A *Navarasa*-based Analysis of Love (*Sringara*) in Middle Cinema's *Chitchor* versus Domestic Drama's *Main Prem Ki Diwani Hoon*

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Abstract

Film adaptations are a common phenomenon within the cinematic world, but; either they aretrue to book versions (*boi*); for e.g.: *Devdas* (Barua, 1935) and *Devdas* (Roy, 1955) or they incorporate a certain auteur's creativity or conscious digressions which are contextual yet mythical and contemporary; as is the case with Bhansali's *Devdas* (2002). *Devdas* is an immortal motif in Hindi cinema; the story gives its most loved – sentimental, lost in love protagonist who became the inspirational sketch for many critically acclaimed characters in Hindi cinema. Also love/ romance/ erotica has stayed in Hindi cinema as a permanent emotion; most films in Hindi cinema have love stories as major or minor plot. This paper charts the territories of middle cinema and Bollywood within the world of Hindi cinema and analyses an adaptation; and especially portrayal of love within that film; recreated during two different decades and two dissimilar genres; this scrutiny is done using the elements of *rasa*-theory; especially *sringara* which represents love.

Keywords: Bollywood; Love; Middle cinema; Rasa Theory; *Sringara*.

Introduction

Hindi cinema has evolved from its days of being dominant with mythological genre to social films of 1950s, the female melodrama genre of 1960s to the angry young man era, middle cinema and new cinema of 1970s (Prasad, 1998); to the romantic violent dramas and rape revenge films of 1980s (Virdhi,1999), to domestic drama genres of 1990s (Malhotra and Alag, 2004) and the era of 2000 bringing in a mesh of consumerism, postmodernism and new new (*hatke*) cinema (Wright, 2015; Dwyer, 2014).

Film as a new medium of entertainment arrived from west and though the colonial government wanted to establish the British Film industry in India but the *swadeshi* manifesto of Phalke (Rajadhakshya, 2016) drew the future of Indian film industry; which became a complex text created from influences of eastern and western literature, filmmaking techniques of world cinema especially Hollywood, mythology, folklore and music (*margi* and *desi*) of our country. Hindi films of the mass appeal stature are also known as *masala* films; which Gupta (2008, p.33) also professed as 'a patchwork quilt of genres'. These films have eluded much of Hindi films research since 1970s, the criticism of these films has been inflected with notions such as escapist cinema, female shown in a regressive way, disjointed narrative, stereotypical non psychological characters and lacking in experimentation and devoid of developmental agendas (Prasad,1998; Mishra, 2002; Virdi,1999; Banaji,2006; Derne,1999;2000).

It is noticeable in studies post 2000 that these films are critiqued from a psychological/cognitive approach and also through Indian performance art theories (Hogan, 2003,2008,2009; Schnieder,2009, Jones,2009; Roy 2012,2017). An interesting point to note about this cinema, contemporarily known as Bollywood (based on the concept of Bollywoodization by Rajadhakshya, 2003), is that though technology ,the creative thought of director , influences of international cinema, new ways of marketing and strategy are used by this film industry with a dynamic attitude; experimentation with narrative and characterization has been indulged in (Bose, 2014); but what it retains since its inception is the unique emotion laden portrayal of characters (*Bhava* infused), the para-diegetic tools (Hogan, 2008; Sarrazin,2008, Chakravorty, 2009) of song and dance and use of multiple plots and references from mythological texts (Booth,1995); thus giving the films of this cinema a unique character; making it a *rasa* infused performance.

Middle Cinema of the 1970s and the Domestic Drama Genre of the 1990s

Hindi cinema was given a new direction by films like *Anand* (Mukherjee, 1971), *Golmal* (Mukherjee, 1979) and *Chupke Chupke* (Mukherjee, 1975). Mukherjee portrayed common people in diverse circumstances. He created simple characters with 'complex moral dilemmas' (Krishnankutty, 2019). In *Chupke Chupke* (1975) he uses language to comment on hierarchy of class; and *Golmal* (1979) addresses unemployment among middle class with a satirical view of the urban middle class, their lifestyle and culture. Basu Chatterjee made films about common people and 'immortalized Mumbai onscreen' in *Chhoti si baat* (1976),*Rajnigandha* (1974) and *Ba-*

ton baton mein (1979) (Bhatia, 2020). Middle cinema carved a niche between the mass appeal *masala* films and parallel cinema which also emerged during 1970s with the films of Sen, Benegal and Kaul. Says Bhatia:

