

THE 'CAST'ING CONVENTION: IMPACT OF INDIAN FILM MUSIC ON REINFORCING GENDER STEREOTYPES

Preeti SHIRODKAR¹

One is not born, but rather becomes, a woman.
Simone de Beauvoir (1974: 301)

Abstract

The impact of Bollywood (the Indian Hindi film industry) on the national psyche as well as its international popularity cannot be overrated. So is the music that is an integral part of it. It outlives the movie and then becomes a part of the everyday life of people, being played in public places, at religious festivals, in personal and professional functions and interestingly being even adapted to other forms of expression (like bhajans/devotional music).

At a more dangerous level, it surreptitiously births, embeds and reinforces stereotypes becoming the palimpsest that serves to define standards expected and exacted from women. This not only thus shapes the approach towards women but also significantly impacts women's approach towards themselves.

By referring to some of the popular and oft recalled Bollywood Hindi songs across the decades, this researcher would like to unearth the palimpsest and decode how it results in the 'cast'ing convention and becomes the kaleidoscope through which Indian womanhood is viewed.

Keywords: Gender stereotypes; Bollywood music; male narrative; female response.

DOI: 10.24818/SYN/2023/19/1.07

1. Introduction

Modelling its name on the world-renowned Hollywood, Bollywood, the Indian film industry is believed to be the largest film industry worldwide. Almost 110 years old, with the first film being released in 1913, the Indian film industry, with a current value of 183 bn INR, releases between 1500 to 2000 films annually, across 20 languages, with an annual ticket sale of 2.7 billion tickets, which is recorded as the highest in the world. Additionally, Bollywood movies are known to regularly cross the ₹100 crore mark (£ 10 m), with some like *Dhoom 3*, released in 2013, grossing as high as ₹ 528 crore (£ 52.8 m). This is corroborated by the article *25 Amazing Bollywood facts you have probably never heard before*, which records that “Around

¹ Preeti Shirodkar, Kohinoor Business School, India, preeti.shirodkar@gmail.com

14 million Indians go to the cinema every day, which equates to 1.4% of the entire population. Cinemagoers pay around a day's wage to watch a Bollywood film". (Walia, n.d.) Furthermore, creating and sharing of movies has become far easier with multiple platforms like DVDs, online platforms, streaming platforms, etc. As a result, not surprisingly, Bollywood directly and indirectly impacts and influences dressing, habits, behaviour and even holiday destination choices of movie watchers these days. In this context, *Films and Feminism* points out

Film and cinema are the most commonly used mass media to communicate with the public. The fact that cinema is a mediator of social realities and personal dreams, collective concerns and individual aspirations makes it assume a seminal dimension as a humanistic discourse which has the potential to redirect the cultural and material fabric of our everyday lives. (Jain and Rai, 2002)

2. Understanding the impact of Bollywood on the Indian psyche

Considering the magnitude of Bollywood and its over-looming presence in the lives of Indians, diasporics and Bollywood's international audience, one can only imagine its impact on the Indian psyche. Actually, almost all articles printed on the subject observe the craze for Bollywood stars, elevating them to the status of living gods and goddesses even beyond being just awe and star struck fans, with people lining up outside their homes for 'darshan' (a glimpse of their 'haloed' star). As an online article points out, "The current topmost Bollywood star SRK or Shahrukh Khan has 22.4 million followers on Instagram and a further 40.1 million on Twitter to say nothing about 'actual' fan following". (infinity.in) Naturally, people choose to imitate these stars believing their on-screen presence and using it to define and underline what is fashionable and acceptable.

While this is damaging enough, what is worse is the subconscious impact that these reel stars, elevated to a larger than real life status, have on most people. And, while the external manifestations of this impact, whether in the form of trends – dressing or habits – is at times damaging enough, what is far more disguised and indirect and therefore extremely harmful is the deeper and more erosive impact on traits, attitudes and values, defining for most a range from 'what is acceptable' to 'what is the in thing'. A case in point, as *Impact of Indian Cinema on Youth* points out is that "Crimes are being portrayed in movies these days and eve-teasing is also shown as a heroic act and some people take it in the wrong way because of which the number of crimes and harassment cases is increasing." (Bhardwaj, 2020) And what is worse is that this impact is seen across all demographics, irrespective of age, gender, location and ideology. Often, trending movies are watched multiple times, dialogues worming their way into regular conversations, in addition to being used to cajole, impress, convince or coerce, thereby increasingly blurring the boundaries between the reel and the real.

3. Delimiting the power of Bollywood music

This being the case with dialogues, habits and traits, picked of and assimilated into everyday living, what is even more impactful is Bollywood music, which has a far greater recollection and evocative value, thanks to the lyrics, the music, the rendition and the emotive quotient that songs invoke. A characteristic motif in Indian cinema, the songs and dance outlive the film both in its form and the length of time. With barely an exception, that only proves the rule, almost all movies have between 1 and 10 songs with the average count being 4. Interestingly the movie *Indra Sabha (1932)* has the largest number of songs, standing at 69.

However, the actual magnitude of the impact Bollywood songs can be understood by noting that 80% of the country's music revenue is generated by Bollywood soundtracks; so too, by 2017, 216 million Indians were using different available music streaming devices; and data collected in 2021 revealed that T-series' (an Indian music record label and film production company) You Tube channel had over 170 million subscribers. As a matter of fact, as the article *Impact of Bollywood on Indian Culture* indicates "movies are the mainstay of entertainment and almost a religion in the nation (Mandaiker, n.d.).

Furthermore, these songs often pre-empt and introduce the movie, serving as teasers, by being released online and in the form of CDs etc, way before the movie. After the movie is released and post it exiting the theatres and fading from the public eye, they go on to become a part of the lived experience of the people, by being played in homes, buses, restaurants, salons, coffee shops, taxis, gyms, in market places, while walking or travelling, as caller tunes, at social and religious functions and even being adapted to devotional songs, where the music remains the same (evoking the original song), while the words are replaced to suit the religious occasion in which they are played, of which there are many in India. In fact, as noted by statista.com "The popularity of these songs has led to playback singers being revered and becoming some of the highest earners in the business". Many often also learn and pursue Bollywood music and dance as art forms.

Right from a very young age children grow up listening to these songs as those they look up to and respect playing them, and learn to hum these songs inadvertently, by listening to them often and in the most unexpected places. They thus become a part of the collective unconscious of a nation. Often children or even adults do not really focus on the lyrics; picking up the songs based on the singer or the tune, till they consciously or unconsciously get hooked on to them.

