

The Impact of Bollywood's Films on Contemporary Lollywood's Films Through the Lense of Media Imperialism (2015-18)

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Abstract

The transformations in global trends of film production, modernization, liberalization, globalization and particularly the media imperialism strengthened the Pakistan film industry to make the quality productions. In its revival phase, the industry has experienced with unanticipated deviations and borrowed several concepts from international film industries predominantly from Bollywood. Accordingly, this study is mainly focused to evaluate the impacts of Bollywood's films on contemporary Lollywood's films through the lens of media imperialism. For this purpose, the researcher has selected contemporary Lollywood's films that were launched after its revival mainly from 2015-18, by purposive and convenience sampling techniques and analyzed them through textual analysis. Also, the in-depth interviews of some renowned experts from the film industry were conducted. So far as the findings revealed that through media imperialism Bollywood have certain impacts on indigenous film industry that are explicit on distinct film-related venues. It has the probable pressure of competition from the invasions of big-budgeted Bollywood films. Eventually, it has to adopt their measures and sets trends accordingly.

Keywords: Media imperialism, Films, Lollywood, Bollywood, direction and production

Introduction

Films are the most usual medium and preliminary communication tools of the society. They are inclined to convey the local, regional, and societal picture to rest of the world. They are astonishing entertainment medium and a fabulous story telling mechanism. With a combination of word and image they impart presence and immediacy to the world. They are influential, stable and an ideal visual communication system. With a perceptible prestige, Pakistan had a golden tenure of films since its independence, comprising of Urdu and regional languages like Punjabi, Pashto and Saraiki and many more. Conspicuously, since last many years Pakistan film industry which is usually known as "Lollywood" antagonized with a decline, experienced with deterioration and confronted with several challenges. Majorly it was lacked in budget, knowledge of film-making, expertise in direction and production, technologies, new talents, ideas. Also, it was not excused from energy crises, political instability, corruptions and rigid attitudes (Aslam, 2015; Khan, Adnan, Hussain, &

Tariq, 2015). Consequently, Pakistan film industry was severely demolished at both national and international levels, it was not alluring its audience and also displeased them.

The transformations in global trends of film production, liberalization, modernization, globalization and particularly the media imperialism strengthened the industry again to make quality production of films in Pakistan by improving standards. The effects of media imperialism are pragmatic in various domains of several countries and developing nations are also under its domination. As this context is being initiated from the overall global functioning's. So, due to unbridled nature of globalization, in developing nations, there is an existence of rapid adoptions and priorities to international influences and emergencies rather than to their own national culture and identity (Jan, 2009). The changing global techniques of film-making has also stimulated many film domains of Pakistan film industry. Certainly, the geographical proximities have incorporated foreign influences either from Hollywood or Bollywood in it through interventions of media imperialism and technological advancements. Hence, in such scenario of economic doldrums, creative drought highs and lows; the revival of "Pakistan film industry" for last few years, is not less than any miracle; also it is garnering attention and popularity among the audience. "Taking the power of storytelling into their own hands, Pakistani filmmakers are fashioning much-needed, nuanced portraits of their country – and cultivating a degree of national pride that hasn't been felt for a long time" (Shah, 2014).

Accordingly, the industry is gradually booming itself again to compete with the international standards, has undergone through variations and adopted several foreign concepts from other industries, particularly from Bollywood. The Bollywood influences have gradually changed the trends and techniques followed by Lollywood. There are multi-dimensional impacts on this industry and manifest in various film-making dynamics ranging from pre-production to post-production. In contradiction, Lollywood is not a trend-setter about film production techniques and suffers from the consequences of media imperialism and monopoly of developed film producing industries and observe their film production methods. Khan and Arif (2009) also proposed that, "Our media do not have equal force to promote its own culture". These explicit windows to foreign movies through media are leading the change in the local film industry, engaging modernization and liberalization, which is an initial step towards change".