> Chatterjee's films are often spoken of in terms of their simplicity, which belies his eye for striking images. Working with the great cinematographer KK Mahajan, he found a sort of poetry of the everyday in parks, verandahs, bus stops, movie theaters, office spaces, cafes. Since many of his films were set in Bombay, the city in the 1970s was immortalised in his films.

Poduval (2012) says that middle cinema gave bourgeois civility a sense of power and revamped masculine image through 'intertextual face off' between the angry and affable young man; the two contrasting images of Amitabh Bachchan as the angry young man and Amol Palekar as the pleasant one. It was a contrast to the 'masala social' of 1970s; these films projected the personal struggles of middle class, their dreams and an urban-cosmopolitan culture that they identified with, also infused with realistic shades, simplistic *mise en scene*, plain jane costumes and majorly Mumbai city scape was used. These films were relevant to the socio-politico and economic environment of the day; filmmakers Gulzar, Rajendra Singh Bedi and Basu Bhattacharya were the trendsetters of this genre of filmmaking.

Low-cost filmmaking, trained cast and crew, stars would work at low cost and even would experiment with roles according to story and directors' requirement; a niche market for these films cultivated. Market trends were considered and song and danced sustained, also use of melodrama and comic elements and use of 'cinematic self-reference' were identified with the middle Hindi cinema. A link was created between the modest genre of middle-class cinema, tele serials on Doordarshan in 1980s and the 'consumerist blockbusters of 1990s'.

1990s was the time of exposure and diasporic glory for Hindi cinema, what Rajadhakshya calls

Pardes (Ghai,1997), *Dilwale Dhulania Le Jayenge* (1995) and *Kuch Kuch Hota Hai* (1998)are films which were marketed towards the diaspora and the urban middle-class Indian. It showed aspirations of the new middle class and at the same time the rich nostalgia of Indian culture diaspora felt. Picturesque landscapes of Europe, the *sringara* laden song and dance sequences in perfect nature abound environs (Lutgendorf, 2005); actors

young and with perfect beauty standards; the Indian villages shown as picturesque and with palatial homes; subaltern doesn't exist in this world. The world of Indian polity was Hindutva laden, the ideology sifted to television industry with shows like *Ramayana* (Sagar, 1987) and *Mahabaratha* (Chopra, 1988) ;and the imprints of this ideology could be seen in the domestic dramas mentioned above but infused with globalization and liberalization trends; rich NRIs, branded clothes, picturesque Europe as background for song and dance sequences; bulky well-toned men and their speed machines, women as perfect frail figures and white skinned inspired from the beauty standards of west (Dwyer, 2014; Mishra 2002; Malhotra and Alag 2004, Kriplani 2007, Dadhe 2009, Mubarki, 2018).

Bollywood is looked at as an ideological apparatus with films like DDLJ portraying neonationalist imaginary; capital driven phenomena encouraged; regional patriarchal festivals like *karvachauth* and *dandia* were popularized and cultural capital among Indians scattered around the world. Karan Johar's cinema became popular in overseas market; his films follow the conventions and industrial modes of Hindi cinema; melodrama, song and dance sequences, stars, dialogue but narrative principles follow the Hollywood model; romance is center of his films but 'romance within patriarchy' (Gopal, 2010; Mehta,2010). Another important observation made by Kriplani (2006) about the films from the decade of 1990s is that they created a trend of elaborate weddings and their documentation. Films like *Diwale Dulhania Le Jayenge* (1995), *Hum Aapke Hain Kaun* (1994), *Kuch Kuch Hota Hai* (1998) and *Hum Saath Saath Hain* (Barjatya,1999) are some examples. Embedded marketing and portrayal of affluent consumerist lifestyle has been prevalent in films of 1990s and has extended to films from 2000 onwards also. *Taal* has moments of romance where Coke plays an important character.