Why go far, this actuality was experienced by the author of this paper, who avidly listened to and enjoyed these songs, often humming and singing them (even if in the

bathroom). The truth of the havoc they were surreptitiously wreaking dawned upon her as she grew more informed, after being exposed to feminist theory and realising the validity of Beauvoir's declaration that "one is not born but rather becomes a woman".

4. *Spotlighting the Bollywood formula*

To complicate matters further, there is no denying the fact that Indian culture places a premium on emotions and relationships, which form the crux of the Bollywood formula. As an entry in Encyclopedia Britannica succinctly notes, "Standard features of Bollywood films continue to be formulaic story lines, expertly choreographed fight scenes, spectacular song-and-dance routines, emotion-charged melodrama, and larger-than-life heroes." These, in turn, are based on two premises – relationships and romance – that are interdependent and feed each other. Stripped to their bare minimum, most movies explore both these aspects from different angles and in different forms, stretching the plot line to end in a happily ever after or a tragedy of enormous proportions. The well fleshed out characters and plot with their intrigues and twists and turns keep the audience engrossed and away from reflecting on this bare minimality. Moreover, in the manner of the 70 mm screen, with its wide canvas, the relationships and romance – both exaggerated and glorified – draw the audience into believing them to be the most desired/desirable state to achieve.

This perceived indispensability and importance of relationships is so covertly, yet convincingly, put in the film *Anarkali* (1953) that it is extremely easy to get drawn into believing it, thanks to the simplicity and appeal of its argument. A famous and popular song from the film goes:

*Ye zindagi usi ki hai
Jo kissi ka ho gaya
Pyar hi mein kho gaya*

*This world belongs to the one
Who has surrendered to another
And is lost in love*

It then goes on to point out how everything in nature and life is pointing towards the need for strong relationships that help one sustain the travails and joys of life and give it meaning. This deep and oft hammered orientation towards relationships, that form the base of birthing a family, tends to consciously or unconsciously affect the mind, defining relations and family as the foundation of Indian culture and indirectly indicating its absence as defining an undesirable state, boiling down to the failure of an individual. An extremely popular song that illustrates this point and had almost become an anthem after its release is a song based on the title of the movie *Dil Hai Ke Manta Nahi* (1991):

*(Dil hai ke manta nahin) (x2)
Mushkil badi hai rasme mohabbat
difficult*

*My heart is just unwilling to accept (x2)
Fulfilling the laws of love is extremely*

*Yeh jaanta hi nahin**But my heart is completely unaware**Oh, dil hai ke manta nahin**O my heart is just unwilling to accept**Dil hai ke manta nahin**My heart is just unwilling to accept**Yeh beqaraari kyon ho rahi hai**It is just not able to understand**Yeh jaanta hi nahin**Why it is so restless*

And while family ties are no doubt projected as the hallmark of Indian culture and a thing to be haloed, these are shown to be based on and arising out of romantic rendezvous, as the ideal and most desirable method of laying the foundations of a family structure. And, paradoxically while this is frowned upon in real life, the reel life makes it a desirable and aspirational state, making it an ideal for people to strive for. The helpless falling in love and the beauty and strength of the relationship emerging from it is driven home repeatedly and consistently making it something to strive for and achieve for future joy and success.

There is no doubt that this in turn births a conflict in the mind between expectations and the lived realities of the culture, creating misplaced notions of the ideal that are often sharply in contrast to and are forbidden by the real in the inheritance and culture of social and religious expectations and living.

As the paper *Social Impact of Indian Cinema – An Odyssey from Reel to Real* posits “a major chunk of the movie makers still follows the traditional movie making formula which may have adverse bearings on the audiences” (Chandra and Bhatia, 2019). What bears reflection is that the impact is way too deep and often goes unnoticed, till it is reflected through action!

5. Unearthing the palimpsest

India is known as a Young Nation with 32% of the population being the youth, at least 50% of whom have access to the mass media. Furthermore, there is no denying that youngsters are impressionable and like to be looked upon as trendy and up-to-date, in order to get admiration and approval from others, most importantly their peers. On the other hand, there is Bollywood, which for years has engendered and reinforced stereotypes, with a few exceptions, which often are relegated to the margins, being branded as parallel and art cinema. This in turn has meant lesser turnover in terms of the amount earned through gross sales, advertising, music, etc, to say nothing of the fact that the movies under this label get a niche or what is believed to be an elite audience and rarely catch the attention of the masses. Consequently, not many from the film industry – directors, producers, actors et al are willing to explore this genre and the themes that fall within its purview, making them the exception to the well-established rule and formula that the mainstream cinema has been relying on now for over a century.

Right from projecting women as damsels in distress, who need a knight in shining armour to bail them out of varied situations and or significantly change their life for the better, Bollywood movies have portrayed women as weak and worthy of exploitation, objects of the male gaze and desire, whom they have the right to tease, assault, harass or possess, through whatever means it takes. To add to these plot lines and characterisation are the songs that reiterate this perception and behaviour and go on further to sensualise/objectify them through 'item songs'. A lot of negative actions, ways of thinking and perceptions are thus glorified and normalised by being projected as acceptable, reflective of reality or even worth emulating. This at times obvious and stealthy, but nevertheless undeniable, impact is recorded in the book *Gender, Race and Class in Media*, which points out that "Products of media culture provide materials out of which we forge our identities, our sense of selfhood, our construction of ethnicity, race and nationality, of sexuality and of 'us' and 'them'". (Kellner, 2003: 1)

This coloured representation has in fact birthed gender polarity that envelops and reflects dichotomies that have over time found deep roots and entrenched themselves into the social fabric. While the male narrative this birth is dominant and powerful thereby manifesting as imposing, the female response to it is supplicating and submissive (at times reluctantly and at others with eagerness and pride) thus playing out as internalising of the male narrative.

6. *Defining the male narrative*

What complicates matters even further is the expression of the male narrative on a scale of five variables that move from one end of it to another beginning with a positive expression that can nevertheless prove to be overbearing and stifling to a negative one which is downright chauvinistic and exploitative.

For one, as mentioned earlier, there are hardly any Bollywood movies that portray women in a positive light and those that do define her as a goddess to be worshipped. And, though this may, on the surface, sound to be extremely ego elevating, it can prove to be very restrictive for women, taking away their freedom to be themselves. Two such movies almost 31 years apart are *Tujh Mein Rab Dikhta Hai* (2008) and *Dream Girl* (1977). While a song from the former reflects a hero deeply in love with his beloved, so much so that he sees heaven in her, the latter describes any man's dream girl – a woman perfect and worthy of a man's love. What often goes unnoticed in these seemingly elevating descriptions of women is how in turn they take away a woman's true self, binding it in the halo of deification that in itself can be both hard to live up to and damaging.