This wave of new film-making dynamics and potential contribution by Pakistan film industry from imperialism perspective is quite relevant for mass communication research. How indigenous film industry respond to these Bollywood impacts in the context of media imperialism? Which implies the dominance of one powerful media to some less powerful media. "Media imperialism theory reflects an over-concentration of mass media from larger nations as a significant variable in negatively affecting smaller nations, in which the national identity of smaller nations is lessened or lost due to media homogeneity inherent in mass media from the larger countries" (Boyd-Barrett, 1977). It provides a particular grounds for this research accounting definite meanings to both cinemas industries-Bollywood and Lollywood and assists to understand the dominance of powerful media (Bollywood) cinema on the less powerful cinema (Lollywood). Khan and Arif (2009) also anticipated that media imperialism appears when culture of a society is influenced by media from any other country. Thus, in the light of media imperialism, Indian cinema is proposed to have an overwhelming films production parameters, superior prestige and assess to rest of the world. it formulates its dominance and significantly influences the comparatively less established industries

like Lollywood. The direction patterns of Bollywood are accentuated as “models” for Lollywood. Consequently, the locality of Lollywood is being reduced or lost due to media homogeneity, streamed through mass media from Bollywood.

Hence, through the lense of media imperialism the main objective of this study is to analyze the impacts of Bollywood's films on contemporary Lollywood's films, particularly in the venues of dialogues, different ideas and themes in scenes, music and choreography of songs. For this purpose, the researcher has formulated the following research questions:

RQ1: Did Dialogues of the contemporary Lollywood's films were influenced by the Bollywood's films in media imperialism perspective?

RQ2: Did contemporary Lollywood's films acquire distinct themes from Bollywood's films as a result of media imperialism?

RQ3: Did distinct scenes of contemporary Lollywood's films demonstrate a direct reflection of Bollywood films in media imperialism context?

RQ4: Did music of the contemporary Lollywood's films present a Bollywood's inclination as a results of media imperialism?

RQ5: Did choreography of the contemporary Lollywood's films reflect proclivities of Bollywood's films in media imperialism perspective?

The study proposed to highlight anticipated deviations in Pakistan film industry in media imperialism perspective, also study can be considered as an alert for entire entertainment industry, because unbeatable media imperialism effects can demolish wide Pakistan entertainment industry. It also can mention certain policies to prevent unacceptable role of imperialism in order to preserve culture.

Literature Review

The previous studies and reviewed literature on Pakistani film industry have a profound association with the zone of present study. They are acquainted with most vital issues and their importance to their examination. In order to critically examine the responses of Pakistani youth to global cultural inclinations from media especially through Indian Bollywood films under the light of Anthony Giddens's theory of structuration, Dattoo (2010) revealed media's key contributions in structuring cultural hegemony about perception of local values, norms and identities, in globalization context. While, Khan and Arif (2009) explored how media imperialism affects culture of Pakistan through private entertainment channels. Content analysis and survey indicated that global TV entertainment programs have their inclinations on Pakistani independent channels, they also have considerable impacts on minds of the youth and changed their beliefs.

On the other hand, in a historical narrative Daudpoto (2012) denoted adoptions, evolutions of trends, genres and themes in several released films in Pakistani Cinemas. They can be particularly mentioned as “romantic, emotional, expressional, glamorous, sensual and include sex objectivism” and mostly revolved around female characters having glamorous style. Similarly, to document historical evolution of Pakistani cinema Aslam (2015) scrutinized the Lollywood through a transitional lens and identified aspects like lack of energetic ideas, modern facilities, dull themes, industry's instability besides illegal representation of Indian films on cable, new electronic channels and import of plagiarized foreign films are responsible for its downfall. He also suggested to explore the niche market for cultural development with a comprehensive strategy to advance quality,

quantity and economy of the present situation in this industry. Moreover, Khan, Adnan, Hussain and Tariq (2015) also highlighted reasons for decline of industry and guides the government and film players to modernize the production process and techniques. They expected film industry would be flourish through certain standards. Although Ahmad (2015) identified some significant conceptual issues and themes to inquire a extensive understanding about the cinema in Pakistan than currently exists, through discourses on Pakistani film to clear precise terms cinema's death, assumptions about the nature of cinematic life, Pakistani cinema and industry. While considering other features of Pakistan film industry, Khalid (2014) tinted the stereotype images and demonstrations of minorities including Hindu, Christian and Sikh specifically in feature films of Pakistan during era of 1979-1988 and detained a pessimistic view for minorities in our minds and endorsement of such approaches through films is one of the major factors of their disgrace and discriminations in Pakistan.

