracts the viewers towards itself. D. G. Palik was the man who led the foundation of Indian movies in 1913 up to 1930, the movies were produced soundless. The

first ever film (Almara) with sound system was produced in 1931. It attracted the viewers for along period of time. Although art, or serious, films of high quality go back to the mid-fifties with Satyajit Ray's *Pather Panchali*, which collected international awards, they have never quite caught the popular imagination in South Asia. The production trend has been moving upgrade from 1973 till 1985. Films between 1985 and 1986 is qualitative different from the blips in 1974 and 1981. In this way it gradual developed and presently Bollywood movies also dominated the world market just like the Hollywood. About 750 films are made yearly in 72 studios and shown in about 12,000 cinema houses to weekly audiences estimated at almost 70 million; not unnaturally records about, Lata in the Guinness Book as the world's most recorded artist.

In the early years the ideas and values of Nehru were used and parodied by Bombay. Heroes self-consciously, bravely, spoke of *naia zamana*, *nai roshni*, new era, and new light. They spoke of *pyar*, love, the struggle against *zulm*, oppression, injustice, and non-violence, *shanty*, peace and *dharma*, duty. These were the key words and concepts of the new nation, *Bharat mata*, Mother India, and they ran through the dialogue in the films the dignity of labor and that of the individual were underlined. But when materialism was triggered in society, the drive to acquire TVs, fridges, was hard and sustained (Dick, 1990).

The main characters were near breakdown, with their minds on rents, job and collapse for services in their flats. Life on the streets was uncertain and demanding. Smuggling of guns and drugs increased. The pursuit of pleasure and materialism reached obsessive heights, and set the trend for, explicitly sexual and hedonistic films (Desai, 1976). Furthermore, communalism (religious and ethnic riots) took lives and property on an alarmingly increasing scale. Ultimately the dream-like romanticism and idealism of Nehru were already things of the past. So were passive, gentle, honorable role models in the cinema, heroes who sang philosophically of life, love and death a new role model was required: tough, physical, ruthless, one injured to violence.

The Movies' Targets

For the people who make films, the medium provides an avenue for expression and an opportunity to practice a complex craft. It is also a means to wealth for some and simply a livelihood for others. The end product may be frivolous and diverting; it may provide information or training; it may make a social or political statement; it may have important aesthetic qualities. Thus a particular movie seek to amuse or entertain by providing diversion and enjoyment, to educate, as many documentaries do; to persuade or influence (as in the case of wartime propaganda films); or (perhaps less frequently) to enrich our cultural experiences. Most often, a film will have combined functions: for the audience, the film may be informative, an escape, or an engaging lesson in history, morality, or human relationships. For their producers, films are a source of profit. For directors and actors, films can be a way of raising consciousness about social causes ((DeFleur and Dennis, 1998).

Movie theaters draw a youthful audience and appeal less to those who are older. The youthful vitality of theater audience and its relative stability in make-up are an important force in keeping the industry alive and well. Most mass communication industries see young audiences as very desirable, because it is that portion of the population that in the future will buy goods and services and participate in the political and other social process. By the mid 1990s, the number of teenagers in the population started an upward trend. Today, with the nation's grade schools and even high school, college and University crammed with rising numbers of students, the young movie audience will increase steadily in the years ahead. As the movie industry grew massively earlier in the century, much of the public feared that films were having both powerful and harmful effects. A number of people believed the new medium was negatively influencing children and teaching them unwholesome ideas (Murty 1988). Many civic and religious leaders concluded that the movies would bring a general deterioration of moral norms and harmful political changes to American life. These concerns pressured the industry to 'clean up' its products and efforts to suppress certain kinds of content in the movies