<p><i>Tu hi toh jannat meri, tu hi mera junoon</i> <i>Tu hi to mannat meri, tu hi rooh ka sukoon</i> <i>Tu hi aakhiyon ki thandak, tu hi dil ki hai dastak</i> <i>Aur kuch na jaanu mein, bas itna hi jaanu</i> <i>Tujh mein rab dikhta hai</i> <i>Yaara mein kya karu</i> <i>Tujh mein rab dikhta hai</i> <i>Yaara mein kya karu</i> <i>Sajde sar jukhta hai</i> <i>Yaara mein kya karu</i></p> <p><i>Hoton pe rangat hai</i> <i>Dil mein muhabbat hai</i> <i>Kya jism-e-aurat hai</i> <i>Bas Jannat hi Jannat hai</i> <i>Dream girl</i> <i>Kissi shayar ki ghazal, dream girl</i> <i>Kissi jheel ka kamal, dream girl</i> <i>Kahin toh milegi, kabhi to milegi</i> <i>Aaj nahi toh kal, dream girl</i> <i>Dream girl</i></p>	<p><i>You are my heaven, you are what drives me crazy</i> <i>You are my prayer, you are what brings peace to my soul</i> <i>You bring comfort to my eyes, you are my heart beat</i> <i>I don't know anything, other than the fact that</i> <i>I see the divine power in you</i> <i>I can't help myself</i> <i>I can't help myself</i> <i>My head bows in adoration</i> <i>I can't help myself</i></p> <p><i>Her lips are painted</i> <i>Her heart is filled with love</i> <i>Her figure is womanly</i> <i>She is pure heaven</i> <i>She is like the song of some poet, dream girl</i> <i>She is like a lotus in a pond, dream girl</i> <i>Some day, some where I will find her</i> <i>Today or tomorrow</i> <i>Dream girl</i></p>
--	---

Almost as a reaction to this glorification is the need to explain this uncontrolled male attraction for women; ironically, this is done not by looking for its cause in men or the masculine approach, but rather by attempting to seek it in women. And this is achieved by labelling them as temptresses who, with the guiles and graces, seek to lure unsuspecting men into their trap; and the only way that men can deal with them is by exercising control and showing who is really in power. While the song from film *Man Mauji* (1962) quoted to illustrate this point talks about an all-accomplished woman, who will serve as a good wife to her husband, another song taken from the film *Dil Hi To Hai* (1963), hardly a year apart, covertly threatens a woman to love no one but the hero, who fancies her

<p><i>Zaroorat hai, zaroorat hai, zaroorat hai</i> <i>Sakt zaroorat hai</i></p>	<p><i>There is a need, there is a need, there is a need</i> <i>An urgent need</i></p>
--	--

<i>Zaroorat hai, zaroorat hai, zaroorat hai</i>	<i>There is a need, there is a need, there is a need</i>
<i>Ik shrimati ki, kalawati ki</i>	<i>Of a wife, a beauty</i>
<i>Seva kare jo pati ki</i>	<i>One who will serve her husband</i>
<i>Zaroorat hai, zaroorat hai, zaroorat hai</i>	<i>There is a need, there is a need, there is a need</i>

<i>Tum agar mujhko na chaho to koi baat nahi</i>	<i>It does not matter if you do not desire me</i>
<i>Tum kisi aur ko chahogi to mushkil hogi</i>	<i>But if you desire another then it will be difficult</i>
<i>Tum kisi aur ko chahogi to mushkil hogi</i>	<i>But if you desire another then it will be difficult</i>

This sense of ownership and right over the beloved, whether as a lover or a spouse, has in fact taken many forms in Bollywood films, creating a sense of entitlement as a right and an acceptable and natural thing to do, where men are concerned. An anthem of its time, that had in turn resulted in an increase in eve teasing and harassment of women post its release was from the film *Darr* (1993), where the hero was shown obsessing over a woman, denying her both freedom and agency, by claiming his right over her. This sense of power that men believe they have over women also fuels their belief in their right to treat women as a possession and make them an object of display, to create envy in the minds of others, as a song from *China Town* (1962) reveals

<i>Jaadu..</i>	<i>Your eyes</i>
<i>Teri.. Nazar</i>	<i>Are magic</i>
<i>Khushboo..</i>	<i>Your body</i>
<i>Tera badan..</i>	<i>Smells gorgeous</i>
<i>Tu haan kar</i>	<i>Whether you say yes</i>
<i>Ya naa kar</i>	<i>Or refuse</i>
<i>Tu haan kar ya naa kar</i>	<i>You are mine</i>
<i>Tu hai meri.. Kiran</i>	<i>O Kiran (Kiran being a girl's name)</i>
<i>Tu hai meri.. Kiran</i>	<i>You are mine</i>
	<i>O Kiran</i>

<i>Baar baar dekho</i>	<i>Keep looking</i>
<i>Hazar baar dekho</i>	<i>Look a thousand times</i>
<i>Ye dekhane ki cheez hai</i>	<i>My beloved is an object</i>
<i>Hamara dilruba</i>	<i>Worthy of admiration</i>
<i>Taali ho</i>	<i>Admire O</i>
<i>Taali ho</i>	<i>Admire O</i>
<i>Taali ho</i>	<i>Admire O</i>

Lyrics of these kinds, reflected power over women in various forms, among them being painting them as subjects to be derided – as having no other reason for existence other than to serve men or defining perfection only in the manner that men wanted to see them, whether in the way they appeared or behaved, as a song from the film *Lawaris* (1981) illustrates. And, if they in any way seemed to question it, let alone object to it, their denial was seen as a means of flirtation and/or coyness, rather than them actually meaning what they said, while denying or rejecting the man, as the song from *Josh* (2000) amply illustrates.