Objectives

Hindi cinema holds a unique place amongst world cinema; it has a exclusive storytelling tradition which is created through the elements of classical and folk performance arts; mythological connotations and dwellings in the contemporary social, political and economic and cultural situation of the country (Booth, 1995; Hogan ,2008; Roy, 2012, 2017; Dwyer, 2014) but it also has chosen storytelling elements from world cinema; for e.g.: Bimal Roy choosing Italian Neorealism Filmmaking as choice for his art (SEPL Vintage, 2017) but engrained with Gandhian and Vedanta ideology at the core of his storytelling (Hogan, 2009); or Guru Dutt choosing the format of Hindi melodrama created by Raj Kapoor and

renewing it with elements of neorealist filmmaking; inspired by the motif of *Devdas* in *boi* (true to book adaptations) and elements of classical song and dance from Indian music creating important films from the golden period of Hindi cinema (Cooper,1998; Rockwell, 2010). Thus, the research objectives of this research paper are:

To make a comparative analysis of portrayal of romance in two films from middle Hindi cinema and Bollywood respectively.

To use the essentials of *Rasa Theory* to understand storytelling, romantic portrayals, characterization and use of para-diegetic elements in Hindi cinema and Bollywood.

To observe how the social, political and economic trends at a certain time in India affected its filmic storytelling.

Indian Cinema and Rasa Theory

Natyashastra written by *Bharatmuni* is an ancient seminal work which at length explains the workings of Indian performance arts. From the sets, to the kind of performance, importance of song and dance, evocation of emotions, costumes and performance of characters; how a certain story or character should be performed. Indian classical arts and folk-art both take its roots from Natyashastra. Indian Films with a *swadesh* context were created by Phalke and most of his films are based on the principles of *Rasa* theory; Roy (2017) at length analyses Phalke's work through the rasa elements in his thesis.

Many scholars have attempted the use of *rasa* theory to analyse Hindi films; Schnieder (2009) in his paper where he discusses *HAHK* ; a heavily emotional film with a number of song and dance performances and plethora of festivals and food celebrations (though heavily criticized for such abundant portrayal of food where in our country many die for scarcity of even two meals (Bharucha(1995)); he tries using cognitive culturalist methodology to explain why Hindi films have multiple plots, song and dance sequences which act as para-diegetic tools, and are heavily sentimental. Hogan's (2003, 2008, 2009, 2009) works try to understand how Hindi films can be analysed using general 'emotional and perceptual capacities and propensities that are universal' and also through the cultural expectations of our country; for e.g.- Bimal Roy's *Sujata* (1959) can be analysed by understanding the use *Vedantic*principles/philosophy which drives the plot of film; Gandhian philosophy of eradication of untouch-

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ability is also a dominant message of the film; besides the use of camera, edit techniques and music to create a visual message (in the image of Italian neorealist films) which was a precursor to the real simple middle cinema films.

Rasa-based Analysis of Films: *Vibhavas, Anubhavas, Bhavas*

Figure 3: A model of film analysis based on Roy's (2017) strategy using Rasa Theory elements

The Determinants (*vibhavas*) are the 'physical stimulants' of a story like plot, theme, setting, cinematography, time and space, dramatic conflict and resolution, characters, their projection and motivation. The Consequents (*anubhavas*) are the emotions generated out of experiencing the determinants; for e.g.: watching Shahrukh Khan on his death bed in *Kal Ho Na Ho* (Advani, 2003); teary eyed friends and family around, the sombre ambience of the hospital, dominant use of colour white which signifies purity and surrender and the theme music; overtly sentimental performance of Shahrukh makes the experience of understanding films motive; *karuna* (compassion) towards the dying protagonist much achievable.

The 'Emotional mood states of a human being' (*Bhavas*) are the *vyabhachari* or transitory mental states creating in combination with eight voluntary states of emotion to generate a *sthayibhava* (one major emotion) to which all other emotional states are subservient. This leads to the generation of a rasa that the audience achieves by the end of a performance. Roy (2017) explains:

> *Rasa* is achieved in the audience or the viewers as a reaction to the experience of a scenario, or a film in entirety; and not in the actor, whose *abhinaya* (performance) is *only* the source of the *bhavas* that trigger the *rasa*.