However, Arshad, Wajid and Ali (2014) critically evaluated the women's Portrayal in Pakistani Urdu and Punjabi feature films. These films present negative image of women's in viewers' minds, not highlight their problems nor provide solutions to these issues. They do not represent the actual social and political role of Pakistani women, it is just assumption base and they are also not free from male narrow-mindedness. Whereas, Rehman (2016) accomplished a discourse study regarding gender, religion, and culture in four independent Pakistani films during 2000 and 2013. The discourse reveals films are centered by patriarchy and Islamic fundamentalism which let women as repressive and effecting their status by male's domination. Who are representative agents provoked by religious practices, link certain female's oppression customs with Islamic fundamentalism and consider some other cultural traditions like forced marriage and honor killings, are permanent forces.

In Pakistan, film study is also supported by some individual efforts of authors, in this regard, two books should be refer, Yaseen Goreeja's Diamond Jubilee Film Directory in Pakistan which covers a complete century of film industry in the history of Subcontinent, another significant book was by Mushtaq Gazder's "History of Pakistani Cinema" (1947-1997) Gazder gives an inclusive history of filmmaking in Pakistan during the first 50 years after Partition. However, some other sources of literature supported the concept under study, As per Omer (2017) "film analysts say that the great paradox of film today is that in order for a cinema to be nationally popular, it must also be international in scope". Whereas Zaidi (2014) cited "Everywhere else in the world the arrival of multiplex changed the experience of watching cinema, in a country like Pakistan it has also been influencing the content itself". While, Andrew (2015) proposed, "Pakistani audiences are also being lured in by the diversity of subjects on offer granted that many filmmakers are borrowing themes from across the border". Furthermore, with an introduction of digital cinema industry has experienced radical modifications in films' obsession i.e. considerable innovations in production patterns and methods of deliveries (Zaidi, 2014). Shah (2014) argued, "With advances in digital filmmaking permitting lower budgets and an audience already exposed to high-quality international cinema, Pakistanis began to produce bold works".

Though, back in the 60s Pakistani film industry had a glorious era, with splendid stars like Waheed Murad, Shabnam, Nadeem, Mohammad Ali and Rafi Khawar. One of the best films like "Agg ka darya, Sahaili, or Adalat" that Pakistani cinema has ever produced was from this golden period" (Haidery 2013). But, Pakistan film industry has gone through many phases since its commencement

and due to immeasurable reasons industry churned out “tasteless films replete with violence, choreographed disco numbers, and melodramatic plotlines and poor acting, slowed down film production, let the industry towards a great decline” (Shah, 2014).

In this entire scenario, Musharaf era was hope for declining industry, when themes from our society were scripted like *Khuda Kay Liye* (2007), *Ramchand Pakistani* (2008) and *Bol* (2011) with some international collaborations were successfully exported beyond Pakistani border. Similarly industry gain visibility through 2012 Oscar nomination and the victory of *Saving Face*. The productions like *Main Hoonm Shahid Afridi* (2013), *Waar* (2013), *Zinda Bhaag* (2013), *Na Maloom Afraad* (2014), *Actor in Law* (2015), *WrongNo.* (2016), *Punjab Nahi Jaungi* (2017) and many more productions till the date inclined a noticeable comeback of the film industry in Pakistan.

Through this gradual revival of Pakistani film industry; film players got more confidence to produce different genres. In this framework, the industry has experienced with unanticipated deviations; and borrowed several concepts from international film industries that is from Bollywood. Eventually, Pakistani films are now entering into a new stage of their development with latest trends by imperialism proclivity and becoming a mature organ of mass communication. This unavoidable imperial proclivity is unilateral in nature. It has the probable pressure of competition from the invasions of big-budgeted foreign global films. Ultimately, it has to adopt their measures, and sets trends accordingly—from international to national, no other industry follows trends from Pakistan. Hence, unilateral imperialism influences on Pakistan film industry are obvious in various film-making dynamics ranging from pre-production to post-production. The present study deviates from previous studies mentioned in literature review, and mainly inclined to evaluate Bollywood impacts on contemporary Pakistani films, after revival of Lollywood under the light of media imperialism concept, specifically in venues of dialogues, different ideas and themes in scenes, Lyrics and choreography of songs.