<i>Mere angne mein tumhara kya kaam hai</i>	<i>What work do you have in my courtyard? (x 2)</i>
<i>Jo hai naam wala</i>	<i>A person of repute</i>
<i>Arre jo hai naam wala wahi to badnaam hai</i>	<i>Is often one who is defamed</i>
<i>Mere angne mein tumhara kya kaam hai</i>	<i>What work do you have in my courtyard?</i>
	<i>A person who has a tall wife earns repute (x 2)</i>
<i>Arre jiski biwi lambi uska bhi bada naam hai</i>	<i>You can rest her against a wall</i>
<i>Jiski biwi lambi</i>	<i>You can rest her against the wall of the house</i>
<i>Haan jiski biwi lambi uska bhi bada naam hai</i>	<i>What need will you then have of a ladder</i>
<i>Kothe se laga do</i>	<i>What work do you have in my courtyard?</i>
<i>Arre kothe se laga do seedhi ka kya kaam hai</i>	
<i>Kothe se laga do seedhi ka kya kaam hai</i>	
<i>Mere angne mein tumhara kya kaam hai</i>	
<i>Apun Bola Tu Meri Laila</i>	<i>I said you are my beloved</i>
<i>Woh Boli Fekta Hai Saala</i>	<i>She said I was lying</i>
<i>Apun Jabhi Sachi Bolta</i>	<i>Whenever I speak the truth</i>
<i>Ay Usko Jhoot Kai Ko Lagta Hai</i>	<i>Why does she believe it to be a lie?</i>
<i>Yeh Uska Style Hoinga</i>	<i>I think that must be her style</i>
<i>Hoton Pein Naa Dil Mein Haan Hoinga</i>	<i>She must be refusing verbally</i>
	<i>But in her heart of hearts, she must desire me</i>

This objectification of women also manifests in its seemingly innocuous and glorifying but far more harmful other – the birthing of the ideal woman – one so glorious and perfect in every way that again possessing and owning her seems to be

the only way to reflect and prove to her how much she is cherished and worthy of admiration. What this does not reveal is the denial to her both of agency and choice making her the 'ideal woman' – as the tag line of Onida (an electronic product) stated – neighbour's envy, owner pride. What was worse was also the fact that this glorification often revolved around their external beauty – creating exacting and almost impossible standards for women – to say nothing about what would happen once this glory faded, as the title song from *Chaudavin ka Chaand* (1960) and *Professor* (1962) demonstrate

*Chaudhavin ka chaand ho, ya
aafataab ho
Jo bhi ho tum, khuda ki qasam,
laajavaab ho
Chaudhavin ka chaand ho..
Zulfen hain jaise kaandhe pe baadal
jhuke hue
aankhen hain jaise meay ke payaale
bhare hue
masti hai jis me pyaar ki tum, vo
sharaab ho
Chaudhavin ka chaand ho..*

*Are you the 14th day moon or
sunshine?
Whoever you are, I swear on God, you
are incomparable
Are you the 14th day moon?
The locks falling on your shoulder are
like clouds bending from the sky
Your eyes are as intoxicating as a
glass of nectar
You are bubbling with love like a bottle
of alcohol
Are you the 14th day moon?*

*Aye gulbadan, aye gulbadan
Phulo kee mehak kaanto kee chubhan
Tujhe dekh ke kehta hai meraa mann
Kahee aaj kisise mohabbat naa ho
jaaye
Kahee aaj kisise mohabbat naa ho
jaaye*

*O lady with the beauty of a rose, O
lady with the beauty of a rose
You reflect an intoxicating aroma and
sting like the thorns of a rose
When I see you my heart says
Today would be the day for falling
head over heels in love (x2)*

This projection of women as objects to be admired, fancied, desired and possessed, as the other, glorifies masculinity, indirectly conferring men with power and diverse rights that they choose to claim for themselves, whether in the form of wooing multiple women or romanticising love to the extent that its subject – womanhood – falls prey to it, looking forward to it as their right and glory, being the more emotional in the gender spectrum. Songs from movies as old as *Solva Saal* (1958) to as recent as *Dilwale Dulhaniya Le Jayenge* (1995) amply illustrate this proclamation of masculinity:

*Hai apna dil to awara
Hai apna dil to awara
Na jaane kispe aayega*

*My heart is like a vagabond
My heart is like a vagabond
I have no control whom it will desire
My heart is like a vagabond*

*Hai apna dil to awara
Na jaane kispe aayega*

My heart is like a vagabond

*Ye kudiyaan nashe di pudiyaan
Ye munde gali de gunde
Ye kudiyaan nashe di pudiyaan
Ye munde gali de gunde
Nashe di pudiyaan
Gali de gunde..*

*These girls are like packets of
intoxicants (x 2)
These boys are like hooligans of the
street (x 2)
Packets of intoxicants
Hooligans of the street*

*Mehndi laga rakhna
Doli saja ke rakhna
Mehndi laga rakhna
Doli saja ke rakhna
Lene tujhe o gori
Aayenge tere sajna*

*Deck your hands with henna (x 2)
Get the palanquin ready (x 2)
O fair one
Your soon to be husband will come to
take you away*

7. Decoding the female response

Not surprisingly, this assertive and oft-repeated narrative, so convincingly built, creeps into the psyche of and ensnares women, who internalise it in diverse ways that gets translated into their responses and actions, often unwittingly and without an awareness or realisation of the consequences. The most obvious manifestation of this is the response to them being elevated as objects of beauty and desire, in the form of excessive reliance on feminine 'viles' to woo, please and retain, what they believe to be their power over men, least realising that it is a response and not the trigger, which actually subjugates them. Often in the form of what are popularly known as 'item numbers', set to 'seductive songs, music and dances', these songs whether from *Agneepath* (2012) or *Omkaara* (2006) decode the primary response of women to the attention that men seem to confer upon them:

<i>Bichhu mere naina, badi zehereeli aankh maare</i>	<i>My eyes are like scorpions, they sting poisonously</i>
<i>Kamsin kamariya saali ik thumke se lakh maare</i>	<i>My slender waist with its swerve kills lakhs</i>
<i>Note hazaaro 'n ke, khulla chhutta karaane aayi</i>	<i>I have come to collect thousands in change</i>
<i>Husn ki teelli se beedi-chillam jalaane aayi</i>	<i>With the wicker of my beauty, I have come to light beedis and cigars (a poor man's cigarette)</i>
<i>Aaayi chikni chameli Chhup ke akeli Pauaa chadha ke aayi (x4)</i>	<i>I have come, a pretty lady Surreptitiously, alone Having drunk a quarter (x 4) (quarter referring to a bottle of alcohol)</i>
<i>Naa ghilaaf., Naa lihaaf Thandi hawa bhi khilaaf Sasuri Itni sardi hai kisi ka lihaaf lei lay Jaa padosi ke chulhe se aag lei lay (x 2)</i>	<i>Neither a cover, nor a blanket With even the cold winds against me It's so cold that you should borrow someone's blanket Go and get some fire from the neighbour's stove</i>
<i>Beedi jalai lay Jigar se piya Jigar maa badi aag hai</i>	<i>Light your beedi From my heart It is burning with a lot of passion</i>

