

Emergence of Punjabi Culture in Bollywood

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INTRODUCTION

HISTORY

Yves Thoraval in his book “The Cinemas of India” has given an insight of the emergence and journey of the Indian cinema and the changing trends that has taken place since its inception in 1869 to the turn of the 20th century. A comprehensive overview of the Indian cinema starting with the Pre-historic Era showcasing the emergence of the cinemas in India with the introduction of the concept of moving pictures (First reel ever shot of a real film produced by the Lumiere operator Maurice Sestier in Bombay on 7th July 1896). Then came the era where different genres were discovered, Silent movies were made and shown with live orchestras to the beginning of the Golden Age with the introduction of the ‘Talkies’, to the era of New Indian Cinema i.e. the rise of ‘Auteur’ Cinema and finally an overview of the Regional cinemas. Overall a compact view of the emerging trends and the reasons behind the existence of Indian Cinema.

Emergence of Punjabi Culture in Bollywood

As the Indian state of ‘Punjab’ faced and struggled with the complex social and economic issues, at the same time a large diaspora was settling all over the globe. Punjabi poets and storytellers of the ancient India seemed to be disappearing as the decreasing water levels in the ‘land of the five rivers’. But, as said, Punjabis are nothing if they are not highly skilled at handling the changes. After all, it is the legacy of their turbulent history and small significant signs that this vibrant melting-pot culture is on the verge of re-emergence.

History has surely not been kind enough to the people of Punjab. During Partition in 1947, the brutal division of the state, led to both slaughtering of number of people and to one of the biggest mass population movements of the 20th century. Amidst the riots, rape, devastation and butchery, Punjabis suddenly found that they had to create new identities, under all the religious

persuasions. The destruction of a unified Punjab literally meant that it would take many decades before a new Punjabi identity could begin to be reborn.

In 1901, India's first music university funded by public support and donations was started by Vishnu Digambar Paluskar, named as 'Gandharva Mahavidyalaya'. The famous Takiya Meerasian played court to myriad legendary musicians, such as Ustad Bade Ghulam Ali Khan, who, although from Lahore district, eventually sought Indian citizenship in 1957, having become disenchanted with the Pakistani government's official attitude towards music.

Still, a strong body of Partition literature inevitably emerged, with few courageous writers such as Amrita Pritam, depicting the pain of the upheaval in her heartfelt poetry and prose.

Punjabi literature and poetry began with the realms of Sufism. The first ever Punjabi poetry dates back to the 12th century by Baba Farid, whose few writings later made their way into the 'Guru Granth Sahib' along with those of Sant Kabir. Spirituality, a strong Punjabi literary theme which has often sought to straddle the earthy qualities and practicality of village, agricultural life and tales of tragic love has been depicted out from the Sufi and Sikh traditions.

The celebrated Punjabi tales such as that of 'Heer-Ranjha', an ancient love story of two ill-fated lovers which became famous when penned by Waris Shah, a well-known feted Punjabi Sufi poet, and others such as 'Sohni-Mahiwal', 'Sassi-Punnun' and 'Mirza-Sahiban' have been passed down and written, rewritten, sung and recreated over the history by different artists, those with different religious backgrounds. Nowadays, the words of Bulleh Shah (born in 1860), have been revitalized into new versions and sung both by the rising Indian singer Rabbi Shergill and the Pakistani rock band 'Junoon', which became huge success in India and Pakistan, and it is perhaps Bulleh Shah's humanist legacy that both Sikh and Muslim artists have been able to re-ignite the lyrics written by him.

With many Punjabis in Bollywood over the years, big wigs like Roop K. Shorey, Raj Kapoor, Ramesh Saigal, etc. as actors have given many hits. There is no doubt in this, that popular folk dance 'Bhangra' has been always a major attraction for many of the Bollywood films and from Bengali heroes to Southern heroes, all have grooved and danced to the Bhangra beats and rhythm. After all, popular Punjabi music directors such as O.P. Nayyar, Khayyam, Vinod, Shyamsunder,

Madan Mohan, Husnlal Bhagatram, Sardul Kwatra, S. Mohinder, Roshan and G.S. Kohli have always used bhangra songs in their films. Even, popular producers like Guru Dutt, Yash Chopra, Raj Kapoor, B.R. Chopra and Shakti Samanta framed situations for bhangra dances from time to time in their movies.

During the early Bollywood times, Lahore-born Vinod (Eric Roberts) used to compose Punjabi songs for the Hindi movies. But, today when the Bollywood is scaling to new heights in popularity, it is becoming a norm to have songs with Punjabi lyrics or sound in the latest Hindi movies and hence, the popularity of their music and smashing box-office collection results and ratings they get, attest to the reviving trend.

Many Punjabi movies in 70's and 80's showed the popular culture of rural Punjab, but when it came to Hindi movies, it was indeed very dismal. It wasn't until 1965 when Shankar Bhai Bhatt's movie, Himalaya Ki God Mein, starring Mala Sinha and Manoj Kumar, that we got the first authentic glance of the original rural Punjabi celebrations of one of the most important festival of Punjab i.e. Baisakhi. Since then, the tradition of showcasing Baisakhi celebrations in Hindi movies has been carried forward in movies such as Heer Ranjha (1970), Yash Chopra's Veer Zaara (2006), Rakeysh Omprakash Mehra's Rang De Basanti (2006) and so on.

Bollywood ever since has been a Punjabi dominated industry whether it's on-screen or we talk about off-screen. Here are the few prominent examples; The Kapoor clan is the greatest family in acting, not only in Bollywood but around the world. It has till date produced four generations of superstars: Starting from the Mughal-e-Azam fame, Prithviraj Kapoor, followed by his sons Raj, Shammi and Shashi Kapoor and their children Randhir and Rishi Kapoor, and finally, the current generation of Karisma, Kareena and Ranbir Kapoor. With other actors such as Dev Anand, Balraj Sahni, the first Superstar of the industry-Rajesh Khanna, Vinod Khanna, Sunil Dutt; etc.

Besides this, the off-screen big Punjabi names are: Yash Chopra, Karan Johar and Vidhu Vinod Chopra as directors. Music directors such as, O.P Nayyar, Khayyam; etc. Singers like, Mika, Daler Mehndi and Miss. Pooja, Yo Yo Honey Singh. Lyricist Gulzar whose original name is Sampooran Singh is also a Punjabi.

It's needless to say that considering the clout of Punjabis in Bombay, Punjabi traditions and culture has not been given its due place in Bollywood movies. While, where Punjabi Rajiv Bhatia aka Akshay Kumar makes 'Singh Is Kinng' in a movie, at the same time, the Deols i.e. Dharmendra, Sunny and Bobby, churned it out in 'Yamla Pagla Deewana', Punjabis all over the world are still awaiting a fair representation of their culture in Bollywood films!

This research has been taken up to check and analyze that what influence the Punjabi culture has on the Hindi movies. Does it have any impact on the success of the movies?

Also, whether this trend is long lived or short lived. No doubt, the Punjabis have been a vital part of this industry since long, but have the scenario of portrayal of Punjabi culture, its traditions and value systems changed with the time. Are the myths regarding the portrayal of Punjabi or Sikh characters as an element of fun, true to any extent? All of the above and an inquisitive nature to know more about Punjabi culture and Bollywood led to this dissertation- "Punjabi Culture in Bollywood: A Trend Analysis".

This dissertation is all about the Punjabi origin of many veterans of the Industry and its more about the featured elements of Punjab and the portrayal of Sikhs in Hindi Films during the last 7 decades.

A proper '**Survey of literature**' was done. Bollywood, as we know is a very vast industry, under which the movies were divided on the basis of 3 categories- Issue based movies, Culture based movies and Fiction based movies (Flow chart). Then, a proper research was conducted to find the related case studies, journals, research papers; etc. Hence, under Culture based movies, two further divisions were made i.e. Western culture based movies and Punjabi culture based movies (which is my topic of dissertation). Finally, a '**Review of Literature**' regarding the Punjabi culture based movies was done (Shown in further pages).

BOLLYWOOD

ISSUE BASED
MOVIES

CULTURE
BASED
MOVIES

FICTION BASED
MOVIES

INFLUENCE OF
PUNJABI CULTURE

INFLUENCE OF
WESTERN CULTURE

Review of Literature

1. Vaisakhi in Bollywood.

Due to the great religious significance of Baisakhi in the history of Punjab as the day marks the beginning of the Khalsa Panth by Shri Guru Gobind Singh ji, this is one of the most important festivals celebrated in northern India. Bollywood, since its inception have witnessed many Punjabi actors, music directors, producers such as Ramesh Saigal, Raj Kapoor, O.P. Nayyar, Madan Mohan, S. Mohinder, B.R. Chopra, Yash Chopra, Guru Dutt, etc. But still, the celebration of Baisakhi was missing. Dancing to the beats of Punjabi music and performing bhangra was shown in the late 50's and 60's Punjabi movies like Chaudhari Karnail Singh, Do Lachhiyan, etc. Then, finally came the era of 60-70's when finally Bollywood witnessed the portrayal of Punjabi culture in Hindi movies. For instance, Heer-Ranjha (1970), Veer Zaara (2006), etc. marked the beginning of the arrival and the success of the Punjabi culture in Bollywood. After that, there has been no looking back in case of Punjabi music and the portrayal of Punjabi characters (Akshay Kumar in Singh is King) in the movies. But somehow, the essence of Baisakhi celebrations do lack somewhere in the industry comprising of a whole lot of popular Punjabi artists.