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Sex, Violence and vulgarity

Perhaps the most potent metaphorical signifier is sex; by imaginative association, the play on words, the use of innuendo, and most of all the enticing use of images of beautiful bodies. Sexual imagery can be said to provide stimulus, excitement, surprise or simply pleasure in its own right, free of any purpose other than attracting attention and interest. It serves as a free-roaming signifier with multiple functions. However, sexual imagery is no way escapes ideological influence: what is sexy, what is sexually attractive is governed by perceptions, expectations, and subject to the hazards of stereotyping. The amplitude of Ruben's women have long been out of fashion, and where plump women appear as images of attraction in print or on film, they remain, at least for the present, in a minority (Watson, 2003). As one looks at the movie, he/she without any doubt concludes that today, frontal female nudity and open sexual coupling are routinely depicted in films. Actors now routinely use four-letter words that would have shocked movie audiences little more than a generation back. It has increasingly incorporated sexual themes, violence, and vulgar language into their content. Movies currently show savage beatings, deadly car bombings, and rape—actress can't afford to refuse to be raped by two or more men—torture, and wholesale shootings. Competition came to the industry from television and VCRs; movies increasingly challenged traditional norms regarding sex, violence and vulgarity.

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Computer's (CDs) and the Youthful

Mass media are converging due to the pace of technological change rather than any strategy on the part of media corporation management. Recent developments in digital technology have resulted in improvements in the cost, quality and quantity of media outlets. Multimedia digital technologies have brought huge changes, over the last 10 to 15 years, in the way that computers are used. The Compact Disc (CD-ROM), has made large-scale data storage possible for computers. The growth of electronic communication networks has enabled the growth of the Internet. The combination of computer software and the CD-ROM with MP3 data format has enabled people to obtain and share entertainment and music via computer and the Internet in new ways. Video digitalizing cards, now beginning to be installed as standard in higher-powered computers, mean that more people will watch TV and video via their computer (Chakravarthy, 2004).

By a very near future most media will transfer to digital systems. As homes become connected to high capacity broadband networks, computer and data appliances will replace the separate telephones, radio, TV and computers that people use today. Every advance in new media over the recent years has usually favored community groups and grassroots activities; it has reduced costs and increased public accessibility, or

enabled easier use by those originating information. Nowadays CDs are easily available everywhere with nominal cost, fulfilling the entertainment need and curiosity of all people in general and the young people in particular. For instance, for children cartoons, and games CDs; for youngsters movie, lyrical music and X rated or double X-rated CDs; and for academicians/researchers as easier moveable and everywhere usable devices.. Leading CD and DVD authoring and Replication Company now offers a technically advanced and unique “DVD on demand” solution. Its high-profile customer base will be able to show films on their Website hosted by Multi Media Replication (MMR). The system will be used by companies for a variety of uses such as personalized training schemes and tailored sales presentations. A Formula One racing company has already shown interest in the technology (Bell, 2004).

The increasing trend of the native youthful exposure to Hollywood and Bollywood movies on computer’s CDs has gained momentum significance. The CDs with simple operating and easily moveable characteristics has become a way of life of almost all the people hailing from different spheres of life. Specifically the CDs containing the English (Hollywood movies) and Urdu (Indian movies) are the most sufficient carrier, providing colorful entertainment content of multiple varieties, potentially gained a very significant importance in the life of our energetic young people. CDs containing English (Hollywood), and Urdu (Bollywood) movies appealing the very psyche of the young generation, are the areas for conducting research to explore its altered conditions of modern existence and degree of its use among native youthful and teenagers and their level of satisfaction.

The Hero

The hero embodies nobility and moral superiority in the films is being unchallenged-able. They’re always innocence and simplicity, a gentleness and diffidence, about him. The colonized seeing himself as vigorous, masculine and aggressive, and as simple child-like and effeminate. He thus reflected an image of himself, partly created by him and partly by the colonizer. The Indian thus became a parody of a parody. Like a peacock he is the center of the

stage. The hero position is an amalgam of various ideas dominating Indian thought. Non-violence and universal brotherhood came from Gandhian philosophy, romantic idealism from Nehru, the sapient posture from the idealized, traditional pictures of wisdom (Ahmed, 1992). In certain profound ways, in their dress, behavior and values, the older generation was genuinely indigenous, native Indian.