In order to become worthy of this love and attention, the woman also feels pressured to don the mantle of the 'ideal' in every role, whether that of a wife, a mother, a step mom, a sister or a daughter, among others. She therefore learns to deny her feelings and display the 'expected' patterns of emotiveness and behaviour, thus denying herself the right to be what she wants to be and who she is, rather choosing to or at times unconsciously displaying traits and behaviours that would earn her support and praise rather than reflecting who she is, as the songs from *Shagoon* (1964) and *Masoom* (1988) exemplify:

<i>Tum apna ranjho-gam Apni pareshaani mujhe de do Tumhe gam ki kasam Is dil ke viraani mujhe de do</i>	<i>Give me all your grief and sorrow Give me your concern I urge you on the name of pain Give me your loneliness</i>
<i>Ye maanaa mein kissi kaabil Nahi hun in nigahon mein Bura kya hai agar</i>	<i>I agree that you Don't think highly of me But what's the harm</i>

<i>Ye dukh ye hairani mujhe de do</i>	<i>If you give me your worries and tensions?</i>
<i>Tujhse naaraaz nahiin zindagi</i>	<i>I am not upset with you</i>
<i>Hairaan hoon main</i>	<i>I am bewildered</i>
<i>O hairaan huun main</i>	<i>Oh I am bewildered</i>
<i>Tere masum sawaalon se</i>	<i>By your innocent queries</i>
<i>pareshaan hoon main</i>	<i>I am disturbed</i>
<i>O pareshaan hoon main</i>	<i>Oh I am disturbed</i>
<i>Jeene ke liye sochaa hi nahi</i>	<i>I hadn't thought that in order to live</i>
<i>Dard sambhaalane honge</i>	<i>I would have to bear so much pain</i>
<i>Jeene ke liye sochaa hi nahi</i>	<i>If I smile</i>
<i>Dard sambhalane honge</i>	<i>I would have to repay the debt of the smile</i>
<i>Muskuraaye to muskuraane ke</i>	<i>smile</i>
<i>Karz utarne honge</i>	<i>If I ever smile I feel</i>
<i>Ho muskurauun kabhi to lagataa hai</i>	<i>As if there is a debt weighing down my lips</i>
<i>Jaise honthon pe karz rakha hai</i>	
<i>Tujhse naaraaz nahiin zindagi</i>	<i>I am not upset with you</i>
<i>Hairaan hoon main</i>	<i>I am bewildered</i>
<i>O hairaan huun main</i>	<i>Oh I am bewildered</i>

In its extreme form, this desire to please takes the form of supplication or the acceptance of the male or the social customs that are largely defined by patriarchy, as the supreme power, following the desires and expectations of which would serve to ensure treading the 'right' (expected) path and bring peace and joy to one's existence. This, in turn, further entrenches the stereotypes, resulting in a vicious circle of attempting to please the powers that be. This paradox is captured accurately in the songs from the films *Anpadh* (1962) and *Johnny Mera Naam* (1970), among others.

<i>Aapki nazro ne samjha</i>	<i>Your eyes considered me</i>
<i>Pyar ke kabil mujhe</i>	<i>Worthy of your love</i>
<i>Dil ki ae dhadkan thaheer ja</i>	<i>Oh heart stop beating</i>
<i>Mil gayi manzil mujhe</i>	<i>I have found my goal</i>
<i>Aapki nazro ne samjha</i>	
	<i>I accept</i>
<i>Ji hame manzoor</i>	<i>Every one of your decisions</i>
<i>Hai aapka ye faisla</i>	<i>Every glance of mine</i>
<i>Ji hame manzoor</i>	<i>Is thanking the lord</i>
<i>Hai aapka ye faisla</i>	<i>You have willingly accepted me</i>
<i>Kah rahi hai har nazar</i>	<i>In your life</i>
<i>Banda parvar shukriya</i>	

*Haske apni zindagi me
Kar liya shamil mujhe*

*O o mere raja
khafa na hona,
der se aayee dur se aayee Majaburee
thee
phir bhee maine vaadaa toh nibhaya*

*Oh my beloved
Do not get angry
I am late but I have come from afar
What happened was beyond my control
But still I have lived up to my promise*

And while women may not give in totally and accept the supreme power of patriarchy, many do feel the need to submit to traditions, social expectations and the patriarchal system, believing that their life gains meaning and significance because of a male presence – either in the form of a father or brother or most importantly a spouse. They thus do not feel confident or capable on their own and often look towards a male figure for comfort and defining and/or boosting their self-image, as in the films *English Vinglish* (2012) and *Khandaan* (1965):

*Piya bin dil age na ek pal ko man ma
lage thes
Kaise jaun mein paraye des
Piya mora nithura piya na samjhe man
ka ye sandes
Kaise jaun mein paraye des
Jiyara jiyara jiyara dhak dhuk hoye
Jiyara dhak dhuk hoye
Hoye haaye haaye
Khamakha khamakha khamakha dhak
dhuk hoye
Jiyara dhak dhuk hoye*

*Without my beloved I have no interest
in anything
My heart feels numb
How can I go abroad?
My husband
My intelligent husband is unable to
understand this
My heart is beating wildly
Oh oh oh
It is beating without any reason*

*Tumhi mere mandir, tumhi meri puja
Tumhi devta ho, tumhi devta ho
Koi meri aankho se dekhe to samajhe
Ke tum mere kya ho, ke tum mere kya
ho*

*You are my place of worship, you are
my prayer
You are my deity, you are my deity
If someone sees from my point of view
They will be able to understand what
you mean to me.*

In the long run, this leads to a complete surrender to the desires, whims and fancies of those they look up to. This then translates into women willingly and wholeheartedly playing the second fiddle and coming to believe that the purpose of their life is to serve men, often not even realising that they have an option to not do so. For them, thus, it becomes a case of ‘your wish is my command’, where their

approach to the men in their life is concerned, as the films *Andaz* (1949) and *Anpadh* (1962) illustrate:

<i>Uthaye ja unake sitam, aur jiye ja</i>	<i>Bear his unfair treatment</i>
<i>Yuhi muskuraye ja, aansu piye ja</i>	<i>And live on</i>
<i>Uthaye ja unake sitam, aur jiye ja</i>	<i>Keep smiling</i>
<i>Yuhi muskuraye ja, aansu piye ja</i>	<i>Drink your tears</i>
<i>Uthaye ja unake sitam</i>	<i>Bear his unfair treatment</i>
<i>Yahi hai mohabbat kaa</i>	<i>This is the definition</i>
<i>Dastoor ai dil, dastoor aye dil</i>	<i>Of true love</i>
<i>Woh gham de tujhe</i>	<i>Let him inflict pain</i>
<i>Tu duwaye diye ja</i>	<i>But you bless him</i>
<i>Uthaye ja unake sitam</i>	<i>Bear his unfair treatment</i>

<i>Hai isi mein pyar ki aabroo</i>	<i>The sanctity of love</i>
<i>Woh jafa kare main wafa karoon</i>	<i>Lies in my being loyal despite his</i>
<i>Jo wafa bhi kaam na aa sake</i>	<i>disloyalty</i>
<i>To wohi kahen ke main kya karoon</i>	<i>But if loyalty too doesn't work</i>
<i>Mujhe gham bhi unka azeez hai</i>	<i>Then he alone can tell me what I</i>
<i>Ke unhi ki di hui cheez hai</i>	<i>should do</i>
<i>Yehi gham hai ab meri zindagi</i>	<i>I even treasure the sorrow given by</i>
<i>Ise kaise dil se juda karoon</i>	<i>him</i>
	<i>As it is what he has bestowed upon me</i>
	<i>This sorrow is now my life</i>
	<i>How can I distance it from my heart?</i>

8. A peep into the other side

It would however be lopsided and inaccurate to portray or believe that Bollywood film music only paints women in a negative light because there are both films and songs in films which talk about women empowerment or empowered women. Sadly though, such films are few and far between, as they do not gain as much popularity as the mainstream cinema. And, while these too feature popular and often much celebrated heroes and heroines, they do not become very popular with the masses. As a consequence, they often get side lined and labelled as parallel or art cinema that is largely viewed by the hoi-polloi of society and therefore never in public eye or memory. What is worse is that often the amazing and extremely powerful songs from these movies appear at the end of the movie, after the story ends and the movie credits run. Few, from among the audience, stop to listen to it, as they are busy

exiting the theatre, thus further relegating the song to the background, away from public attention, both literally and metaphorically. Unfortunately, this was the case with a powerful poem/song from *Pink* (2016), while a song from *Ijazat* (1986) an immensely powerful movie, never got the attention it deserved being from the genre of parallel cinema:

<i>Tu khud ki khoj mein nikal</i>	<i>Set out in quest of yourself</i>
<i>Tu kis liye hataash hai?</i>	<i>Why have you given up hope?</i>
<i>Tu chal, tere wajood ki</i>	<i>You march ahead, the time is right</i>
<i>Samay ko bhi talaash hai</i>	<i>For you to seek the meaning</i>
<i>Samay ko bhi talaash hai</i>	<i>Of your existence</i>
<i>Mera kuch saamaan tumhare paas</i>	<i>Some of my things are lying with you</i>
<i>pada hai</i>	<i>Some of my things are lying with you</i>
<i>Mera kuch saamaan tumhare paas</i>	<i>There are some rainy days we have</i>
<i>pada hai</i>	<i>spent together</i>
<i>O o o! saavan ke kuch bheege bheege</i>	<i>And there is a night wrapped in my</i>
<i>din rakhe hain</i>	<i>letter</i>
<i>Aur mere ik khat main lipti raat padi</i>	<i>Just wipe off that night, return those</i>
<i>hai</i>	<i>things of mine</i>
<i>Woh raat bhujaa do, mera vo saamaan</i>	
<i>lauta do</i>	

9. Conclusion: the way forward

There is no denying that the songs in Bollywood movies are set in a context and have a relevance there. However, they are nevertheless inappropriate, as regards their lyrics. Paradoxically, they become worse in their portrayal and implications, when taken out of context. In a country, where Bollywood and its stars are haloed, almost to the point of worship, it is thus important that movie makers are aware and take accountability of the detrimental impact that their depictions can create and accordingly choose to moderate the expression. As the article *3 Ways Bollywood can Help Shape the Future of Globalization* candidly points out

Sexism and toxic masculinity might have sold in the past but globally movements such as #MeToo and Time's Up show there is a growing consensus that gender discrimination must end. Young people across the world are taking action to raise awareness on gender equality and sparking conversations challenging the status quo. Bollywood must respond to this evolving audience through its content while taking concrete steps to make the industry a safe place for all genders. (Bhattacharjee, 2019)

While Bollywood cinema definitely needs to become more sensitive in its portrayal, the fact remains that the entire onus cannot be left on the creators of the cinema. It is time for the audience and mainly women to also take ownership of and appropriate the narrative. In fact, both cinema makers and goers need to be aware that “Music can change the world because it can change people” (Bono, n.d.). And, in order to check or reverse the current situation, women need to consciously choose to become the people they wish to be, rather than getting influenced by narratives and expectations that are built around them. For, after all, a woman needs to command agency and be responsible for her own self, whether in her own eyes or the eyes of those who surround her. And, the most simple and best way to achieve this, as far as external influences are concerned, is, as the blog *The Effect of Cinema on Youth* crisply and candidly points out “[to] beware of what you see and what you gain”, so that the mindsets that birth and the shackles that bind womanhood by engendering stereotypes are broken and a new narrative takes their place!

References and bibliography

Books

- de Beauvoir, S.** 1974. *The Second Sex*. New York: Vintage Books.
- Bhugra, D.** 2006. *Mad Tales from Bollywood*, UK: Psychology Press.
- Butalia, U.** 1984. “Women in Indian Cinema”, in *Feminist Review*, 17: 108-110.
- Gopal, S. and S. Moorti.** 2008. *Global Bollywood: Travels of Hindi Song and Dance*, USA: University of Minnesota Press.
- Gokulsing, K. and W. Dissanayake.** 2009. *Popular Culture in a Globalised India*, London and New York: Routledge.
- Gupta, S.** 2013. “Representation of Social issues in Cinema with Specific Reference to Indian Cinema: Case study of Slumdog Millionaire”, in *The Marketing Review*, 13(3): 271-282.
- Jain, J. and S. Rai.** 2002. *Films and Feminism*, New Delhi: Rawat Publications.
- Kellner, D.** 2003. “Cultural Studies, Multiculturalism and Media Culture”, in Dines, G. and J. Humez (eds.), *Gender, Race and Class in Media*, Thousand Oaks: Sage Publications: 1-13.
- Mishra, V.** 2001. *Bollywood Cinema: Temples of Desire*, New York: Routledge.
- Singh, I.** 2007. *Gender Relations and Cultural Ideology in Indian Cinema: A Study of Select Adaptations of Literary Texts*, New Delhi: Deep and Deep Publications.
- Thoraval, Y.** 2000. *Cinemas of India*, New Delhi: Macmillan India.