Methodology

The current study is the qualitative and explanatory analysis of the contemporary Lollywood's films. So, in order to achieve the research objectives and to answer the research questions, researcher has applied 'textual analysis', as research method, that was also adopted by Arshad, Wajid, and Ali, (2014) while critically evaluating women's Portrayal in Pakistani Urdu and Punjabi feature films. Hence, the dialogues from these films were recorded and transcribed. Therefore the data is also consist of words and sentences to find out evidences as the dialogues contain Bollywood deliberations. Particular scenes were also transcribed to highlight different concepts or themes derived from Bollywood and to inspect Indian impacts on various scenes and ideas of Lollywood films through textual analysis. Textual analysis is a method for collecting and analyzing the contents of the text. “It tends to identify patterns within the text, such as concordance or unity, meaning and truth. It also enables the researcher to include a large amount of textual information and systematically identify its properties (Arshad, Wajid, & Ali, 2014).

To explore media to media effect and to analyze certain film-related venues supporting Bollywood inclinations through the lens of media imperialism, researcher have chosen certain contemporary Lollywood Urdu films launched by Karachi industry, after its revival, particularly from 2015 to 2018. Here, purposive and convenience sampling techniques were applied to select films, because these films were easily accessible to the researcher. On the other hand, these films

were fit for the research purpose as compared to other films. The rationale of selecting this time period is that during this era Pakistan film industry gain more visibility at national and international levels and most of the Pakistan film players and directors thought to produce more films. Gradual increments in film productions were obvious through indigenous cinemas. The following contemporary Lollywood films were selected for this study:

1. Dekh Magar Pyaar Say (2015), By: Production Banner Shiny Toy Guns.
2. Wrong No (2015), By: YNH Films Productions.
3. Jawani phir nahi ani (2015), By: Six Sigma Plus Productions.
4. Karachi say Lahore (2015), By: Showcase Productions.
5. Lahore say agay (2016), By: Showcase Films, Company AN Entertainment Pvt. Ltd.
6. Mehrunisa V Lub U (2017), By: YNH Films Production Company.
7. Parchi 2018) By: IRK Films Production company.

While analyzing Bollywood peculiarities in these films, the selected venues were included (a) dialogues or scripts of these films having Indian inflections in the form of abusive language, nasty conversations with ambiguous meanings, Indian way of speaking or the usage of their language accent and complete replications of dialogues inspired from neighboring film industry. (b) the Concepts/themes in the form of nudity, night clubs, drinking bars, casinos, gayism, certified red light areas promoting nudity or other alienated culture directly from Bollywood, in the name of modernization, liberalism or globalization. (c) specific scenes/ideas or any characters that are complete reflection of Indian stimulus. (d) the songs from selected films are also analyzed to explore Bollywood impacts on their music, picturization and choreography.

Moreover, Researcher also has conducted in-depth interviews of the experts from different films' domains, like directors, producers, script writers, lyrics writers and music directors again through purposive and convenience sampling methods. Researcher formulated questionnaires consisting of certain open ended questions, according to each selected domain of film, and approached the experts. The recognized experts of Pakistan film industry who were interviewed include, Pervaiz Kalim (film director, producer, and story writer), Nadeem Cheema (film director, producer and story writer), Kamal Pasha (story writer), M. arshad (music director, producer, composer and singer), Sahir Ali Bagha (music director, composer, producer and singer). Interviews were transcribed and emergent themes were obtained to support the goals of the research and to answer research questions.

Findings & Discussion

The analysis of the contemporary Lollywood's films represented the Bollywood inclinations on overall planning's and strategies of identified film related venues through media imperialism.

RQ1: Did Dialogues of the contemporary Lollywood's films were influenced by the Bollywood's films in media imperialism perspective?

