# Portrayal of Characters in a Hindi Film and Audience-Reaction: A Discourse Analysis

**Pulkit Jain, Ruhi Lal & Gauri Shankar Raina**

## Abstract

This discourse analysis aims to determine the factors that influence how a viewer interacts with a film and why people love going to the movies. The Stuart Hall reception theory serves as the foundation for the following investigation, which examines the cultural identities, stereotypes, gender identity, and social awareness of Hindi film characters and their viewers. Most films capture and represent social events, ideological constructions that support historical contexts, psychological texts that respond to individual and group problems, and visual texts that convey ideas, according to the conclusions of the study. This study examines audience reception and reaction from the perspective of acquiring and utilising cinema as a product or service, as well as the mental and social processes preceding and following these activities. Furthermore, the discourse analysis of academic literature reveals that the surrounding environment, cultural influences, family, community, political affiliations, desires, stimuli, signals, emotions, and reinforcements all play a vital part in influencing audience perceptions of films. The findings of this study will aid in the formulation of a conceptual framework and variables for future research on audience reception and film characters.

**Keywords:** Audience; Audience perception; Bollywood; Characters; Stuart hall reception theory; Hindi movies.

## Introduction

In India, Lumière's films were exhibited for the first time to the public in 1896 in Bombay. Dada Saheb Phalke became interested in experimenting with new artistic expressions as a result. Despite moving at a snail's pace, the Indian film industry continues to expand across the country. Cinematography, editing, scriptwriting, acting, the owner of the movie theatre,

and the people that work there are all necessary for the production of a film. Every film and film setting discusses the city's history, what it's like to live in the current world, and the tensions that come with living in these areas. Along with modern life and the daily lives of people in a particular period and place, the concepts of film and cinema have a tight relationship with the concept of location. When we consider movies in this way, we may ask a variety of questions, not only about how movies are made and how networks function, but also about the state of society at a particular time in history.

Since its inception, Indian cinema has actively contributed to the building of a cultural identity by developing a distinctively Indian metaphorical personality. Bollywood is a film industry that reflects how people live their lives in reality. In recent years, Bollywood has experienced a tremendous degree of expansion. It used to be a symptom of the post-colonial mindset's discontent and insecurity, but now it reflects the confidence that the global Indian enjoys.

In the 1950s, India began to emerge as a significant contributor on the international stage. In the 1960s, India exerted considerable effort to achieve this objective. It examined a variety of topics, including how people lose their culture when they migrate to the city in search of employment. In the 1950s, people were hopeful and romantic, however in the 1960s, they felt let down and sought to retreat from society. The disillusioned youth of the 1970s was one of the defining characteristics of the decade. By the time they reached adolescence, many of their hopes and goals were dashed. During the 1980s, a variety of literary genres were prevalent, including science fiction. In the 1990s, the popularity of "zero to hero" stories increased significantly. Over the past ten years, India has made several moves to question the country's ingrained customs and conventions. In recent years, there has been a positive shift toward modern film narratives addressing a wide range of difficult topics.

**Discourse Analysis of Characters**

Over the past decade, the number of over-the-top (OTT) platforms has increased significantly. According to the FICCI EY 2019 – A Billion Screen Opportunity Report, the OTT industry is projected to reach 17 billion screens at a 59 percent penetration rate in 2019 and 24 billion screens at a 59 percent penetration rate in 2021. Over-the-top (OTT) platforms are gaining in popularity, resulting in a proliferation of new material and genres. Because of this, the depiction of the characters has changed sig-

nificantly. Characters have always been portrayed in a particular manner in Indian films throughout their history. There are several images that conform to preconceived notions, particularly of women. Misogyny, the objectification of sexuality, and inequality are among the factors that lead to this. It has a significant impact on the formation of gender identity and social consciousness. Consider how the media is merely the physical manifestation of a dream and not the actual world. On the other hand, it is becoming increasingly vital for the media to remind women of their power as agents of social change. (Kanwar, 2021)

A lot of silent films depicted the humorous and tragic aspects of poverty in Hollywood. The first Indian film was "*Raja Harishchandra*" produced and directed by D.G. Phalke, which premiered in 1913. After the release of this film, there were numerous silent films that retold myths and epics. Ardeshir Irani made first talkie film, "*Alam Ara*" in 1931. The film business began to expand steadily, and as time and technology progressed, the quality of movies continued to improve. People visit the theatre more frequently now that there are cable networks, multiplexes, multiple channels, and 2D and 3D displays available. People frequently believe that going to the cinema is a unique and soothing way to spend their free time. Cultural historians view films not only as cultural documents, but also as social documents that record the look and mood of particular social settings, ideological constructs that promote particular historical settings, psychological texts that speak to individual and social anxieties and tensions, cultural documents that depict particular images of gender, ethnicity, class, romance, and violence, and visual texts that communicate ideas. During the war, patriotic Hollywood films boosted the morale of the troops. (Sardana, 2012)