1. Punjab gatecrashes Bollywood

The Punjabi culture or the themes used in Bollywood are considered to be a new phenomenon. But, it's not true. The Punjabi's and their cultures have been rooted in Bollywood since ages. Many stereotypes have been broken i.e. the Punjabi culture has never moved beyond Chhole Bhature. From the depiction of a young muscled Punjabi stud by Dharmendra to the first ever Sikh romantic hero portrayed by Akshay Kumar in Sing Is King, demolished the stereotypical role played by the Sikh characters as a comic relief. Also, in the pictures like Jab We Met, Love Aaj Kal, Vicky Donor; etc. by the non-Punjabi directors like Shoojit Sircar, Imtiaz Ali, etc have enhanced the Punjabi shown in the movies and have hence proved that how deeply the Punjabi culture has been embedded in the non-Punjabi's as well. Not only the themes but the Punjabi lyrics used in the songs for fusion have proved to be fruitful for the film-makers. Still, the Bollywood have moved beyond using the typical words of Punjabi to a broader use of the Punjabi language. The Punjabi culture does have a great influence on Bollywood.

2. latest flavor of Bollywood Punjabi lingo

In this article, the increasing trend of the use of Punjabi language over the use of Hinglish has been mentioned. It is not only about the use of Punjabi lyrics in the songs but also about the Punjabi-Hindi mixed dialogues which are being used extensively to portray the Punjabi culture. Few examples of the movies have been given such as Bittoo Boss, Vicky Donor, Tere Naal Love Ho Gaya; etc. The Filmmakers considers Punjabi equal to Funjabi on the big screen. Filmmakers also think that Punjabi language and culture has a universal appeal. Moreover, the directors feel as most of the movies are made in Punjabi so it becomes easy to adapt the local language. Also, a big reason of this new addition can be the increasing number of directors from Punjab, who better understand and are aware of their culture, language or traditions.

3. Punjabi music taking Punjabi to places through Bollywood

Every second movie nowadays, is seen portraying Punjabi culture in Bollywood through either Punjabi songs or dialogues which have led to an increase in the fan list not only in Punjab but overseas too. This influence can be proved by the success of the recent song 'Jee Karda' from 'Singh is King' sung by a Punjabi based singer Labh Janjua. The use of Punjabi language and portrayal of Akshay as a Sardar clearly depicted the rising trend of Punjabi culture in the industry. This has paved ways for the traditional Punjabi folk instrument users, such as, Tumbi user Harpal Singh to make a mark and to draw the attention of music lovers. There are different genres of Punjabi music being used such as romantic songs and ghazals. Because of these trends, people believe that Bollywood has acted as a platform to showcase Punjabi. After the 'city of dreams' Mumbai, it's now the 'City Beautiful' Chandigarh, that is the new hub of Punjabi singers, composers and filmmakers.

4. Impact of Punjabi Culture on Bollywood

The impact of these Punjabi foot-tapping beats and songs have been far beyond Bollywood. Usually, these songs come out as big hits and can be heard in the discos and pubs much before and after the release of these songs. Not only Punjabi lyrics, but the portrayal of family traditions

of living in a joint family have proved to be successful backdrop for storylines and use of such themes resulted in big hits like *Jab We Met*, *Love Aaj Kal*; etc. The directors nowadays think the effect of Punjabi Bhangra music is so much that, use of a single Punjabi song lends popularity and good support to the film. The Loudness, popularity and the excitement of the culture has been able to draw the attention of the viewers from not only Bollywood but also from Hollywood, such as in films like, *Bend it like Beckham*, *Monsoon Wedding*; etc. So, there is no doubt that Bollywood movies nowadays, are also cashing out on this worldwide phenomenon and minting money.

To take pride in Punjabization of Hindi Cinema, and to not....

In this article, a myth has been proved wrong i.e. Bollywood is thriving on Punjabi music and talent. But, this isn't so. The writer says the trend of Punjabi touch in music and films in Bollywood is just a passing phase just like the smuggler films, daku films, and the 'jhatka' trend by Madhuri Dixit; etc. which faded away with the passing time. Many musicians came and went except, A.R. Rahman, who is a legendary and near to perfection music director because of his versatility and deep understanding of the music as an element rather than taking it as a commercial machine, which the Punjabi musicians are lacking. On another front, there have been many Punjabi actors on-screen like, Dharmendra; etc. but let's check the off-screen crew as well, starting from Punjabi directors. Besides Yash Chopra, there hasn't been any such great director spreading Punjabiat (Karan Johar is not considered as a good director by the critics). In case of top Cinematographers, Choreographers, editors, costume designers; etc. there are hardly any Punjabi hands. Even the films portraying Punjab as vibrant and colorful are hardly directed by Punjabi directors such as *Jab We Met* by Imtiaz Ali, etc. Punjabis had an edge in case of characters such as Om Puri, Amrish Puri, etc. which is now fading with time. The more bitter truth is that only those Punjabi people turn to Punjabi movies who fail in making a mark in Bollywood. So, the Hindi cinema doesn't need more faces on screen but coached and skillful hands off-screen.

Bollywood has run out of Punjabis

Bombay, the city where Bollywood is based, comprises of two communities i.e. the Gujaratis and the Marathis. But, still there is a little sign of either of the communities with few exceptions such as Lata Mangeshkar (Marathi singer) and Sanjeev Kumar (Gujarati actor). Bollywood is dominated by two communities: One being the Urdu-speakers of North India and second being the Punjabis from in and around Lahore. A lot of actors, singers, directors; etc. are from either of the above mentioned communities. Even some of the directors of art movies are Punjabis, such as Mira Nair, Gurinder Chadha, Deepa Mehta; etc. Still, the problems arose because of two major reasons i.e. the Punjabis of Bollywood are separated from their native land (Lahore) which could nourish their talents that is disappearing with the passing time and the second reason is that while the partition, many of the Hindu Punjabis came to Bollywood and the Lahore Muslims went to Pakistan who were well-versed in Urdu. Unfortunately, they could never return to their respective places and hence, this is the reason that there is no young Gulzar in Bollywood today, and there has never been another Manto.

RESEARCH DESIGN

RATIONALE

The study has been undertaken to assess the influence of Punjabi culture in Bollywood. The study would be related to the content analysis of the Bollywood movies so as to check the influence of the Punjabi characters, language, songs, rituals, etc. being portrayed in the Hindi cinema.

The study will throw a light on how deep rooted is the Punjabi culture in our Hindi film industry i.e. Does Bollywood love Punjab and its culture or not; whether the Sikh rituals and traditions are being portrayed in Hindi movies and if yes is it in a right and exact manner; are Punjabi dialogues being used increasingly now a days; is the trend of Punjabi folk music back; etc. Other reasons being whether the Punjabi culture is long lived or is just in its passing phase i.e. are the Punjabis and their culture running out of Bollywood?

All these questions and the overall impact of this culture will be studied and analyzed through this analysis.

AIMS AND OBJECTIVES

AIM:

The primary aim of this content analysis is to study the influence of Punjabi culture in Bollywood.

OBJECTIVES:

- Increase in portrayal of Punjabi culture in Bollywood in different decades.
- To study about the different forms in which the Punjabi culture is being depicted in the Hindi movies i.e. through Punjabi dialogues, characters, songs, dance forms, festivities; etc.
- To study whether the portrayal of Punjabi culture in Bollywood have raised the popularity and success rate of the Hindi movies i.e. year wise box office collection and Ratings (IMDb) of the movies.

HYPOTHESIS

- Nowadays, use of a song with Punjabi lyrics in a movie, results in the increased success of the movie.
- Movies portraying Punjabi culture or Punjabi background attract more viewers.
- Punjabis are portrayed as funny and spendthrift characters.
- The trend of Punjabism and Punjabis in Bollywood are decreasing with the passing time.

METHODOLOGY

For the purpose of the study, a content analysis of the movies has been done by the researcher:

Points followed:

- The movies were divided according to decades starting from 1940's till 2009 i.e. 7 decades.
- Simple random sampling was done using the lottery system to select the movies in each decade.
- 3 movies from each decade have been analyzed both quantitatively and qualitatively.
- The unit of analysis taken is the 'number of hours' of the movie.
- Movies were seen with deep insight and conceptual content analysis is done.
- Qualitatively, the components like, characters (how the cast is portrayed), language, songs, lyrics and performances have also been analyzed.
- Quantitatively, Net Gross Box Office collections and ratings according to Internet Movie Database (IMDb) have been analyzed and the average of the 3 movies from each decade has been shown in the form of pie charts.

DATA REPRESENTATION

AND

ANALYSIS

1940-1949

1. Ek thi Ladki (1949)

- **Quantitative Analysis:**

- **Box Office Collection:** Rs. 60,00,000

- **Ratings:** 5.2/10

- **Qualitative Analysis:**

- **Cast:** Meena Shorey (Real name- Kursheed Jehan) as Meena, Motilal as Ranjeet. Other actors were Bharat Bhushan, Inderjeet Singh Johar, Agha, Shakuntala and Kuldeep.