Web References

- Abbas, H. and F. Zohra.** 2013. "Construction of Differences through Movies: A Case Study of Portrayal of Kashmiri Muslims in Indian Movies", in *Cross-Cultural Communication*, 9(6): 35-39. Retrieved from https://www.academia.edu/61978346/Construction_of_Differences_Through_Movies_A_Case_Study_of_Portrayal_of_Kashmiri_Muslims_in_Indian_Movies. Accessed on 23 May 2022.
- Balabantaray, S.** 2020. "Impact of Indian Cinema on Culture and Creation of World View among Youth: A Sociological Analysis of Bollywood Movies", in *Journal of Public Affairs*. Retrieved from https://www.researchgate.net/publication/344275832_Impact_of_Indian_cinema_on_culture_and_creation_of_world_view_among_youth_A_sociological_analysis_of_Bollywood_movies. Accessed on 16 April 2022.
- Basuroy, T.** 2022. "Value of the Film Industry in India from Financial Year 2014 to 2019, with Forecasts until 2024", in *Statista*. Retrieved from <https://www.statista.com/statistics/235837/value-of-the-film-industry-in-india/>. Accessed on 14 June 2022.
- Bhardwaj, A.** 2020. "Impact of Indian Cinema on Youth", in *Medium*. Retrieved from <https://mittikerang.medium.com/impact-of-indian-cinema-on-youth-af2527322b63>. Accessed on 3 May 2022.
- Bhargava, N.** 2014. "Global Impact of Indian culture with India movies", in *CareerRide.com*. Retrieved from <https://www.careerride.com/view/global-impact-of-indian-culture-with-india-movies-12391.aspx>. Accessed on 21 April 2022.
- Bhatia, I.** 2013. "Does Bollywood reflect Indian society?", in *DW*. Retrieved from <https://www.dw.com/en/does-bollywood-reflect-indian-society/a-16745397>. Accessed on 29 May 2022.
- Bhattacharjee, M.** 2019. "3 Ways Bollywood can Help Shape the Future of Globalization", in *World Economic Forum*. Retrieved from <https://www.weforum.org/agenda/2019/01/how-can-bollywood-shape-the-future-of-globalization/>. Accessed on 13 April 2022.
- Bollywoodpresents Team.** 2021. "Social Impact of Bollywood on Indian Culture", in *Bollywood Presents*. Retrieved from <https://www.bollywoodpresents.com/social-impact-of-bollywood-on-indian-culture/>. Accessed on 16 March 2022.
- Bono Quotes.** (n.d.). BrainyQuote.com. Retrieved from https://www.brainyquote.com/quotes/bono_141199. Accessed on 12 June 2022.
- Britannica.** (n.d.). "Bollywood Film Industry, India", in *Britannica.com*. Retrieved from <https://www.britannica.com/topic/Bollywood-film-industry-India>. Accessed on 11 March 2022.
- Chandra, G. and S. Bhatia.** 2019. "Social Impact of Indian Cinema – An Odyssey from Reel to Real", in *Global Media Journal (Arabian Edition)*. Retrieved from <https://amityuniversity.ae/gmj-ae/journals/Sudha-Bhatia-Geetanjali.pdf>. Accessed on 29 April 2022.

- Chopra, V.** 2018. "How Indian Films are Making a Mark in the International Markets?", in *Entrepreneur*. Retrieved from <https://www.entrepreneur.com/article/310739>. Accessed on 5 May 2022.
- Daniyal, M.** 2021. "Here are the Channels with Most Number of Subscribers on YouTube", in *Digital Information World*. Retrieved from <https://www.digitalinformationworld.com/2021/03/here-are-channels-with-most-number-of.html>. Accessed on 14 May 2022.
- Dastidar, S. and C. Elliott.** 2019. "The Indian Film Industry in a Changing International Market", in *Journal of Cultural Economics*, 44: 97-116. Retrieved from <https://link.springer.com/article/10.1007/s10824-019-09351-6>. Accessed on 2 May 2022.
- Fetscherin, M.** 2010. "The Main Determinants of Bollywood Movie Box Office Sales", in *Journal of Global Marketing*, 23: 461-476. Retrieved from <https://www.tandfonline.com/doi/abs/10.1080/08911762.2010.521117>. Accessed on 23 April 2022.
- Ghosal, A.** 2018. "Impact of Indian Sports Movies on Sports Culture of India", in *International Journal of Physiology, Nutrition and Physical Education*, 3(2): 507-511. Retrieved from <https://www.journalofsports.com/pdf/2018/vol3issue2/PartK/3-2-123-207.pdf>. Accessed on 5 April 2022.
- Gupta, M.** 2020. "Impact of Bollywood on our Generation", in *The Economic Transcript*. Retrieved from <https://economictranscript.wordpress.com/2020/08/24/impact-of-bollywood-on-our-generation/>. Accessed on 15 March 2022.
- Gupta, P.** (n.d.). "The Effect of Cinema on Youth", in *Our Education Blog*. Retrieved from <https://blog.oureducation.in/films-are-corrupting-indian-youth/>. Accessed on 1 June 2022.
- Hong, Y.** 2021. "The Power of Bollywood: A Study on Opportunities, Challenges, and Audiences' Perceptions of Indian Cinema in China", in *Global Media and China*. Retrieved from <https://journals.sagepub.com/doi/pdf/10.1177/20594364211022605>. Accessed on 5 May 2022.
- Ito, M and K. Nagar.** 2017. "Impact of a Negative Portrayal of a Destination in Bollywood Movies on Viewers' Attitude towards the Destination, Intention to Visit and Destination Image", in *Pacific Business Review International*, 10(5): 71-82. Retrieved from http://www.pbr.co.in/2017/2017_month/Nov/7.pdf. Accessed on 17 May 2022.
- Jain, A., P. Lata, A. Goyal, and S. Khandelwal.** 2015. "Socio-cultural Impact of Film Celebrities on Teenagers: An Empirical Study", in *International Journal of Indian Culture and Business Management*, 11(3): 308-322. Retrieved from https://www.researchgate.net/publication/282412172_Socio-cultural_impact_of_film_celebrities_on_teenagers_an_empirical_study. Accessed on 18 May 2022.
- James, S.** 2016. "Can Film influence Reality?", in *FilmInquiry*. Retrieved from <https://www.filminquiry.com/can-film-influence-reality/>. Accessed on 6 April 2022.