Bharata defines *bhava* as the basis from which *rasa* is generated; using four kinds of representation: imitation by speech (*vachika*), imitation by costume (*aaharya*), imitation by gestures (*angika*) and imitation by psychic change (*sautvika*). Jones (2009) critiques *Slumdog Millionaire* (Boyle, 2008) as a film which failed to be a typical Hindi cinema film as it lacked the required combination of *vibhavas, anubhavas* and *bhavas* as to give audience a *rasic* experience; in comparison, he discusses *Rang De Basanti* (Mehra, 2006) as a typical Hindi film which is able to evoke *shanta* rasa by the end of film in audiences. Croteau (2014) deliberates how

Bhardwaj made use of extreme emotional portrayal by Shahid Kapoor as *Haider* (2014) (*Shoka* (sorrow), *krodha* (anger), *Jugupsa* (disgust) bhavas), the use of Hamlet motif, context of Kashmir problem and the melodrama and song and dance tools of Hindi cinema to give a subtle political commentary on the miserable situation of Kashmiris.Chakravorty (2009) at length debates based on her ethnographic studies with the dancers working in Hindi film industry on how dance has changed form in Hindi cinema from being purely based on *Natyashastra* essentials to the generation of item numbers, remixes, influence of consumerist, globalized and postmodern trends around the world upon the song and dance sequences in Hindi cinema. Also interesting are the studies of Booth (1995), Lutgendorf (2005) and Sarrazin (2008) which deliberate the epic verses *Ramayana* and *Mahabharata* and other epic and folklore stories as the bedrock of narratives of Hindi cinema; for e.g.- *Hum Saath Saath Hain* (Barjatya, 1999) uses the Ramayana motif time and again in the story; the use of picturesque environs for *sringara/rati* (romance) performance in the story and its connection to Hindu mythological texts (the erotic ascetic shiva and his consort live in Himalayas; other celestial beings like *devas* or *yakshas* perform *sringara* in serene environment of snowy peaks); also for the portrayal of *sringara* there are a variety of song and dance performances in Hindi cinema like the public and private love songs.

Rasa-based Analysis: 'Sringara' in Chitchor versus Main Prem Ki Diwani Hoon

Figure 4: Poster of film *Chitchor*

Figure 5: A still from film *MPKDH*

Chitchor (Mukherjee, 1976) is a typical middle cinema film; a *boi* (Rajadhakshya, 2016) in the filmmaking style of Bimal Roy (SEPL Vintage, 2017); simple *mise en scene*, abound in natural beauty; minimally filled frames; simply adorned actors with negligible makeup and complex characterizations, psychologically complex yet subtle characters; and narrative projects more through visuals rather than dialogues, a sans typical Hindi cinema style before this genre of middle cinema erupted. It's a love story set in the picturesque environs of Mahabaleshwar (Bhattacharya, 2014); Vinod (Palekar) arrives in Madhupur and village headmaster Mr Chaudhary (Hangal) and his wife welcome him as a prospective groom for their daughter Geeta (Wahab) who has just given exams for matriculation. Vinod arrives instead of his boss Sunil Krishna (Ghatge) who is the actual prospect and this forms the conflict in the film.

The film is based on novel *Chittachakor* by Sudip Ghosh; Vinod is a music lover and through his (Palekar) effortless portrayal of a middle-class man who is employed in city (Poduval 2012, Bhatia 2020) and is enamoured by the beauty and serenity of Madhupur and is won over by the simple and hospitable people of the village, he completely slips into the cult of affable young man of middle cinema. Geeta (Wahab) is dressed in simple sarees and minimal make up and sparse jewellery, a neckpiece, *jhumkis* and few bangles. She is a fun-loving girl who loves to play with Deepak (Raju), is happy in her small world and keeps a distance from the prospective groom except handing him a bouquet of flowers every day on insistence of her mother.