- **Language:** Hindi.

- **Genre:** Drama.

- **Director/Producer:** Directed by Roop K. Shorey.

- **Music:** There was a famous Punjabi song titled, ‘Laara lappa laara lappa layi rakhdi’ sung by the legendary singers Lata Mangeshkar and Mohammad Rafi which became a huge success.
- **Verdict:** Movie was a Super hit.

2. Barsaat (1949)

- **Quantitative Analysis:**

- **Box Office Collection:** Rs. 1,10,00,000

- **Ratings:** 7/10

- **Qualitative Analysis:**

- **Cast:** Raj Kapoor (Punjabi), Nargis, Prem Nath, Cuckoo, Nimmi and K.N Singh (Punjabi).

- **Language:** Hindi.

- **Genre:** Drama/Musical Romance/feature film.

- **Director/Producer:** Directed and produced by Raj Kapoor who has a Punjabi background.

- **Music:** This was Shankar Jaikishan’s first film as a music director. The famous song, ‘Hawa mein udhta jaye’ sung by the legendary Lata Mangeshkar was a big hit. The soundtrack of the film was listed as the number 1 on their list of 100 greatest Bollywood songs by Planet Bollywood.

- **Verdict:** Movie was a Blockbuster.

3. Badi Bahen (1949)

- **Quantitative Analysis:**

- **Box Office Collection:** Rs. 48,00,000

- **Ratings:** 7.7/10

- **Qualitative Analysis:**

- **Cast:** Suraiya, Rehman, Ulhas and Geeta Bali (born in Punjab as Harkirtan Kaur).

- **Language:** Hindi.

- **Genre:** Family Drama.

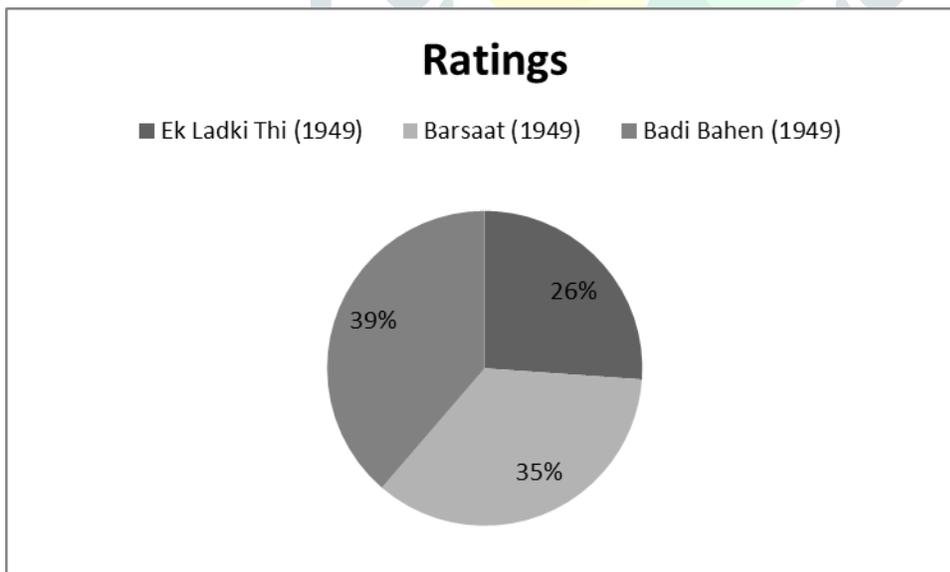
- **Director/Producer:** Directed by Ram Daryani and produced by D.D. Kashyap. Written by Rajinder Singh Bedi (Punjabi), Qamar Jalalabadi was the Lyricist and Rajinder Krishan wrote the dialogues.

- **Music:** The music of the movie has been given by the famous duo of Bollywood in 1940's, Husanlal-Bhagatram. The famous song with Punjabi folk music and rhythm, 'Chup chup khade ho' of the film was directed by the duo.

- **Verdict:** Movie was a Hit.

❖ AVERAGE BOX OFFICE COLLECTION OF 1940'S

Movies (1940's)	Box Office Collection (Rs.)
Ek Ladki Thi (1949)	6000000
Barsaat (1949)	11000000
Badi Bahen (1949)	4800000
Average	7266666.667

❖ PERCENTAGE OF THE RATINGS OF 1940'S

1950-1959**1. Jaagte Raho (1956)****• Quantitative Analysis:**

- **Box Office Collection:** Rs. 75,00,000
- **Ratings:** 7.1/10

• Qualitative Analysis:

- **Cast:** Raj Kapoor (Punjabi), Pradeep Kumar, Sumitra Devi, Smriti Biswas and Pahadi Sanyal.
- **Language:** Hindi/Bengali.
- **Genre:** Musical Drama.
- **Director/Producer:** Directed by Amit Maitra and Sombhu Mitra. Produced by Raj Kapoor.
- **Music:** The Punjabi phrase, 'Ki main jhuth boleya- Koi na' was beautifully used and incorporated by Raj Kapoor, under the direction of Salil Choudhary who did the music for the movie.
- **Verdict:** Movie was a hit.

2. Naya Daur (1957)

- **Quantitative Analysis:**

- **Box Office Collection:** Rs. 2,25,00,000

- **Ratings:** 7.1/10

- **Qualitative Analysis:**

- **Cast:** Dilip Kumar, Vyjayanthimala, Ajit, Chand Usmani and Jeewan.

- **Language:** Hindi.

- **Genre:** Musical family drama.

- **Director/Producer:** Directed and produced by B.R. Chopra.

- **Music:** The up-tempo dancing rhythm and bhangra beats given by the pioneer music director of the 1950's, O.P. Nayyar in the song, 'Yeh desh hai veer jawano ka' brought about a revolution in the film industry, that every other music director started using the Punjabi touch in their songs.

- **Verdict:** Movie was a blockbuster.

3. Phagun (1958)

- **Quantitative Analysis:**

- **Box Office Collection:** Rs. 1,50,00,000

- **Ratings:** 5.3/10

- **Qualitative Analysis:**

- **Cast:** Madhubala, Bharat Bhushan, Jeewan, Mehmood and Cuckoo.

- **Language:** Hindi.

- **Genre:** Comedy/Romance/Musical drama.

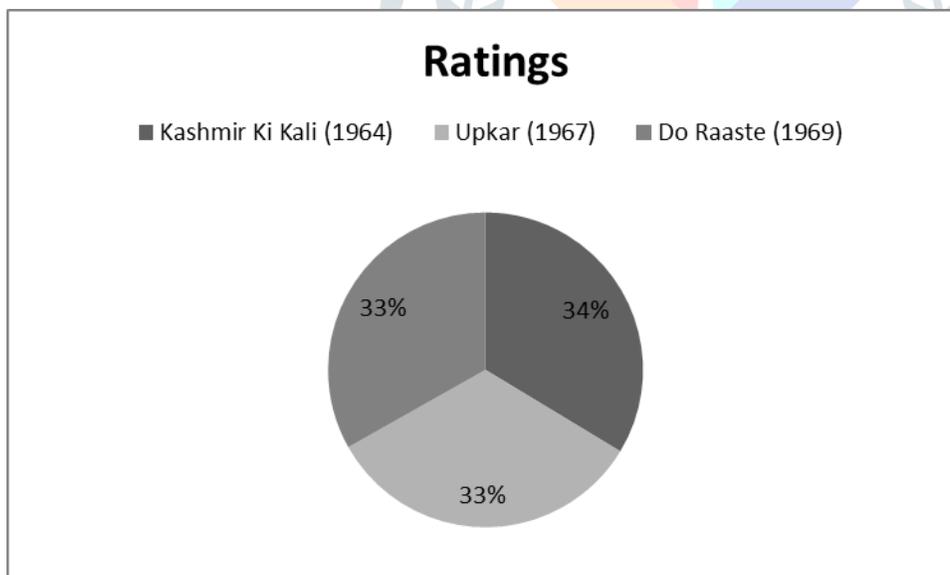
- **Director/Producer:** Directed by Bibhuti Mitra.

- **Music:** Ek pardesi mera dil le Gaya, sung by Asha Bhonsle and Mohammad Rafi was directed by the phenomenal music director O.P. Nayyar which became a huge hit. Lyricist being Qamar Jalalabadi.

- **Verdict:** Movie was a hit.

❖ **AVERAGE BOX OFFICE COLLECTION OF 1950'S**

Movies (1950's)	Box Office Collection (Rs.)
Jaagte Raho (1956)	7500000
Naya Daur (1957)	22500000
Phagun (1958)	15000000
Average	15000000

❖ **PERCENTAGE OF THE RATINGS OF 1950'S**

1960-1969**1. Kashmir Ki Kali (1964)****• Quantitative Analysis:**

- **Box Office Collection:** Rs. 1,30,00,000
- **Ratings:** 6.9/10

• Qualitative Analysis:

- **Cast:** Shammi Kapoor (Punjabi), Sharmila Tagore and Pran.
- **Language:** Hindi.
- **Genre:** Musical romantic drama.
- **Director/Producer:** Directed and produced by Shakti Samanta.
- **Music:** In this movie, Mohammad Rafi and O.P Nayyar were in full Punjabi form producing songs like ‘Meri jaan balle balle’.
- **Verdict:** Movie was a hit.