The present generation is more exposed to outside, non-Indian, ideas and influences. Their grooming, clothes, behavior and values speak of greater affluence and freedom. They wear elegant, Westernized, designer clothes and glasses, drive around in fast cars or on motorbikes, and dance and sing by swimming pools or location beaches. They are the new cosmopolitans Indian, a qualitative change from their predecessors--society was changing: a different kind of hero and film was demanded. Hero is the model for own and for the following generation not only in India but also in Pakistan. There is also an important geo-political message in these films. The villain is associated with ‘certain hostile, foreign powers’. At it’s most simplistic the ‘foreign conspiracy’ and ‘invisible hand’ are behind Indian disaster, whether crop failure or political rioting. For Indian usually means Pakistan it means India. In the biggest box-office hit in Pakistan in years, International Guerrillas (1990) Salman Rushdie and threatened by hostile powers, thus gain strength and urgency. The paranoia, insecurity and neurosis of contemporary life are reflected in this position.

The Heroine

Ahmed (1992) states that in early films, the heroine was portraying as the gaon ki izzat, and her virtue symbolized the purity of the village. She embodied beauty and chastity. Her delicate movements, arched eyebrows, pouted lips and coy poses spoke of innocence and eternal purity. But the appearing of Sri Devi in films has changed to great extent the traditional role of heroine. She portrayed the aggressive and dominating character. Now the attitudes and perception of women have changed. The last generation of stars treated their women like ladies, today’s studs push them around like they were they are sluts in the flesh market. The cinema has robbed the final vestiges of dignity

from the heroine. Short cut dress, dances at public places with open kissing and body language are the demand for a film success. No actress can now afford to say 'no' to 'bare all'. Today's demand is for actresses who are ready to be raped by three or more men. Who are prepared to wet themselves and seduce the audience in film after film, which sums up the distance the heroine has traveled in the Indian cinema. Feminist theme is emphasizing and the glamour is absent. What is new is the assertive feminist voice. Indian society was changing, as was its perception of its heroes and heroines. Foreign—especially western—influences are more apparent than ever. 'Brute Power! Glamour goes gory!' the cover of the annual number of stardust. The accompanying color photographs show a male and female star scantily dressed in black leather and gold chains both bleeding and bruised. The cover story inside concludes 'violence is the order of the day.'

Songs

The songs in them are sung by generations, the idioms used by millions. The very songs sung by the hero and heroine have changed in meaning. They once contained deep meaning, nuances, small but sometimes-significant insights into the human condition—love life death. They were crafted with care and possessed an enteric quality. Among much of the vulgarity there were nuggets. The songwriter was often an acknowledged Hindi or Urdu poet of stature. The songs were sung and heard endlessly, and they came like a flood: the top singers sang up to 20,000 songs in a lifetime; Lata has recorded around 30,000 (Ahmed, p. 309). In the high palaces or in isolated villages they were heard again and again. They haunted the audience long after film. They remain in vogue on popular cassettes, widely heard and were quite different; they were still melancholy and sorrowful.

There was no escaping the stagnant, superstitious society: isolated villages, mud huts, depressing poverty. Men singing of death, women accept injustice and unhappiness. Gloom and fatalism hung in the air. The rebellion and anger were to come later. Sex was only hinted at. In contrast, sexually explicit words and symbols feature prominently nowadays. They rely on over sexual symbolism with suggestive

and explicit motion. The songs are schlock and have little function except to provide a background to the juddering of the heroine's torso. The auditory violence hurts and ear and the dazzling colors blind the eyes as the song commences. Who, they imply, has time to talk about the philosophy of life and love? And, equally important, who has time to listen? Money and technology support the changed image. Some believe that rock song encourages youngsters to use drugs, engage in sex, or adopt Satanism.

Anti-Pakistan Propaganda

The Indian conduct of the 1971 war with Pakistan showed how Indian leadership, planning, military organization and political strategy had changed. The propaganda build-up before the actual fighting was effective, the battle itself was swift and surgical and the political objectives fully realized. The war in 1971, the complete Indian victory, had far-reaching implications, both for India and the countries of south Asia. It was a turning point in south Asian history. The gentle, idealistic, liberal amorphism that was the Nehru philosophy now gave way to the hard pragmatism of Nehru's daughter, Indra Gandhi. She herself dismissed his philosophy. He was saint who strayed into politics, she remarked with disdain. She never allowed smaller neighbors to step out of line talking to her like equals (Pakistan was taught its lesson in 1971); she never tolerated opposition at home (an emergency was proclaimed in 1975). India now acquired sophisticated tanks, planes and ships in abundance (Madan, 1987). It began converting to concepts of technological and nuclear war. The nuclear tests sent alarm bells ringing in neighboring capitals. Pakistan launched a drive to acquire similar nuclear technology. No longer living under the threat of a militant Muslim Pakistan, complex and hidden forces were released in India, which were religious, atavistic and psychological.