For this question, dialogues of the chosen Lollywood films were analyzed, and experts' views are considered. It is clear that, Main Story, dialogues, screenplay are quite influenced by neighboring industry. Yes, dialogues or scripts of these films have Indian inflections in the form of abusive language, nasty conversations with ambiguous meanings, Indian way of speaking or their accent and complete replications of dialogues inspired from Indian films. According to Pasha (2019) previously certain film practices were more conventional, but gradually there are variations in

dialogues, script-writing, they are now casual, once they were in “particular Aga Hashar’s style”, but they are no more rigid and are slightly unperturbed. Kalim (2019) also acknowledged that people without a trainer, classical knowledge of script-writing and only exposure to Hollywood or Bollywood, will write the globally inspired film, no doubt, some dialogues, portions or sequences are being implemented instead of complete replications. This tendency is obvious in dialogue deliveries of newest films, for example, to some extent movie presented Bollywood influence on dialogues, Tara (Saba Qamar) used to ask Motti (Yasir Hussain); “mamu off honay walay hain kay?’ baap ray’ and “cut loh yahan say”, are not harmonized with Pakistani society; are derived from Bollywood movies and Indian soap operas. Whereas, Ali (Danish Taimoor) in one scene promoted Indian style of saying “aslavoalikum” rather than “Asalamoalikum”, and also film depicts usage of abusive language in few scenes and dialogues like “aby salay or Sali” etc (Nawaz, Mehrunisa V Lub U, 2017). The film have repeated dialogues promoting Indian inflections like *teri to main* (beep), *due kaya*; abusive words *phatu* or *sallay* and so on. It also tend to use word ‘dada’ for a damn (Kazmi, Parchi, 2018). Such unscrupulous language and immoral conversations were not a part of previous Pakistani films.

The films have abusive language in various scenes, lose-talk is noticed when Salu’s brother said that through the night I kissed my pillow (MC, Wrong no, 2015). Murtuza (2015) proposed that Anni (Humaima Malik) frequently smoked and spoke unusual ambiguous dialogues; like ‘I can utilize you in any way’. Also, Sikki’s (Sikander Rizvi) uncle Ch. Allah Ditta (Irfan Khoosat) is specifically seemed to use vulgar dialogues; however, some other characters are also unethical in their conversations. Similarly, The film was begin with a shameless dialogue promoting blatancy. Whereby a person was prohibiting a damn by saying that here urine passing is not allowed (Kazmi, Parchi, 2018).

On other side, some dialogues were also imitative from Bollywood’s movie for example; Motti (Yasir Hussain) asked Tara (Saba Qamar), ‘friendship is the first step of love, step ahead Tara’, which is an actual dialogue of Bollywood’s movie “kal ho na ho’ (Ashraf, Lahore Se Aagey, 2016). While Zoya (Soha Ali Abro) insists on speaking with a strong American-English accent and abbreviates expressions like "OMG" (Oh my God) and "MA" (Masha'Allah) (Iqbal, Jawani Phir Nahe Ani 2015).

Such adaptations of media imperialism are also prevailed in scripts of some other newest productions like *Na Maloom Afraad* (2014), *Actor in Law* (2015), *WrongNo.* (2016), *Punjab Nahi Jaungi* (2017) and many more” are supposed to advance. Thus, circumstances are not in changing process, in fact they are changed. Dialogues of chosen movies depict particular Indian style of Urdu speaking and Usages of abusive language, famous dialogues from Indian movies are as they are delivered. However, they were not present in previous Lollywood movies, which show the revised prosperity and media imperialism impacts on local film industry.

RQ 2: Did contemporary Lollywood’s films acquire distinct themes from Bollywood’s films as a result of media imperialism?

The analysis of the various concepts of the selected contemporary Lollywood’s films revealed that certain Bollywood themes and concepts were also identified in them, which assured unilateral Bollywood inclinations as a result of media imperialism. As Several film’s scenes reflect Bollywood themes in the name of modernity, globalization or liberalism in the form of nudity, night clubs, drinking bars, casinos, gayism, certified red-light areas promoting nudity or other alienated culture

directly from Bollywood, for example Liberalism can be explored when Zaheem (Shehzad Sheikh) freely visits his girlfriend's bedroom in presence of her parents such values doesn't exist in Pakistani society (Rauf, Karachi say Lahore, 2015). Similarly, Ali (Danish Taimoor) flashback his childhood and visualized himself and his girlfriend as kids who were saying "I love you" to each other; that does not synchronized with our society (Nawaz, Mehrunisa V Lub U, 2017)