2. Upkar (1967)

- **Quantitative Analysis:**

- **Box Office Collection:** Rs. 3,50,00,000

- **Ratings:** 6.8/10

- **Qualitative Analysis:**

- **Cast:** Asha Parekh, Manoj Kumar and Prem Chopra.

- **Language:** Hindi.

- **Genre:** Drama.

- **Director/Producer:** Directed by Manoj Kumar and produced by Harkishen R. Mirchandani.

- **Music:** A new anthem, 'Mere desh ki dharti' was given to the Nation by Kalyanji Anandji which made the film a blockbuster.

- **Verdict:** Movie was a blockbuster.

3. Do raaste (1969)

- **Quantitative Analysis:**

- **Box Office Collection:** Rs. 3,25,00,000

- **Ratings:** 6.8/10

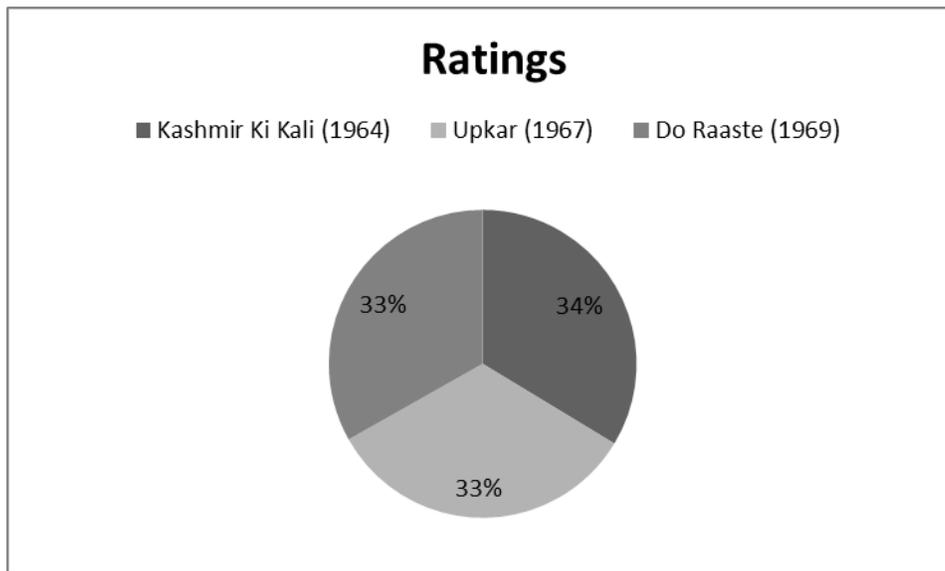
- **Qualitative Analysis:**

- **Cast:** Rajesh Khanna (Punjabi), Mumtaz, Bindu, Balraj Sahni (Punjabi) and Prem Chopra (Born in a Hindu Punjabi family).
- **Language:** Hindi.
- **Genre:** Musical family drama.
- **Director/Producer:** Directed and produced by Raj Khosla.
- **Music:** Laxmikant Pyarelal, a legendary music director of the 60's gave the Punjabi musical touch in the movie.
- **Verdict:** Movie was a blockbuster.

❖ **AVERAGE BOX OFFICE COLLECTION OF 1960'S**

Movies (1960)	Box Office Collection (Rs.)
Kashmir Ki Kali (1964)	13000000
Upkar (1967)	35000000
Do Raaste (1969)	32500000
Average	26833333.33

❖ PERCENTAGE OF THE RATINGS OF 1960'S



1970-1979

1. **Purab Aur Paschim (1970)**

- **Quantitative Analysis:**

- **Box Office Collection:** Rs. 2,25,00,000

- **Ratings:** 7/10

- **Qualitative Analysis**

- **Cast:** Ashok Kumar, Saira Banu, Manoj Kumar, Pran, Prem Chopra, Nirupa Roy and Vinod Khanna (Punjabi).
- **Genre:** Musical family drama.
- **Director/Producer:** Written, directed and produced by Manoj Kumar.
- **Music:** Music Directors Kalyanji Anandji produced remarkable music for the film using Punjabi music, its rhythm and dhol in a way never heard before. Also, a new Punjabi gem, Mahendra Kapoor was introduced by Manoj Kumar came into limelight. He sang almost all the songs of the film and later on became the singing sensation of Bollywood.
- **Verdict:** Movie was a hit.

✚ [Note: Namaste London (2007) was a movie inspired from this movie with a proper portrayal of Punjabi culture and Punjabi traditions. Even, some of the scenes have been shot in the typical Punjabi pind. The movie has Punjabi touch in the language spoken by Rishi Kapoor and Akshay Kumar has Punjabi lyrics in songs like, 'Chakna Chakna' which was big hit. Overall, the Box Office Collection of the movie was Rs. 33, 98, 00,000 and the ratings being 6.8/10.]

2. Daag: A Poem of Love (1973)

- **Quantitative Analysis:**

- **Box Office Collection:** Rs. 6,50,00,000
- **Ratings:** 7/10

- **Qualitative Analysis:**

- **Cast:** Sharmila Tagore, Rajesh Khanna and Raakhee.
- **Language:** Hindi.
- **Genre:** Musical/Romance.
- **Director/Producer:** This movie laid down the foundation of Yash Raj Films as this was Yash Chopra's (a Punjabi) first movie as a producer. He also directed this movie.
- **Music:** The music produced by the legendary Laxmikant Pyarelal was a hit and ruled the charts for the year. Also, Yash Chopra brought back the Punjabi folk culture with the song, 'Ni main yaar manana ni' sung by Lata Mangeshkar.
- **Verdict:** Movie was a super hit at the box office as it was made at the height of Rajesh Khanna craze. Yash Chopra also bagged a Filmfare award for the best director for the movie.

3. **Kabhi Kabhi (1976)**

- **Quantitative Analysis:**

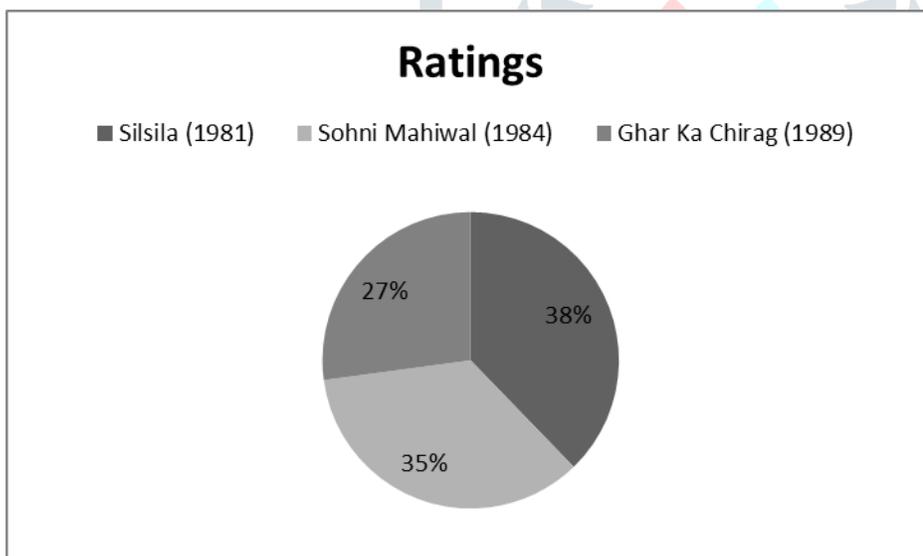
- **Box Office Collection:** Rs. 4,00,00,000
- **Ratings:** 7.1/10

- **Qualitative Analysis:**

- **Cast:** Amitabh Bachchan, with the Punjabi Kapoor's i.e. Shammi and Rishi (along with wife Neetu Singh), also starring Waheeda Rehman, Raakhee and Simi Garewal.
- **Language:** Hindi.
- **Genre:** Romance.
- **Director/Producer:** In a new addition to Punjabi, Pamela Chopra who is the better half of Yash Chopra wrote the story for the movie. Produced and directed by Yash Chopra himself.
- **Music:** Khayyam and Sahir Ludhianvi (Muslim born in Ludhiana, Punjab) both wrote a remarkable Punjabi song, 'Saada chirhian da chamba ve' which is till date an emotional and brilliantly written song on a girl's life. But, it couldn't overcome the applaud won by the song, 'Kabhie Kabhie mere dil mein' which ruled the charts and won the Filmfare award for best lyrics.
- **Verdict:** Movie was a semi hit overall. But, was a big city hit.