Vinod loves the place and is enticed by the simple and subtle *gaon ki gori* (beautiful village girl); depicted by the song:

> Gori tera gaon bada payara mein to gaya maara ake yahan re…
>
> Uspe tera roop Saada Chandra ju aadha adha jawa re…
>
> Jhar jhar jharte hue jharne mann ko lage harne…aisa kahan re

A *nazar milana* (when eyes speak the language of love) song (Sarazzin, 2008); a para-diegetic instrument through which Vinod tries to dwell his feelings to Geeta who is oblivious to his attraction. *Sringara* is never upfront in this film; Vinod and Geeta keep meeting, have conversations, Deepak is their forever companion whenever they go out for evening walks. The bond that they develop for each other is shown through their happiness expressed byfacial expressions and gestures (*angika*), their dialogues (*vachika*) never express their love for each other. Songs are used as the tool through which *sringara/rati* moments are generated(Hogan, 2008, 2009). Love for classical music and its ability to express life is mentioned in the film.

Vinod: *Inme Jeevan ke har ek ehsaas ko bakhubi peesh karne ki kala rehti hai…*

Natural beauty has been used in abundance to depict *sringara;* pan movement, long shots to cover the stretch of greenery, sun through the maze of branches and music in combination are used to build up the aesthetic of love. In *gori tera gaon* song a close shot of anklet adorned feet of Geeta is depicted to express beauty of moment, it reminds of Bimal Roy's *Bandhini* (1963) the song, *abke baras bhej bhiaya ko babul*, where close up of feet in rhythm with music, hands moving the *chakki*, faces to express pain of *birah* (longing to meet family) are shown. *Vibhava* creates

an atmosphere for love to bloom, love-erotica to be expressed in nature amongst mountains and snow (Lutgendorf, 2005); here greenery and peaks of Mahabaleshwar and Panchgani. A combination of long shots of nature and mid shots and close ups of characters built up the romance between the two:

Jab deep jale aana jab shaam dhale aana…sanket milan ka bhool na jaan

Mera pyaar na bisrana…

No conversations are used just gestures and facial expressions (*angika* and *sautvika*) and *mise en scene* (*vibhava* and *anubhava*) create *rati* bhava to experience *sringara rasa* by the *rasic.*

Teri raah nihaaronga…

Through Geeta's facial expressions and Vinod's eye expressions and smile *sringara* is depicted; mundane and simple moments - serving food, small conversations, travel are used to depict romantic moments. In one scene zoom in of a frame of Geeta and Vinod through the front glass of jeep is used to show mingling of middle-class man and rural folk and nature in background.

Nit saanj savere milte hain

Unhe dekhehe tare khilte hain

A walk-through sunset in nature abound Mahabaleshwar; long shot captures colours of sunset; *sambhoga sringara* created by showing Geeta in Vinod's loose embrace; it's a private love song (Sarazzin, 2008).

Conflict in the story arrives with revelation of arrival of the actual groom Sunil Krishna; Geeta's parents' attitude towards Vinod changes; it brings great pain to her shown through the *ayogya sringara* moments; like she crying captured through window bars and dim lighting; created through *vibhava, anubhava* and *bhava* of the moment. Likewise, when she is sent to present a bouquet of flowers to Sunil, she imagines Vinod in his place and gloom overcomes her. Vinod and Geeta's growing feelings of *sringara* are depicted through the public love song (Sarrazin, 2008):

Tu jo mere sur mein sur milale sang gale to zindagi ho jaye safal

Tu jo mere mann ka ghar banale…to bandagi ho jaye safal

In contrast, *MPKDH* (2003); is a film based on the story of *Chitchor* but never catches on the subtlety and simplicity of the narrative of latter; instead, it is created in the tradition of domestic drama genre (Mukherjee, 2020; Vasudevan, 2020; Malhotra and Alag, 2004; Dadhe,2009; Punatham-bekar, 2010) whose primary audience were the diaspora Indians. Sanjana (Kapoor) is shown as a modern educated girl in her twenties who has just graduated and her parents are in search of a suitable groom for her; her modern thinking and independent nature is expressed through the song:

Papa   Ki   Pari…   Its   our   world,   its   our   life
Its our world, its our life…