Height of western and Bollywood influence was also observed during picturization of a song at beach in Bangkok, on Sherry (Humayun Saeed) with his three friends along several girls dancing in bikinis. Which is actually beyond imagination in Pakistani films (Iqbal, Jawani Phir Nahe Ani 2015). Eccentrically, on their way to Lahore hero's friends, Motti and Saim were shown passing urine on the roadside, that is usually noticed in foreign movies. (Rauf, Karachi say Lahore, 2015). Gayism in fact, is a western concept, on its turn Bollywood has derived it from Hollywood, and then passed to Lollywood. it is also experienced when Sherry (Humayun Saeed) refused to marry Marina (Mehwish Hayat) by pretending himself a gay and tries to seduce his friends (Iqbal, Jawani Phir Nahe Ani 2015). This western concept was also noticed when Ali (Danish Taimoor) told his friend about his love affair his friend pretended himself as a gay (Nawaz, Mehrunisa V Lub U, 2017). Nudity is also promoted through a nude child, and the film begins with an unethical act, a person was focused while he was passing urine on the roadside which is against our societal values and is an extreme foreign influence in boldness (MC, Wrong no, 2015). In fact, Mehrunisa(Sana Javed); is shown quite reticent, timid and ethical but when hero came back from China; he hugged her in a foreign style; which is against her values; in addition, To held baby shower in street; and body exhibition while dancing in half-blouse is not a Pakistani culture (Nawaz, Mehrunisa V Lub U, 2017) The Bollywood depiction is also noticed when some high-class, bold girls with western costume traveling in a luxurious car pass flying kisses to Sherry(Humayun Saeed) and he got a lift by these girls (Iqbal, Jawani Phir Nahe Ani 2015). However, Motti (Yasir Hussain) and Tara (Saba Qamar) go to a certified red lite area that was , "ronaq mahal' which was seemed as an ordinary public place and people frequently visit it (Ashraf, Lahore Se Aagey, 2016) Moreover, drinking concept in nightclubs is also observed which is completely a Bollywood deliberation and major characters of film like Marina (Mehwish Hayat) Sherry (Humayun Saeed) with his three friends and Mehboob Khan (Javid Sheikh) are shown drunken (Iqbal, Jawani Phir Nahe Ani 2015). Likewise, A friend of Zaheem (Shehzad Sheikh) take him to a nightclub in Karachi, which completely encompasses modernization like more focuses on wine's bottles; and he was relaxed after drinking he sadly expresses his miseries to his drunken friends (Rauf, Karachi say Lahore, 2015). Accordingly, Anni (Humaima Malik) and Sikki (Sikander Rizvi) danced with inebriated scuffling people including two she-males having branded alcohol's bottles in their hands (Murtuza, Dekh Magar Pyaar Se, 2015). a scene was picturized in bathroom, whereby a damn sitting on commode was directing another person to vomit. They were exchanging nonsense dialogues with abstruse meanings of vulgarity (Kazmi, Parchi, 2018). These broadmindedness upshots are also of media imperialism. Similarly, some rebels are identified playing cards and drinking branded bear in streets (Nawaz, Mehrunisa V Lub U, 2017)

Some directors are following western styles in their films and creating a merger of industries; as "Project Ghazi" (2017) was directed with Hollywood's ideas but unsuccessful. Hollywood movies have superior quality; Bollywood also follows it with creative approaches; so, it's a matter of understanding, no doubt these effects are one-sided from global to domestic industry,

encompassing media imperialism. As Zaidi (2014) cited "Globalization caused much destruction in its wake. There is no harm in being romantic for a bit and lamenting how the new and ugly multiplex killed the charming single screen cinemas of years gone by". Pakistan attempts to copy Indian film industry which relies on Bollywood and its Tamil film industry usually known as 'formula picture', in order to rake the dough. (Omer, 2017).

RQ 3: Did distinct scenes of contemporary Lollywood's films demonstrate a direct reflection of Bollywood films in media imperialism context?