❖ AVERAGE BOX OFFICE COLLECTION OF 1970'S

Movies (1970's)	Box Office Collection (Rs.)
Purab Aur Paschim (1970)	22500000
Daag: A poem of Love (1973)	65000000
Kabhie Kabhie (1976)	40000000
Average	42500000

❖ PERCENTAGE OF THE RATINGS OF 1970'S

1980-1989**1. Silsila (1981)****• Quantitative Analysis:**

- **Box Office Collection:** Rs. 7,00,00,000
- **Ratings:** 7.1/10

• Qualitative Analysis:

- **Cast:** Amitabh Bachchan, Shashi Kapoor, Jaya Bachchan, Rekha, Sanjeev Kumar, Kulbhushan Kharbanda (a Punjabi).
- **Language:** Hindi.
- **Genre:** Romance/drama.
- **Director/Producer:** Written by Yash Chopra along with Mrs. Preeti Bedi and Sagar Sarhandi. Produced and directed by Yash Chopra.
- **Music:** Punjabi influence in the 80's started at a very bright note with Pt. Hari Prasad Chaurasiya and Pt. Shiv Kumar Sharma joined hands as Shiv-Hari and composed beautiful songs comprising of a Punjabi folk track, 'Sar se sarke chunariya'. Also, the movie had a sequence of 'Anand Kaaraj' (a Sikh marriage ritual) with a devotional Shabad on the track list, 'Baanh Jinha Di Pakadiye' by Bhai Harbans Singh Jagadari Wale. The Shabad was so engrossing that it was repeated by Yash Chopra's son Aditya Chopra in Shahrukh Khan starrer, Rab Ne

Bana Di Jodi (2006), sung by Bhai Harbans Singh Ji in a different and new version. Music of the movie ruled the charts and is still popular but couldn't help the movie improve its performance at the box office.

- **Verdict:** Movie was rated as average. But, the music was super hit.

2. Sohni Mahiwal (1984)

- **Quantitative Analysis:**

- **Box Office Collection:** Rs. 3,20,00,000

- **Ratings:** 6.6/10

- **Qualitative Analysis:**

- **Cast:** Sunny Deol and Poonam Dhillon (Both are Punjabis).

- **Language:** Hindi.

- **Genre:** Action/Romance/drama.

- **Director/Producer:** Directed by Umesh Mehra and produced by F.C. Mehra.

- **Music:** Anu Malik gave a brilliant score to the movie as a music director along with beautiful lyrics by Anand Bakshi as in, 'Sohni Chinab Di' which got nominated at the Filmfare. Anupama Deshpande won the best female playback singer for the same song at the 32nd Filmfare awards.

- **Verdict:** Movie was a hit with a Punjabi traditional story as its theme. This trend was carried on since 1940's with the coming of Heer Ranjha.

3. Ghar Ka Chirag (1989)

- **Quantitative Analysis:**

- **Box Office Collection:** Rs. 1,66,00,000

- **Ratings:** 5.1/10

- **Qualitative Analysis:**

- **Cast:** Rajesh Khanna, Neelam, Chunky Pandey, Om Shivpuri.

- **Language:** Hindi.

- **Genre:** Family drama.

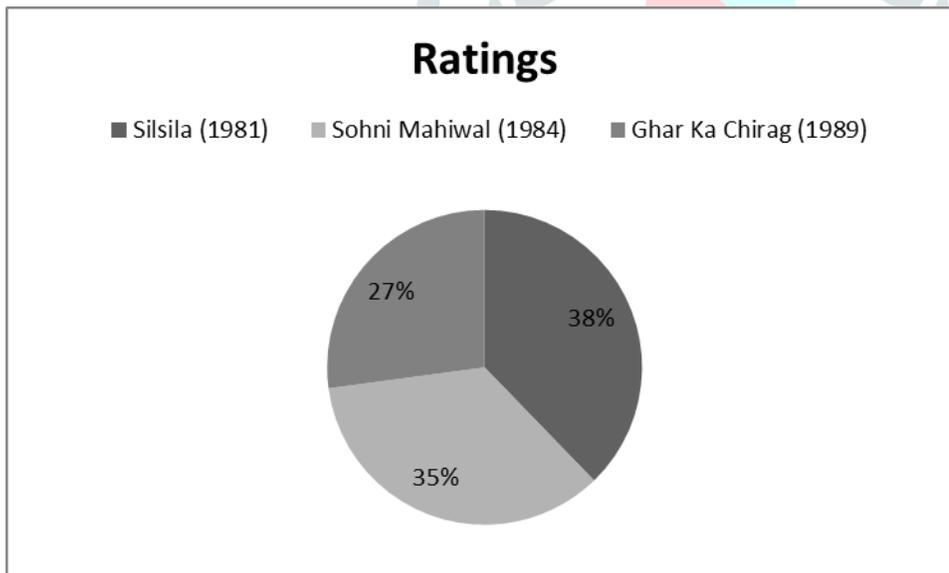
- **Director/Producer:** Directed by Sikander Bharti.

- **Music:** At the start of this decade i.e. the 1980's Malkit Singh, a Punjabi singer came up with his hit number, 'Tutak tutak tutuiyan' which was later used by Bappi Laheri with the same title sung by Asha Bhosle and Amit Kumar. It raised the ranking of the movie.

- **Verdict:** Movie was a super hit.

❖ AVERAGE BOX OFFICE COLLECTION OF 1980'S

Movies (1980's)	Box Office Collection (Rs.)
Silsila (1981)	70000000
Sohni Mahiwal (1984)	32000000
Ghar Ka Chirag (1989)	16600000
Average	39533333.33

❖ PERCENTAGE OF THE RATINGS OF 1980'S

1990-1999**1. Karan Arjun (1995)****• Quantitative Analysis:**

- **Box Office Collection:** Rs. 56,00,00,000
- **Ratings:** 6.5/10

• Qualitative Analysis:

- **Cast:** Raakhee Shahrukh Khan, Salman Khan, Amrish Puri, Kajol, Mamta Kulkarni, Ranjeet, Johnny Lever.
- **Language:** Hindi.
- **Genre:** Musical/religious/ action movie.
- **Director/Producer:** Directed and produced by Rakesh Roshan.
- **Music:** Bollywood faced a setback after the 1984 Sikh riots. Punjabi music was losing its hold. But after some time the trend revived. 'Bhangra paale' sung by Sudesh Bhosle, Mohammed Aziz and Sadhana Sargam and music produced by Rakesh Roshan, was a hit at that time.
- **Verdict:** Movie was a blockbuster and was the 2nd highest grossing movie of the year.

2. Dilwale Dulhania Le Jayenge (1995)

- **Quantitative Analysis:**

- **Box Office Collection:** Rs. 61,00,00,000

- **Ratings:** 7.8/10

- **Qualitative Analysis:**

- **Cast:** Shahrukh Khan, Kajol, Amrish Puri, Farida Jalal, Anupam Kher along with two Punjabis i.e. Mandira Bedi and Parmeet Sethi. The roles played by Kajol as Simran, Amrish Puri as Chaudhary Baldev Singh, Farida Jalal as Lajwantii or Lajjo, Satish Shah as Ajit Singh, Parmeet Sethi as Kuljeet Singh(a typical jatt boy from a village of Punjab), Mandira Bedi as Preeti Singh; etc. portrayed the Punjabi joint family theme completely showing the traditional rituals (Karwa Chauth) of Punjab.

- **Language:** Hindi.

- **Genre:** Romantic comedy musical movie.

- **Director/Producer:** Produced and directed by the Punjabi father-son duo i.e. Yash Chopra and Aditya Chopra, respectively. Manmohan Singh was the cinematographer.

- **Music:** The Song 'Mehndi Laga ke Rakhna' became an all-time hit. Sung by Lata Mangeshkar and Udit Narayan and music given by Jatin-Lalit.

- **Verdict:** The movie was declared as an 'All time blockbuster' and also as one of the biggest hits of Bollywood. The film won 10 Filmfare awards. It is listed in the world famous list of '1001 movies you must see before you die'. This brought about

to a revolution in Bollywood regarding the Portrayal of Punjabi culture in the movies.

3. Border (1997)

- **Quantitative Analysis:**

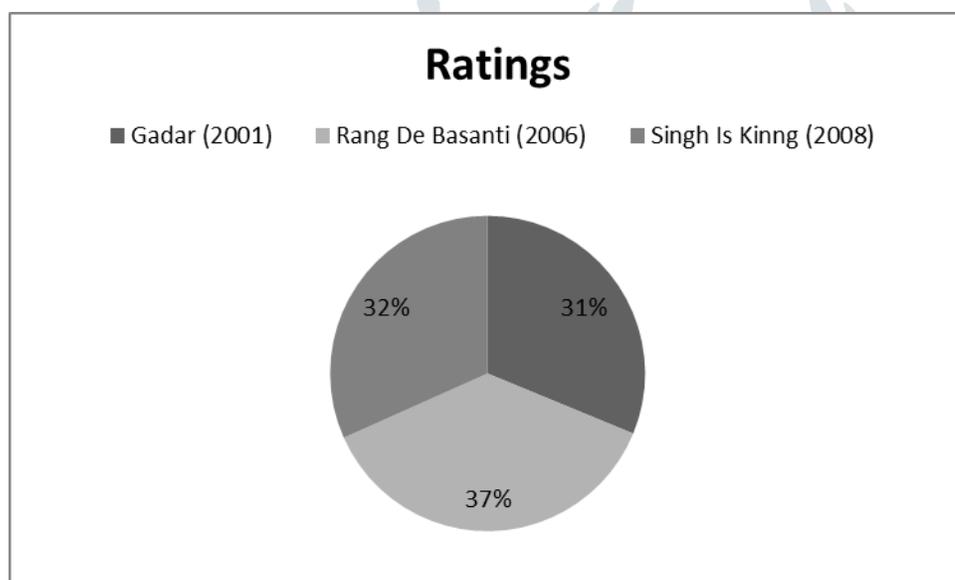
- **Box Office Collection:** Rs. 35,00,00,000
- **Ratings:** 7.4/10

- **Qualitative Analysis:**

- **Cast:** Starring the Sikh boy Sunny Deol in and as a Kuldip Singh Chanpuri, a Sikh Commanding Officer of the '23rd Battalion Punjab Regiment' at the border along with Suniel Shetty, Akshay Khanna, Raakhee, Jackie Shroff, Tabbu, Pooja Bhatt, Puneet Issar and Kulbhushan Kharbanda.
- **Language:** Hindi.
- **Genre:** War epic.
- **Director/Producer:** Directed, produced and screenplay by J.P. Dutta.
- **Music:** The music of the movie was produced by Anu Malik and the lyrics were penned by Javed Akhtar.
- **Verdict:** Movie was a blockbuster.