The art of propaganda has changed dramatically since the emergence of media as a global information tool. Living in South Asia we have experienced quite a heavy doze of media warfare due to our specific political scenario. Knowing the fact of effectiveness of films the Indian filmmakers began to use their films as tool for propaganda purpose. The urgent focus has been

given to Pakistan, particularly after 'Kargil war' and the 9/11 incident, propaganda through films against Pakistan is going very fast. Indian filmmakers know the fact that their movies are much liking in Pakistan. That is why, every third film carrying the anti Pakistan propaganda. They got another magic pill and started propaganda against Pakistan: Kashmiris freedom fighters, Pak. Army and Islam. Letha combination of patriotism mixed with the huge doze of violence and sleaze they wanted to evoke patriotism in Indian masses and increase the moral of Indian army. So, using the cinema as anti-Pakistan tool—showing Pakistan as villain and India as hero (www.indianfm.com).

Now it is said that tells lie to the extent that it proof as truth. Bollywood movies charged with latest technologies and powerful stimulation of entertainment successfully pursuing this strategy. Indian government encourages the filmmakers to portray Pakistan's image as a terrorist state, responsible for the cross border terrorism. They produce anti-Pakistan movies in which they trying to distort the very ideology of Pakistan. Besides others, 'Dill Pardasi ho gia', 'The Hero', Sarferosh', 'Border Hindustan ka', 'Jall', and 'LoC' are the best examples (Ihsan, 2004).

The basic motto behind such negative and repeatedly propaganda is that they know very well that our youngsters are fonder of Indian movies. They try to create among them loyalty, respect and affection towards heroes (Indians) and hate, angry and disrespect for villains (Pak. Army and Kashmiri Mujahadins), and also to show negative impression of Pakistan at international level. Because Indians movies are not confined to South Asia's circle but also dominating the world market. In fact, they are succeeded to some extent, because the negative image building through movies providing sufficient evidence to the outsiders, who are not well aware of the complicated nature of the core issue of Kashmir. Conversely, Pakistan due to lack of commitment and lack of technology don't compete Indian propaganda launching with full official support and stimulating by the use of sophisticated technologies. Our total commitment is limited only to issue statements to the press. Ultimate result of the same is observed that due to a lot of foreign pressure most of the Muhadins' organizations are banned

and also seized their bank accounts. All these evidences strongly supported the notion of Bagdikian (1971) that those who control these instruments of communication have enormous power and communication technologies become more important and increase the power of those who control it.

Native Teenagers and the Movies

Bollywood film industry very successfully catching young audiences' attention, and today our teenagers are very much familiar with almost the entire super stars. The rapidly adapted trend of new communication technologies the compact discs (CDs) among teenagers requires serious attention. The CDs, no doubt, provide them a choice and handed over control of multi dimensional entertainment content with reference to sex, and violence the most wanted preferences of the youngsters. Enticing use of images of beautiful bodies and sexual imagine can be said to provide stimulus, excitement, surprise or simply pleasure in its own right, free of any purpose other than attracting attention and interest. What is sexually attractive is governed by perceptions, expectations, and subject to the hazards of stereotyping. Today, female nudity and open sexual coupling are routinely depicted in films. It has increasingly incorporated sexual themes, violence, and vulgar language into their content. Bollywood movies like Hollywood are seen all over the world with pleasure becoming the medium of young people who wanted more sex, more action, and more violence. The easier availability of movie through CDs, successfully fulfilling the entertainment needs of the viewers. The teenagers' experiences with different scenes of emotions in heart for the different characters of movie. Favorable feelings and emotions for heroes hate and anger for villains. Survey method is adopted this limited nature study is aimed to explore and document the native teenagers' computer technologies CDs containing Bollywood movie culture and their nature of interest in various content of the movie. It does not discuss the movies' effects on the teenagers' cultural life, social interaction, or academic career. However, it will provide a line of thinking to the future researchers interesting to conduct large-scale study on the mentioned lines.