The findings revealed that this Bollywood inclination can also be identified in acting and picturization of different scenes from reviewed films, in media imperialism context. As same concepts, ideas or characters of neighboring industry were replicated in few sorts that are complete reflection of Indian stimuluses. Like Murtuza (2015) presented a character which is an exact copy of Bollywood's character "circuit" from the movie "Munnah Bhai MBBS". While, film begins with vulgar gossips having Indian impact of two she-males i.e. Kareena and Kirshma also in western outfits, when their area was developed they were also playing badminton in sleeveless tops with miniskirts (Nawaz, Mehrunisa V Lub U, 2017). The sense of Bollywood is also promoted, when voting for two Indian movies, "Ashaqi" and Dirty Picture" was shown on television, an old woman was interested to see "Dirty Picture", and she asked her son to vote for this movie. (MC, Wrong no, 2015). Inspiration of Indian film is also highlighted when molvi played Indian song tune on vilen in the getup of Shahrukh Khan from Bollywood movie Mohabatin also, he abuses many times; verbalized several names of Bollywood heroines and sing Indian songs (Nawaz, Mehrunisa V Lub U, 2017). However, inclusive tendency prolonged in some other parts of the films; scenes of Pervez (Ahmad Ali Butt), are picturized with an extreme boldness, offensiveness with furtive nasty conversations, represent concepts from Indian film market, that are not a part of Pakistani culture (Iqbal, Jawani Phir Nahe Ani 2015). Whereas, during road trip from Lahore to Islamabad, African people can be seen having celebrations in their particular semi-naked costumes. In fact such African tribe doesn't exist in Pakistan; it was shown in film just for nudity purpose. After having a vine-glass, Tara (Saba Qamar) performed a vulgar dance in in party of this African people's tribe (Ashraf, Lahore Se Aagey, 2016). When Ahmed Ali Akbar (Saqlain) and his friends went to get money from his girlfriend's mother, there Hareem Farooq (Eman) had a getup of doctor. She completely copied Bollywood actress Kangna Ranaut and talk in her accent (Kazmi, Parchi, 2018).

"There should be no doubt in anyone's mind that the current attention that Pakistani cinema enjoys owes a lot to both Hollywood and Bollywood" (Zaidi, 2014). According to Pasha (2019), it's a bitter fact that people don't like depictions of old concepts in films; they require love story, comedy, items songs and boldness, etc. with innovations if only culture is being portrayed; then a film might completely flop. So, we are confounded to observe international themes of film directions. Otherwise, our films would not be successful.

RQ 4: Was, did music of the contemporary Lollywood's films present a Bollywood's inclination as a results of media imperialism?

The analysis revealed that music and lyrics of songs are also not excused from this appeal and has infected just due to new demands by time-period and media imperialism. Therefore, it also revolutionizes the instruments and machinery used in music industry, and meets ever-changing requirements with least efforts. Present film music is more or less is inspired by west, and got

references from Indian music industry (Bhagga, 2019). As; Song “jay mundiya” picturized on Marina (Mehwish Hayat) and Sherry (Humayun Saeed) have vulgar lyrics with nasty raps derived from Bollywood impacts (Iqbal, Jawani Phir Nahe Ani 2015). Similarly, Arshad (2019) anticipated Music as a creative and sensitive work, with technological advancements in Pakistan, mostly music composers or directors now use VSTs on computers rather than to create new melodies by themselves. According to Bhagga (2019) in global concern gradually, we’re converting our representative music, i.e. “dhol, shehnai, Banhjo and Rubab” (cultural music of Pakistan) into jazz, remix, raps etc. with ineffectual compositions, vulgar lyrics with non-melodious voices, new versions of old songs by the name of mash-up, all are adopted patterns for recent films. So there is no option than replacement of classical music instruments, compositions, lyrics, melodies and tunes into music of global quality.

Eventually, music directors are promoting Indian genre, discouraging Pakistani music and applying Indian music compositions particularly in love and item songs of these film; rather than to promote own music compositions from an enriched culture of all provinces.

RQ 5: Was, did choreography of the contemporary Lollywood’s films reflect proclivities of Bollywood’s films in media imperialism perspective?