❖ AVERAGE BOX OFFICE COLLECTION OF 1990'S

Movies (1990's)	Box Office Collection (Rs.)
Karan Arjun (1995)	560000000
DDLJ (1995)	610000000
Border (1997)	350000000
Average	506666666.7

❖ PERCENTAGE OF THE RATINGS OF 1990'S2000-20091. **Gadar (2001)**• **Quantitative Analysis:**➤ **Box Office Collection:** Rs. 75,50,00,000➤ **Ratings:** 6.9/10

- **Qualitative Analysis:**

- **Cast:** Sunny Deol as Tara Singh (a Jatt Sikh truck driver), Amisha Patel, Amrish Puri, Lillete Dubey, Vivek Shauq as Darmiyaan Singh.
- **Language:** Hindi/Urdu/Punjabi (The movie had some aggressive Punjabi dialogues as well).
- **Genre:** Action movie.
- **Director/Producer:** Directed by Anil Sharma and Produced by Nitin Keni.
- **Music:** The music of the movie was produced by Uttam Singh. The movie had many tracks with Punjabi lyrics such as, 'Udh ja kale kawa' which is a punjabi folk song by Udit Narayan with different versions, along with a hit song that was on the lips of the Nation 'Main Nikla Gaddi Leke' with mixed lyrics and sung again by Udit Narayan.
- **Verdict:** Movie was declared as the 'Biggest blockbuster ever in Hindi cinema'. It is the 4th Bollywood film to gross over Rs. 100 crores worldwide.

✚ [NOTE: Based on the Partition of India, the Muslim-Sikh massacre, the movie showed the love story of a Jatt Sikh boy (Tara Singh) with a Muslim girl (Sakina). An interesting fact about this movie is that it was based on a Punjabi project incorporated by the son of soil, Gurdas Maan, titled, 'Shaheed-e-Mohabbat (1999)' comprising of a qawwali by Ustad Nusrat Fateh Ali Khan. The box office results showed the revival of Punjab and its culture in Bollywood after so many years.]

2. Rang De Basanti (2006)

- **Quantitative Analysis:**

- **Box Office Collection:** Rs. 50,00,00,000

- **Ratings:** 8.2/10

- **Qualitative Analysis:**

- **Cast:** Aamir Khan as Daljeet 'DJ', Kiron Kher as Mitro(DJ's mother), Siddharth Narayan(portrayed as Bhagat Singh in the other half of the movie), Sharman Joshi, Soha Ali Khan, Waheeda Rehman, R. Madhavan, Kunal Kapoor, Atul Kulkarni and Alice Patten.

- **Language:** Hindi/English/Punjabi.

- **Genre:** Historical/Musical drama.

- **Director/Producer:** Directed by Rakesh Omprakash Mehra and Produced by Aamir Khan, Ronnie Screwvala along with Rakesh Omprakash Mehra.

- **Music:** The music composition of the movie was done by the legendary A.R. Rehman and the lyrics by Prasoon Joshi and Blaaze (Indian-based rapper). The title track, 'Rang De Basanti' was sung by the Punjabi pop sensation Daler Mehndi, which ruled the charts. Also, the religious prayer of the Sikhs i.e. 'The Mool Mantar- Ek Omkar' has been used in the movie.

- **Verdict:** Movie was a hit at the box office.

✚ [NOTE: The title of the movie is in Punjabi which means ‘Color it Saffron’. Regional elements like a woman religiously praying at the Sikh Gurudwara (Harmandir Sahib i.e. the Golden Temple) and the bhangra harvest were shown in the title track, Rang De Basanti.]

3. Singh Is Kinng (2008)

- **Quantitative Analysis:**

- **Box Office Collection:** Rs. 68,48,00,000

- **Ratings:** 7/10

- **Qualitative Analysis:**

- **Cast:** Akshay Kumar as Harpreet Singh (or Happy Singh, a comedy caper), Katrina kaif, Om Puri, Ranvir Shorey, Neha Dhupia, Javed Jaffrey (as Mika) and Sonu Sood as Lakhan Singh (also named as Lucky, the Kinng of Australian underworld along with other Sikh mafia associates).

- **Language:** Hindi/Punjabi.

- **Genre:** Action/comedy movie.

- **Director/Producer:** Directed by Anees Bazmee and produced by Vipul Amrutlal Shah.

- **Music:** The music of the movie was composed by Pritam. The film had many Punjabi songs like, the title track ‘Singh Is Kinng’ by Snoop Dogg, RDB and

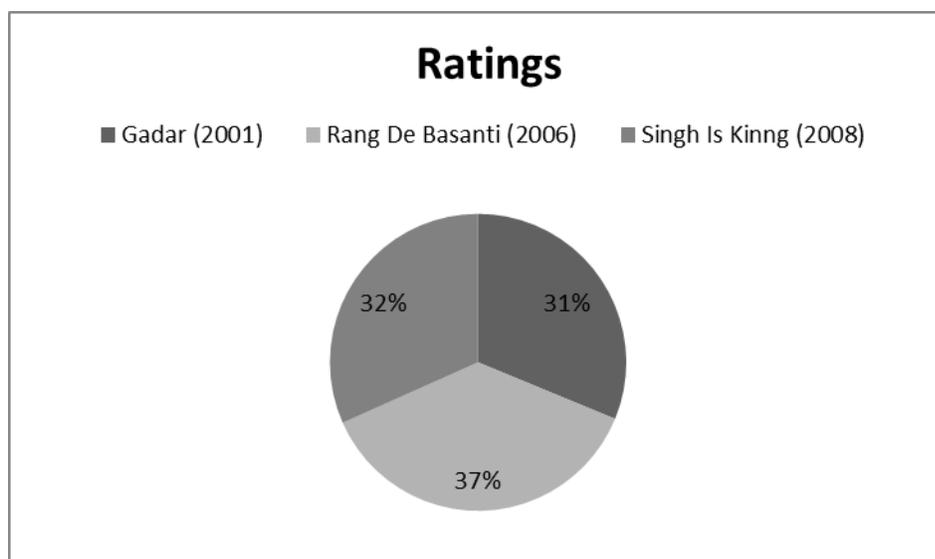
Akshay Kumar; ‘Jee karda’ by Punjabi singer Labh Janjua and Suzanne D’Mello and ‘Bhootni Deya’ by Daler Mehndi. There were other songs such as, Bas ek Kinng, sung by Punjabi singers Mika Singh, Hard Kaur along with, Neeraj Shridhar, Ashilesh Pandit and Javed Jaffrey.

➤ **Verdict:** Movie was a super hit.

✚ [NOTE: The movie was a big success at the box office but at the same time it also resulted in some controversies, creating differences between the makers of the movie and the Sikh community, who disapproved the way the portrayal of a Sikh character was done in the movie.]