200 students of age 14 to 18 hailing from four high schools of district Lukky Marwat, 50 students (25 students from 9th and 25 from 10th class) from each selected school are interviewed. The data is collected through accidental sampling method, means that one simply reaches out and takes the cases that fall to hand, continuing the process until the sample reaches a designated size. Four students for this purpose were given proper training to convince the target viewers for extending cooperation in providing correct information.

Survey and Discussion

The results reveal the importance of computer CDs in the life of our teenagers. Majority of them is higher (70%) CDs users of the Bollywood movie consumption market. The interesting point is that overall sampled youngsters are now spending more money and more time on CDs movies than ever before. The reason they quoted for spending money and time is mostly for getting entertainment. This situation clearly reveals that the new technology created new CDs culture among the native teenagers. Watching movie for getting relaxation is observed highly significant (67%) rather than education (13%) or information (20%) purposes. This hard fact guides us that highly technological advancement make the entertainment need of the viewer more substantial and film is so familiar, we talk it for granted.

The teenagers are of the view that their entertainment needs become easier due to the cheap and easy availability of CDs which have given them a degree of control over exposure to special programming who can see what and control over time. The scores on the entertainment index obviously had shown their interest with the use of movies' attractive entertainment programs. This condition strongly endorsed the researcher's own assumption that Bollywood movies' CDs are sufficient devices, providing numerous features and incentives, potentially capable to satisfy the curiosity of youngsters and meet their psyche.

However, due to cultural familiarization and language understanding our native youngsters are under direct attack of Bollywood movies. This view gained high support by the respondents' cold response toward our native film industry and other electronic media

entertainment content. In a series of interview with the interviewees a large question containing multiple dimensions was asked to explore the extent of their interest taking in various features of the movie. Findings illustrate that the target respondents taking a lot interest in the movie specific features of romance, comedy, sex, and suspense.

The findings further reveal that the respondents taking more interest in film actor rather than villain, because they recall almost all the names of super stars and their movies. The appeal is strong to tell one to others, to many, and many to others. While they relatively show less interest with heroines. The same segment also shows little interest with the characters appearing with negative roles. The teenager's further show love and respect for hero, hate, and disrespect for villain. This position extends support to the Ahmed (1992) viewpoint that the hero position is an amalgam of various ideas dominating Indian thought. Non-violence and universal brotherhood came from Gandhian philosophy.

In response to a question that what are the most wanted features which compelling them for exposing to Bollywood movie? Hero, violence, songs, story, action, and technologies used in the film are the features mentioned by the respondents having more attraction for meeting their needs. This brings up another aspect in looking at mass communication research into CD, the applicability of established theories and methodologies to the new medium. As new communication technologies are developed researchers seem to use the patterns of research established for existing technologies to explain the uses and effects of the new media. Researchers (Sproul and Kiesler, 1991) have studied concepts of status, decision-making quality, social presence, social control, and group norms as they have been affected by a technology. This kind of transfer of research patterns from one communication technology to another is not unusual. Wartella and Reeves (1985) studied the history of American mass communication research in the area of children and media. With each new medium, the effect of content on children was discussed as a social problem in public debate.

The serious alarming situation for attention is the popularity of Indian entertainment channels among the native adolescent and children. The Indian initiative is aiding them to project a favorable image abroad. Many of their channels can be seen in Europe, Africa and Australia. In Asia, their reach is evident. And with growing communication facilities they are bound to increase. At unofficial level there are smuggling of Indian movies that takes place. These movies find their way into Pakistani market days after their release in the home country. The Pakistani government must encourage private satellite channels and improve its own channel to compete with the Indian channels. All of this should be done in the spirit of healthy competition.

There are departments of journalism and mass communication, but these are constrained by the lack of resources and poor coordination with the media. The ultimate result is that they have concentrated more on the theoretical aspects of issues related to the media rather than on producing working journalist for the media. Although academic institutions have to balance the long-term needs of society with the industry's immediate requirement for work force, current shortage of journalist calls for an emphasis on the teaching of practical skills. The teaching departments also encourage conducting surveys to estimate the effects of foreign channels especially the Indian channels on the different segments of our society with particular focus to the youthful. They also should ask to suggest ways and means to be adopted to successfully cope with foreign channels and to meet with needs of our young generation.

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