The ambience of the college, Sanjana's attire and choice of musical instrument (guitar) everything except her parents (Shivpuri and Pankaj Kapoor) are drenched in the colours of globalization and consumerism like in a Johar or a Chopra film (Gopal, 2010; Mehta, 2010). Punathambekar (2010) quotes Rajat Barjatya, marketing manager *MPKDH*:

Everyone knows that Rajshri has made family films that appeal to viewers in every strata of society across India . . . today, we wish to appeal to families all the way from Bihar to Manhattan. From Bihar to Manhattan, Indian families everywhere …

The setting of the town Sundarnagar – 'the town of idealized dreams and bourgeois opulence' (Ashraf 2005); the houses and the city none look like anything in India but households belong to the icons of traditionalism-the *sanskari* family, palatial living rooms, regal driveways, manicured parks, snow clad mountains and lush streams; Sundernagar has everything which is a middle class dream, new India's aspiration (Dwyer, 2014) but at the same time regressive because it is India elsewhere, a home which is sans subaltern and minority, a Hindu elite house resplendent with brands and luxurious lifestyle but ideology is Hindutva loaded (Malhotra and Alag, 2004; Ashraf, 2005; Dadhe,2009; Punathambekar,2010; Dwyer,2014). The city Sundarnagar which is mentioned as a small hill station in India is actually extensively shot in New Zealand in picturesque locations like Auckland, Queenstown and;Sophia College is actually Hagley community college in Auckland (Rai, 2020). *Vibhava* and *anubhava* created here are not in sync with the narrative.

Prem (Roshan) has the masculine physique and speed machine synony-

mous of the domestic drama genre of 1990s and early 2000 (Kriplani,2007; Mubarki,2018); a look at Sanjana's photos and he is completely enamoured. Sentimentalism and emotionally heavy performances are a norm in Hindi cinema (Mishra, 2002; 2009) but the performances (*abhinaya*) here are exaggerated; so Prem (Roshan) reacts overtly to beauty of Sundernagar; strained NRI accent, or banters with Sanjana's friends; extreme efforts to look modern and fashionable shown through facial expressions and body language (*angika* and *vachika*) ; it's a case of failed characterization compared to the affable young man of 1970s, his character and mannersims (*abhinaya* and *bhava*) are natural and subtle. Sanjana's character goes through changes which are not in sync with her establishing traits through first two para-diegetic breaks *papa ki pari* and *bhatke panchi*.

Sanjana initially is portrayed as a modern Indian female but she can't make decisions about her love life; she is unsure about Prem's advances till her teacher comes to her rescue; a psychologically redundant character in the likeness of Hindi film female protagonist stereotype (Prasad, 1998; Virdhi, 1999; Derne 1999, 2000; Mishra, 2002; Kidwai 2016; Kaur and Sharma, 2017; Khan and Taylor, 2018; Sharma, 2017). She is wearing western clothes and talks about female freedom but unable to take life decisions in time of need. When she realizes her love for Prem depicted through the song:

Dil Ne Bahut Roka Maine Bahut Toka...(x2

Pyaar Na Maana Mera Pyaar Na Maana

Teri Zindagi Mein Chali Aayi Chali Aayi..(x4)

Aaie Aa Aa O...(x4)

Sanjana comes across as a character who is not adventurous at all and fun and excitement enter her life only with the arrival of mighty and romantic Prem; in contrast; Geeta comes across as a believable character who is simple and petite but has a mind of her ownthroughout the narrative; it is she who chooses Vinod over Sunil. The narrative and characterization are not in sync with *vibhava, anubhava* and *bhava* generated in *MPK-DH*. *Sanjana I love you* and *O Ajnabi* are songs which are private love songs (Sarazzin,2008) depicting *Sambhoga sringara;* though the *vibhava* and *anubhava* are in sync with *sringara* requirements; rain, music, songs but *abhinaya* and in turn *bhavas* are superficial and exaggerated; as mentions Chopra (2012) also in her review that Roshan and Kapoor hademotionally

exaggerating performances and Bachchan had poor costumes and under-played character; in fact, she uses an industry insider's statement:

Did you like the three animated creatures - the dog, parrot and Kareena Kapoor?