❖ AVERAGE BOX OFFICE COLLECTION OF 2000-09

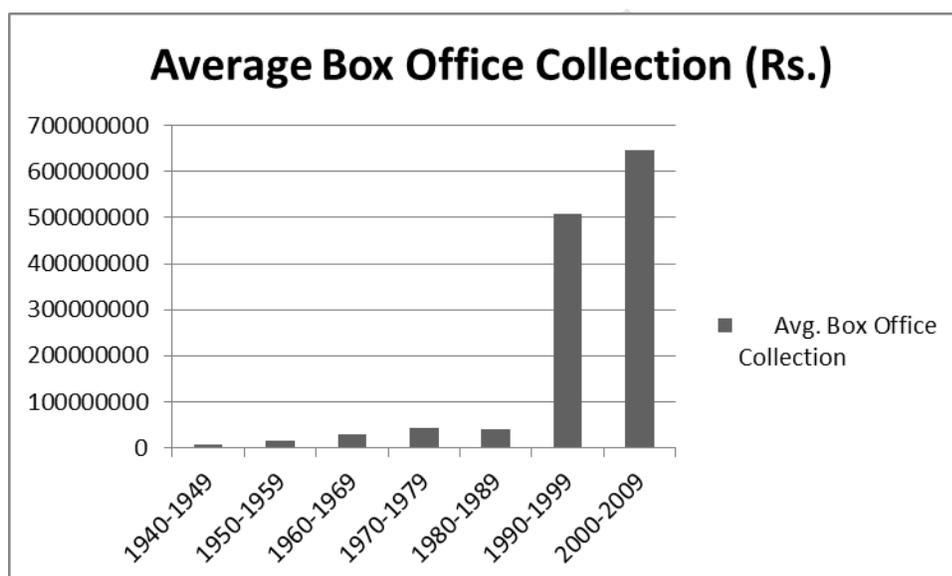
Movies (2000-09)	Box Office Collection (Rs.)
Gadar (2001)	755000000
Rang De Basanti (2006)	500000000
Singh Is Kinng (2008)	684800000
Average	646600000

❖ PERCENTAGE OF THE RATINGS OF 2000-09**NOTE:**

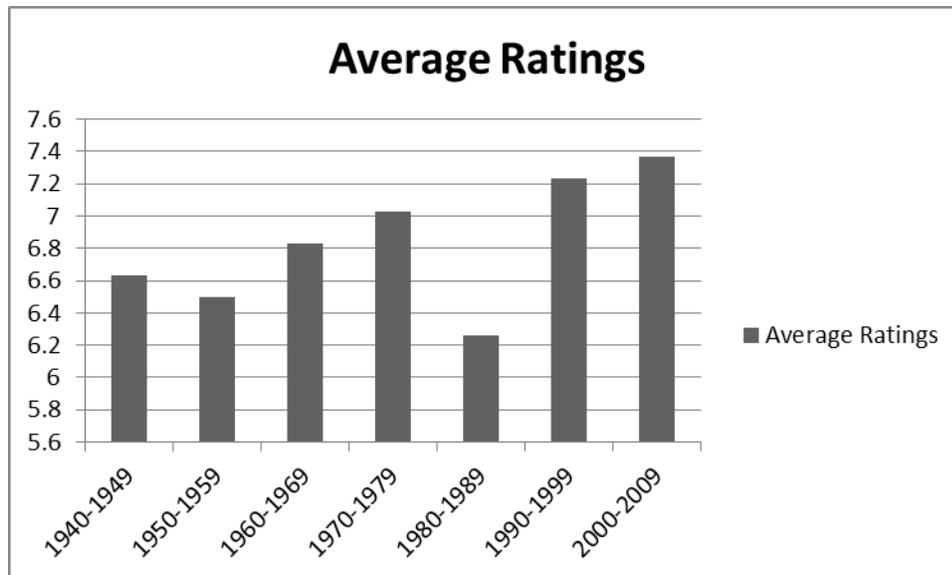
- The tables are drawn to show the Box Office Collection and the names of the 3 movies in each decade separately along with the average calculated for the final bar graph.
- The pie charts drawn in each decade are showing the percentage (%) of the ratings of the 3 movies i.e. ratings here are defined as the viewers who saw the movie and liked it [data derived from Internet Movie Database (IDMb)].

OVERALL DECADE WISE QUANTITATIVE ANALYSIS

❖ Box Office Collection (BOC)



- This table shows the decade wise average Box Office Collection of the 3 movies taken for the analyses. Also, it depicts the growth in the BOC in the different decades the highest collection in 2000-2009. So, this data clearly shows that Punjabi culture does have a positive impact on the BOC of the movies and it's increasing with time.

❖ Ratings

- **This Bar graph shows the average ratings or viewership earned by the 3 movies from each decade. It depicts that starting from 1940's the viewership was around 6.7 but slowly it declined in the next decade then again it took a toll but in 1980's due to the 1984 riots there was setback for the Punjabi culture due to the Hindu-Sikh riots. So, it took some time to overcome the situation and again in the 1990's and so on till the 20th century the ratings grew at a very faster pace, making 2000-2009 decade the highest rated. This means, movies inspired by Punjabi culture do increase the ratings of the movies i.e. these movies are watched and liked by people. Hence, making it a hit, super hit Blockbuster or an All-time Blockbuster.**

OVERALL QUALITATIVE ANALYSIS

Through the qualitative content analysis that has been carried out on the bases of the cast, characters, language, lyrics, people behind the screen, music and the verdict given to the movies, positive influence of Punjabi culture on Bollywood can be depicted.

- Bollywood has always been an industry full of Punjabis. From the analyses it can be depicted that in the early decades i.e. the 1940's and the 1950's more of Punjabis were present off-screen with only few exception like Raj Kapoor and that the Punjabi culture was being showcased through the songs using Punjabi lyrics or phrases and the up-tempo Punjabi beats such as in 'Laara Lappa Laara Lappa Laayi Rakhdi' (Ek Thi Ladki, 1949), 'Chup Chup Khade Ho' (Badi bahen, 1949); Phrases such as 'Ki Main Jhuth Boleya-Koi Na' (Jaagte Raho, 1956), 'Yeh Desh Hai Veer Jawano Ka, (Naya Daur, 1957).
- In 1960's the trend was carried forward and a new anthem was given to the Nation in the movie Upkar (1967) i.e. the song 'Mere Desh ki Dharti' by Kalyanji Anandji.
- Then came the 70's which witnessed the entrance of singing legend, Mahendra Kapoor in Purab Aur Paschim (1970). Also, Punjabis off-screen produced and directed many movies, one such man being Yash Chopra. The Kapoors started ruling the on-screen with Shammi and Rishi Kapoor working together in 'Kabhie Kabhie in 1976. 1970's was the decade of revival of the Punjabi folk as Yash Chopra brought the song, 'Ni Main Yaar Manana Ni in Daag 1973 and once again in Kabhie Kabhie he came up with a wonderful track, 'Saada Chirhian Da Chamba Ve' which still re-connects with the life of every girl in an emotional manner.
- 1980's began with a bright note and witnessed Punjabi culture and traditions being used in the movie i.e. a Sikh marriage ritual 'Anand Kaaraj' and a Shabad 'Baanh Jinha Di Pakadi' being showcased in Silsila (1981). But soon after the 1984 riots, the Punjabis and the culture got a setback and the number of movies depicting Punjabi culture reduced.

- Now, it took almost a decade to overcome the after effects of the riots and so in 1990's not only Punjabi music but also Punjabi theme based movies started coming. Punjabi families, characters, songs and music; the apt mixture of all of this could be witnessed in DDLJ (1995) which was hence declared as an 'All time Blockbuster'. The Deol family was already active but was witnessed when; Sunny Deol played the role of a Sikh Commanding Officer in Border (1997). But, till now there was very minimal or no use of the Punjabi language in the movies.
- Finally, in the 20th century, Punjabi Culture and theme based movies ruled the box-office and hearts of the people. Starting with Gadar (2001) where Sunny Deol played a Sikh during partition named Tara Singh and was once again seen in a serious role. The movie had awesome Punjabi tracks like, 'Udh Ja Kaale Kaawa' and 'Main Nikla Gaddi Leke'. The movie was declared as the 'Biggest blockbuster in Hindi Cinema'. This movie had some aggressive Punjabi dialogues. The influence got deeper with 'Rang De Basanti in 2006' portraying Aamir Khan as a Punjabi and Siddharth Narayan as Bhagat Singh. The movie's title and title song was in Punjabi and sung by Punjabi pop sensation Daler Mehndi. This once again marked the beginning of Punjabi singers in Bollywood. Also, the 'Mool Mantar' of Sikhs i.e. 'Ek Omkar' was used in the movie. The movie had some Punjabi and Hindi dialogues. Finally, a movie based on 'Singh' (a Sardar) came up in 2008 named 'Singh Is Kinng'. The theme, the characters, the dialogues and the songs, 'Singh Is Kinng', 'Bhootni Deya' and 'Jee Karda' all were Punjabi based. Movie was a super hit. But, had to face some controversies regarding the portrayal of Sikhs.
- Overall, in each decade the movies based on Punjabi culture and traditions did make a mark as some were hits, super hits, blockbusters and even All Time blockbusters.

HYPOTHESIS PROVED

HYPOTHESIS 1:

- **Nowadays, use of a song with Punjabi lyrics in a movie, results in the increased success of the movie.**

As from the content analysis conducted, it is clear that not only today but since 1940's the effect of Punjabi music does lead to an increased success of the movies. It may not be true in some exceptional cases as that of in 'Kabhie Kabhie' where the title track overtook the Punjabi track and was a big hit. But, overall it has proved as a success mantra.

Hence, this hypothesis has been proved right.

HYPOTHESIS 2:

- **Movies portraying Punjabi culture or Punjabi background attract more viewers.**

The analysis clearly showed that the craze among viewers regarding movies showcasing Punjabi culture has been increasing with every passing decade (except 1980's due to 1984 riots), the highest being 7.37 (rating) in 2000-09 as depicted in the bar graph.

Hence, this hypothesis has been proved right.