- Josiam, B., D. Spears, K. Dutta, S. Pookulangara and T. Kinley.** 2014. "Namastey London: Bollywood Movies and their Impact on how Indians Perceive European Destinations", in *Hospitality Review*, 31(4): 2. Retrieved from https://www.academia.edu/80765358/_Namastey_London_Bollywood_Movies_and_Their_Impact_on_how_Indians_Perceive_European_Destinations?f_r=22656. Accessed on 18 May 2022.
- Kalra, M.** 2018. "Bollywood: A Glimpse into India's Evolution", in *The Grad Gazette*. Retrieved from <https://www.graduate.umaryland.edu/gsa/gazette/August-2018/Bollywood-A-Glimpse-Into-Indias-Evolution/>. Accessed on 1 May 2022.
- Maisuwong, W.** 2012. "Promotion of American Culture through Hollywood Movies to the World", in *International Journal of Engineering Research and Technology*, 11(4). Retrieved from <https://www.ijert.org/research/the-promotion-of-american-culture-through-hollywood-movies-to-the-world-IJERTV11S4194.pdf>. Accessed on 28 April 2022.
- Mandaiker, A.** (n.d.). "Impact of Bollywood on Indian Culture", in *Desiblitiz*. Retrieved from <https://www.desiblitiz.com/content/impact-bollywood-indian-culture>. Accessed on 20 March 2022.
- McCCarthy, N.** 2014. "Bollywood: India's Film Industry by the Numbers [Infographic]", in *Forbes*. Retrieved from <https://www.forbes.com/sites/niallmccarthy/2014/09/03/bollywood-indias-film-industry-by-the-numbers-infographic/?sh=692ff7822488>. Accessed on 27 April 2022.
- Parekh, P.** 2003. "The Globalization of Indian Cinema", in *Khabar*. Retrieved from http://www.khabar.com/magazine/editorial/the_globalization_of_indian_cinema.aspx. Accessed on 4 June 2022.
- Patel, R.** (n.d.). "The Influence of Bollywood Movies on Middle-Class Society Living in India", in *Sutori*. Retrieved from <https://www.sutori.com/en/story/the-influence-of-bollywood-movies-on-middle-class-society-living-in-india--qqRTVCw2p2MyhV4f28egSjSh>. Accessed on 13 April 2022.
- Sapra, Y.** 2020. "Influence of Bollywood on Today's Youth", in *Infodea*. Retrieved from <https://www.infodea.in/opinion/influence-of-bollywood-on-todays-youth/>. Accessed on 25 April 2022.
- Singh, A.** 2019. "Bollywood Beyond Borders" in *India Perspectives*. Retrieved from https://www.indiaperspectives.gov.in/en_US/bollywood-beyond-borders/#:~:text=Bollywood%20is%20the%20global%20leader,Bollywood%20to%20a%20great%20extent. Accessed on 28 April 2022.
- Singh, P.** 2016. "Cinema influences the Young, impacts Mind, Society and Culture", in *The News Now*. Retrieved from <https://www.thenewsnow.co.in/newsdet.aspx?q=13104>. Accessed on 9 June 2022.
- Srivastava, R.** 2021. "How is Bollywood Affecting Youth?", in *Bollywood Society*. Retrieved from <https://bollywoodsociety.com/featured/how-is-bollywood-affecting-youth/>. Accessed on 11 May 2022.
- UNESCO Institute for Statistics.** (n.d.). Retrieved from <http://uis.unesco.org/>. Accessed on 21 June 2022.

- Vikas.** 2015. “Is Bollywood Corrupting the Indian Youth?”, in *Indian Youth*. Retrieved from <https://www.indianyouth.net/is-bollywood-corrupting-the-indian-youth/>. Accessed on 21 April 2022.
- Vohra, P.** 2018. “Indian Movies attract Millions around the World – and that Number looks set to Grow”, in *CNBC*. Retrieved from <https://www.cnbc.com/2018/08/03/indian-films-attract-millions-globally-and-it-appears-to-be-growing.html>. Accessed on 17 May 2022.
- Walia, S.** (n.d.). “25 Amazing Bollywood Facts you have probably never heard Before”, in *ScoopWhoop*. Retrieved from <https://www.scoopwhoop.com/entertainment/wtf-bollywood-facts/>. Accessed on 12 May 2022.
- ***. “Hindi Film Music” (2022, June 23), in *Wikipedia*. Retrieved from https://en.wikipedia.org/wiki/Music_of_Bollywood. Accessed on 18 March 2022.
- ***. 2011. “Indian Cinema and Bollywood have a Global Impact”, in *Entertainment Times*. Retrieved from <https://timesofindia.indiatimes.com/entertainment/english/hollywood/news/amp39indian-cinema-and-bollywood-have-a-global-impactamp39/articleshow/11108125.cms>. Accessed on 22 April 2022.
- ***. 2019. “Hindi Movies are Harming our Society”, in *The Telegraph Online*. Retrieved from <https://www.telegraphindia.com/education/are-hindi-films-harmful-for-our-society/cid/1684937>. Accessed on 15 April 2022.
- ***. 2022. “What Is Bollywood? A Brief History of Bollywood Films”, in *MasterClass*. Retrieved from <https://www.masterclass.com/articles/what-is-bollywood#a-brief-history-of-bollywood>. Accessed on 4 June 2022.
- ***. “Bollywood Actors with the Highest Fan Following in India”, in *Innfinity*. Retrieved from <https://www.innfinity.in/entertainment/highest-fan-following-actor-in-india/>. Accessed on 1 May 2022.
- ***. “Ranked: Top 100 - All Time Most Viewed Indian/Bollywood Songs of all Time”, in *Bollytube*. Retrieved from https://www.bollytube.online/stats_most_viewed_indian_songs_of_all_time.html. Accessed on 19 May 2022.

The author

Dr. **Preeti Shirodkar**, a Ph.D. in English Language and Literature, is an Associate Professor at Kohinoor Business School – India, with 3 decades of experience in undergraduate and postgraduate teaching and training in the areas of English Literature, Communication, Gender and Soft Skills and has been to Germany and England as a Visiting Scholar. A Fellow of the Indian Institute of Advanced Studies, Shimla, she has also completed 2 Minor Research Projects for the University of Mumbai. She holds numerous awards and has written 7 books, 36 articles and 32 papers and presented 50 papers. She is passionate about teaching, mentoring, editing, creative and critical writing.