Sanjana, as soon as she falls in love; makes *sharm* (being petite) her dominant characteristic; as was Suman's in *Maine Pyar Kiya* (Barjatya, 1989); quite popular and appreciated character among the male audiences at theatres where an ethnographic study on consumption pattern of Hindi cinema was done by the mentioned researcher (Derne 1999, 2000). When Prem Kumar (Bachchan) arrives and the conflict in the narrative arises; Himani Shivpuri's character (mother) is limited to the caricature of a stereotype orthodox Indian mother compared to Dina Pathak's *abhinaya* in *Chitchor*; she also resents the wrong choice but it is believable and not exaggerated (Chopra, 2012; Lokapally, 2014; Mukherjee 2020; Vasudevan, 2020). Sanjana can't even express her choice of groom except showing tears and pained facial expression (abhinaya through *vachika, angika* and *aharya*; *sautvika* is absent);in contrast; Geeta (Wahab) of 1970s though a *gaon ki gori* has a modern outlook and a strong mind to make a choice and defy patriarchy and societal moorings.

The unbelievable, surplus *misc en scene*; exaggerated *abhinaya*; non psychological stereotypical characterization is not in tandem with the narrative which is an adaptation of the classic of 1970s; it also fails to contextualize the film to the consumerist, globalized India of 1990s; which was the aim of director. The *vibhava, anubhava* and *bhavas* are not in sync; *angika, vachika* and *aharya* seem to be superficial and *sautvika* is absent. This film is not even representative of aspiration of modern middle class of India (Dwyer, 2014) or cannot fit into the bracket of contemporary Bollywood (Wright, 2015). The story, its representation and characters are not able to give a *sringara rasa* adorned performance while as it is a romantic story.

Conclusion

Whether it is the *masala* Bollywood film, or a film belonging to middle or parallel cinema of 1970s; the domestic drama genre or a *hatke* or contemporary Bollywood film; if its *misc en scene* and characterization and performance goes contrary to the narrative; the film will not be able to evoke *rasa* in an audience; and he/she will not be able to receive the stature of a *rasic* who feels satisfied with a performance emotionally and psychologically. *Chitchor* is a low budget film but uses the tools of film

medium technical as well as aesthetic to bring a true *sringara rasa* engrained performance; a film which remains true to its story (a *boi*) through the audio-visual medium as well and remains true to the middle-class world of 1970s and genre requirements of middle cinema as well. But *MPKDH*, though a domestic drama genre film but lacks believability of narrative w.r.t its *misc en scene* and characterization as well as *abhinaya* by the actors. Thus, the film is unable to evoke *sringara* in its true sense. Though marketable and bound within the paradigms of commercial mass art; the *vibhava* and *anubhava* should represent the requirement of the story and the *bhavas* should evoke one permanent rasa in the audience; here *sringara*; which the film *MPKDH* fails to do.

Hindi cinema has given numerous kinds of films over the years from mythologicals, to socials, to *masala* films, violent romances, art house, domestic dramas, *hatke* films and evolves to produce new variants; it has been carved out with an indigenous style which gives it a unique character but it has also been influenced by international filmmaking techniquesas well. Though Hindi films are known to be far from reality , melodramatic and infused with song and dance performances but the world it creates has a verisimilitude of storytelling, characterisation and infusion of multiple plots, connotations from mythology and unique para-diegetic elements inhabited in the contemporary world which the film reflects and thus, gives it a unique character; the performances and aural-visual enactments also are touched by the rasa elements; but if any of these ingredients is absent the film loses touch with its audience and cannot give them the catharsis they desire; as is the case of *MPKDH*.

The budget can be limited; the setting can be constricted; the number of characters might be sparse; use of exuberant locations can be avoided; experimental film making or niche plots can be missing but what a Hindi film can't lose is its character; its complex text infused with western and eastern influences, bounded within either a director's art or a genre's verisimilitude; its para-diegetic breaks and its mytho-real world which is emotion laden and emotionally driven. It also cannot do without the performances created within rasa theory elements.

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