HYPOTHESIS 3:

- **Punjabis are portrayed as funny and spendthrift characters.**

There have been movies such as 'Kuch Kuch Hota Hai (1998)' where a small sardar kid was portrayed as a funny character. Also, the role played by Akshay Kumar in 'Singh Is Kinng (2008)' was that of a comedy caper Sikh. But, on the other hand there were movies

of Sunny Deol such as 'Border (1997)' and 'Gadar (2001)' where he portrayed serious role of a Sikh. No doubt, there are roles played by actors as funny sardar characters and may be more often. The main reason being, that neither the Punjabi viewers nor the authorities object the projection of a Sikh as a comedian. So, the movie-makers escape very easily. Also, the Punjabis hardly appreciate or watch the movies which are made on Sikhs and need to be applauded from their point of view. For instance, 'Rocket Singh' can be rated as the best movie of the last decade, brilliantly portraying the role of a religiously honest Sikh played by Ranbir Kapoor. The movie did have a wonderful dialogue- 'Maine Aaj Tak Kisi Sikh Ko Chori Karte Nahi Dekha', which literally and truly deserved to be applauded. But, unfortunately the movie was super flop in the country as well as overseas.

Hence, a sad truth but the hypothesis has been proved right.

HYPOTHESIS 4:

- **The trend of Punjabism and Punjabis in Bollywood are decreasing with the passing time.**

The analysis shows that the Punjabi music and movies, in all the Punjabi effect in Bollywood is merely into a passing phase in the film industry. The research tells us that there have been many passing trends in the industry such as that of 'Smuggler movies', 'Matka dances' by Sridevi; etc. The images of only few actor-actresses related to the trend are still remembered due to their versatility. Also, it is sad to know that only those people join Punjabi film industry that are unable to make a mark in Bollywood. The trend of Punjabi music too could be a passing trend, as Punjabi people consider it as a medium of commercialization rather than being versatile and having a deep understanding of the music as an element, which is present in the legendary singer and music director, A.R Rahman. This is the reason to why only he stayed and rest all faded. But the analysis showed that the culture is reviving and not diminishing as was the case in 1980's.

Hence, the hypothesis has been proved wrong.

CONCLUSION

As discussed, there were specific reasons behind analyzing the portrayal of Punjabi culture and characters in Hindi movies in these seven decades (starting with 1940's).

What explains the dominance of Punjabis in Bollywood? The answer is their culture. Much of India's television content showcases the culture of conservative Gujarati business families. Similarly, Bollywood is put together around the extroverted culture and rituals of Punjabis.

In the difficult pre-independence period and then in the initial years of an independent India i.e. the 1940's, a Sikh or even a Punjabi character was always portrayed in the movies as a strong, well-built, influential personality with a command of his own. This solid portrayal of Sikhs further got strengthened with Dara Singh's entry, which was loved by the whole nation unanimously. As an after effect, many a times Sikh characters were used in sequences wherein they were shown interfering a street fight and then settling the matter with their loud voice or helping the hero in a difficult time all of a sudden, pushing his car out of a deep pot-hole or as military officers fighting for the pride of the country. In short, in the beginning, Sikh/Punjabi characters were more used to depict power or authority as a dominating personality who had the final solution in all the tough situations and had a say of their own.

But slowly, the characterization of a Sikh/Punjabi started changing from a tough person to a larger than life figure who knew how to live life king size with a spirit of enjoyment. This transformation was crucial because that's where the fun element got associated with the Sikhs used in the scripts after a couple of decades.

So with the changing times, a Sikh character in a scene started generating a decent smile on the faces of the viewers and the makers now started using them in some lighter moments of the script. Yes, the fun element was there in this portrayal, but still it was all done with a fair dignity which cannot be termed as offensive from any angle. In the next two decades (i.e. the 1950's and 1960's), it was great watching many entertaining sequences involving Sikh/Punjabi characters where they successfully used to win millions of hearts in the theatre. For instance, when Raj

Kapoor meets a Sikh on his World tour in “Around the World” or when Dharmendra disguises as a Sikh in “Jeevan Mrityu” or when a hero following the villain just hires the taxi of a Sikh driver and then starts interacting with him in Punjabi. In fact, a Sikh taxi driver, Sikhs as Army officers and a character trying to make an escape in a Sikh’s get-up were among the favorites of most of the writers and directors in these few decades. At times, the Sikh get-up was even given to the Heroine, like in “Jaaneman” where Hema Malini kept fooling around with Dev Anand posing as a Sikh Taxi Driver speaking little bit of Punjabi.

To be precise, there was a lot of positivity around the portrayal of Sikhs on screen in these decades. There were various Punjabi phrases of Traditional Folk used spiritedly by almost every music director like, Oye Hoyal, Balle Balle, Shava Shava, Baari Barsi Khatan Gaya Si, Bhangra, Gidha, Mela, Baisakhi, Heer, Ranjha, Sohni, Sohniye, Goriye, Baliye, Jind, Jindarhi, Mahiya, Mitwa, Jugni and many more. These were the years when, more Punjabis were employed behind the screen as directors, producers, writers, music directors, singers; etc.

Along with the melodious Punjabi notes, the writers-directors used to show Punjabis as strong people who had the guts to follow and support the truth without any exception. But unfortunately, it all changed after the mid-80s due to a shocking historical decision and its dreadful outcome.

The content analysis conducted evidently proves that Bollywood has always taken a lot from Punjab, right from the years of its inception, yet never acknowledged it as an important contributor in its projects.

But, honestly Bollywood cannot be blamed for not giving the proper credit or a deserving recognition to the Punjabis since the community itself remains the culprit here for two important reasons:

First being, because of the cracks within the community and its leaders in the 1980’s, neither the Punjabi viewers nor the authorities object the projection of Sikhs as comedians. So, the movie-makers escape very easily.

Second being, the Punjabi viewers themselves don’t appreciate and watch movies which need to be applauded from a Sikh point of view pretty loudly. For instance, the movie, ‘Rocket Singh’ flopped instead of brilliant portrayal of a Sikh by Ranbir Kapoor and exceptional dialogues.

So, such wonderful concepts need to be applauded and recognized by the Sikhs and Punjabi audience so as to gain due respect. Otherwise, with a mixed portrayal on screen, a Sikh character will always remain a confusing or an ill-defined personality in cinema for the world and future generations.

Coming to the Punjabi Customs, exploring the charismatic and festive customs has been an exuberant theme in Bollywood for decades now. Trends and Fashions come and go in the industry, but one thing that has remained is the evergreen 'Turban'. It seems to have become a style statement with most of the leading men donning the 'Pagri' with élan. The carefree outlook of the Punjabi attracts attention of every kind of viewer and portraying the role of a 'Sardar' has suddenly become hip, trendy and macho.

Some of the actors playing the role of a 'Sardar' are, Punjab Da Puttar, Sunny Deol's name easily comes at top of the list as this deadly Deol has convincingly portrayed the role of a Sardar in many movies – Border, Gadar – Ek Prem Katha, Jo Bole So Nihaal; etc. While there were not many takers for the funny cop Nihaal Singh in 'Jo Bole So Nihaal', his stern patriotic acts as Major Kuldeep Singh in 'Border' and Tara Singh in 'Gadar' created history; Akshay may have starred in many films with a Punjabi flavor but it was Anees Bazmee's 'Singh Is King' that gave him the first chance to appear before the audiences in turban and beard. The character of Happy Singh was thoroughly entertaining and the movie became one of the biggest hits of 2008; while all the actors have portrayed fictional 'Sardar' characters (except for Border to some extent), Ajay had a hugely challenging task as he had to portray legendary freedom fighter 'Bhagat Singh'. Ajay delivered the finest performance of his career as the young Sikh Bhagat Singh in Raj Kumar Santoshi's, 'The Legend of Bhagat Singh'. This was probably the most sensitive portrayal of a 'Sardar' character in Bollywood and it very deservingly fetched Ajay the National Award for Best Actor.

Alas, it would not be wrong to say that the portrayal of 'Sardar' has become a benchmark in the Bollywood.

So, to conclude it will be perfect to say that the analysis conducted have fulfilled the set objectives and have helped me in gaining more knowledge about the influence that Punjabi culture has on Bollywood and that too in various ways. For instance, increasing Box Office

Collections, increased ratings, inclusion of Punjabi singers (like, Diljit Dosanjh, Mika; etc.), Punjabi actors, Punjabi theme based movies, more of Sikh characters, Punjabi songs and beats, Punjabi dialogues; etc. Overall, Punjabi culture do have a positive impact on Bollywood but at the same time the Punjabis need to maintain its long lasting essence, before the trend passes out.

LIMITATIONS

- Many more movies could be taken up for the analyses to be done.
- More books and research papers/journals could be taken up for the Review of Literature.
- Non-availability of the people associated with the movies restricted the information from primary sources (For the purpose of the interviews or quotes; etc.).
- There can be a possibility of error creeping in while analyzing, as the study relies on the researcher's own judgment and knowledge.

SUGGESTIONS FOR FUTURE RESEARCH

- Survey can also be conducted to gather information from primary sources.
- Interviews or quotes of people associated with the movies can also be included.
- English or Hollywood movies portraying Punjabi culture via characters, theme, songs; etc. can also be taken up.

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