The analysis of the selected contemporary Lollywood’s films demonstrated that Choreographers are also predisposed to unilateral Bollywood desolation in media imperialism perspective. The classical Choreography is gradually replaced into contemporary dances having impacts of other industries. Reviewed films also indicated this inclination in choreography of songs, as Tara (Saba Qamar) performed an item number, Kala baz’ in Bollywood style (dressing or choreography) which was seemed as a copy of Indian item number ‘dil mera muft ka’ that was picturized on Kareena Kapoor in Agent Venod (Ashraf, Lahore Se Aagey, 2016). Similarly, the choreography of a song at snowy region is quite similar to Bollywood song “hum ko humi say” from film Mohabatin (Nawaz, Mehrunisa V Lub U, 2017).

The Picturization of song “kala doria” have some bold scenes; also performing girl is in western costumes. (Murtuza, Dekh Magar Pyaar Se, 2015). Dancing girl in “rapi rali” song was propping nudity in backless half-blouse and Maryam’s father with his friends was drinking wine and enjoying her dance. (Rauf, Karachi say Lahore, 2015). An adopted inclination was also noticed in the choreography with an Indian song, “haye bilo’. When Leading characters were attending a wedding party. Here, they danced on Indian song. Also, Hareem Farooq (Eman) was in a half blouse; promoting obscenity through her semi naked body (Kazmi, Parchi, 2018). Cheema (2019) also proposed that with ever changing demands audience are likely to prefer new innovations in songs, rather than the same traditional destruction of crops and fields by bulky heroines.

Such autonomous adaptations have ignored classical choreography from the golden era of Pakistani film industry and prioritize what is happening at the global level. Music videos of these films can evidence results. Also, these alterations are supporting global stream from foreign to domestic level in media imperialism context, if any industry ever tried Pakistani trends in their film directions?

Conclusion

The media imperialism have imposed inevitable effects on Pakistan film industry. This quite dawdle evolution for it tends to describe “imperialism phenomenon” as a symbol of progress for the industry. Its autonomous impacts in the context of Lollywood has modernized filmmaking strategies

and also has direct or indirect contributions in the revival of Multiplex. Eventually it has a gradual but reflexive entrance and contact to world's film territory. ultimately traditional domestic film practicalities turned into Bollywood appeal with media imperialism. Later, if a cinema had an Indian and Pakistani film at a time, we preferred to see Bollywood film instead of Lollywood, and we were pleased with them, but now the situation is reversed. Although, the Overall film industry is not under Bollywood inspirations. As, film industry remained 66 years in Lahore and then shifted to Karachi so, contemporary films produced thereby youngsters, have flashes of Bollywood.

In such imperialized incursion some challenges are more concerned for aboriginal film industry like, negativity in contents of films, presence of cut-throat competitions at national and international levels, treatment of films as commodity, attempts in bulldozing local culture and values. Obviously, Culture will subsist-when you will abuse on screen and deliver dialogues like “aby salay or Sali, papa ki, maa ki”, offensiveness with furtive nasty conversations, which are actually derived from Bollywood inspirations. Consequently, these are real challenges for our broad entertainment industry not particularly confound to film industry. Fadedness of local films industry is more possible, if our director or producers tends to follow the foreign trends of filmmaking either from Hollywood or Bollywood, or they seemed like an Indian version of Pakistani films with limited budget. It's a fact that in previous years highest grossing films were really Pakistani films in Indian context, that do not necessarily assure well future of diverse storylines. No doubt, we are trend followers, it does not matter from where they are? The study suggests the implementation of censorship policies by the government to prevent negative influences of imperialism and also to preserve culture, as films are considered an important part of cultural products. Furthermore, first novices should have exposure to and comprehend basics of filmmaking tricks from classical film endeavor of our country. Then they should modify in the present era and execute according to modern venues. Fundamental ethical graphs of film production always remain same and no one can alter them, it just how to play? Finally, Pakistani filmmakers must focus to make movies on local heroes, people on their own niche, of course global stylistic guidelines are applicant in technicalities like color grading. Because they are decisive factors determining whether a production is a quality movie or a soap opera?

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