The Victoria and Albert Museum in London exhibited Bollywood posters. They said on their website that the purpose of the show was to "record the historical, political and cultural changes taking place in the country, visible through the eyes of the Indian film industry. In the "Concepts of National Cinema", Stephen Croft described the development of homogeneity as "accelerating the flow of people, technology, images and thought, combined with the increased search of multiple global markets by filmmakers." This is not the case in Bollywood movies until recently. The Bollywood producers were more focussed on local audiences irrespective of the Indian audience diaspora in different countries. Economically, the rules expanded in India in the 1990s with the introduction of FDI. This has led to concerns about the decline of Indian production houses and over and above authorities eased imports of foreign films and allowed

dubbing of foreign films. The greatest traditional representations in popular Indian cinema - the creation of songs and choreography set in foreign countries - are not merely increased the interest of the audience in global tourism but also actively participate in activities around the World capital. Suggestions by South Asian Diaspora that Hindi film producers have finally perfected the method for NRIs to buy movie tickets out of nostalgia are straightforward. Watching a Hindi movie is not always the simplest nostalgia that strengthens national identity. (Bhattacharya, 2004)

Film shows how society was in general, both in the past and now. Sometimes the film industry and its inventions must catch up to society, but other times, the film industry really is ahead of society. In recent years, movies made in India have given a very clear picture of social enigmas and tragedies like *Awara* (1951), *Jagte Raho* (1956), *Naya Daur* (1959) and *Kala Bazar* (1960). There have even been comments on economic policy in films like *Johny Mera Naam* (1970), *Namak Haram* (1973), *Amar Akbar Anthony* (1977), and *Gupt* (1994). Bollywood is a prime example of a flourishing entertainment business that has, for the most part, functioned as an indigenous sector to the developing economy of India. (Sardana, 2012)

In world cinema, Bollywood is referred as a genre specifically to 1990s when the Bollywood film sets are elaborate, and there is a great deal of singing and dancing as well as other magnificent displays. Hollywood filmmakers that want to emulate Bollywood's style are making the incorrect choice. In the movie "Slumdog Millionaire," a young boy from Mumbai goes from being poor to becoming wealthy. Even though the movie is about terrible things that happened in Mumbai, it ends with a dance number. During this long musical number, all of the terrible things that happen in the movie are forgotten. This is how people think of Bollywood. The fact that the actors are from the United Kingdom is another problem with the movie. They act in a way that is typical of the west. Because of this, there isn't enough understanding of Indian culture. The people who made the movie don't really call the place where it takes place their home. Rasas are a key part of understanding how Indian movies are made. Rasa is the term for the way a performance makes people feel. Europeans don't think this way about the performing arts. The people who watch Rasa feel the same way as the actor. Rasas are a part of every single performance. The Shanta rasa is a great ending to a great performance. (Jones, 2010)

Since the beginning of civilization, there has been a general trend toward greater economic concentration. The world is affected by competition, commerce, and the flow of resources between different clusters. They

have an effect on the economy. A successful worldwide presence is beneficial to the local economy. Bollywood's film industry is revered across the globe. The Indian film industry is an excellent example of how a local sector in a developing nation may expand abroad. Due to the language and stylistic preferences of their population, countries with strong domestic markets have a better capacity to export their culture to other nations. The higher the size of the nation, the greater the diversity of cultural traditions present in its numerous export markets. Bollywood has flourished because of the tripling of India's GDP over the previous two decades and the five percent annual expansion of India's already 300 million-strong middle class. This expansion is a direct result of recent film releases as well as repair and construction efforts for multiplexes. The entire box office revenue increased by 29 percent from 2001 and 2005, and by 17 percent in 2005 alone. Each nation has its own film cluster encouragement programme. This promotes growth and development. Recently, the Indian government deregulated policies, allowing the film industry to flourish. (Christos, 2014)

There is a big difference between Hollywood and Bollywood. Bollywood does not receive any assistance from the government, and the budget for each film varies significantly. The rise of Bollywood can be witnessed in a new style of organising (horizontal integration in distribution and funding organisations) as well as in new ways of approaching previously established activities (alliances between incumbent production firms and distribution firms). "Horizontal integration" is the term used to describe the process by which new businesses enter the business of distributing and funding Bollywood films. In the 1950s, integration was a gradual and limited process. Lorenzen and Taube tried to explain how a social network that is well-defined and geographically centred in Mumbai among Mumbai's film producers, directors, and other key positions helps to develop a "Bollywood model" of filmmaking that is distinct from Hollywood's. This research contributes to the social network approach of evolutionary theory by claiming that government regulations and other environmental conditions may affect how different industries change over time, based on how their social networks have developed. According to the findings of the study, the configuration of a social network can influence the rate at which a company expands, provided that specific policies, rules, and other environmental conditions are present. (Larenze & Täube, 2008)

According to T Veale, (Veale, 2014) what makes a character interesting is how they change over the course of the story. The changes that a character goes through, both on the outside and on the inside, over the course of a

story are called that character's "character arc." At the start of every story is a person. The person is given a problem or disagreement for which they need to find a solution. As part of the process, he must go through a change in himself. Each member of the cast is given a different character arc. But most character arcs can be put into one of three main categories, or archetypes.

1.  Change/Transforming Character: It's mostly about the journey a hero goes on. A normal person changes into a hero over the course of the arc. People can see that the change is clear and important. During the journey, people learn more about their own strengths and weaknesses. It happens quite often in fantasy movies. The way to write this character depends on the first lie it believes to be true. The main character of the story eventually finds out the truth and changes because of it.

2.  Growth Arc: Although there isn't a significant change in the character's demeanour throughout the story, he does grow in a few critical areas. The protagonist's persona has not altered, despite the fact that they have acquired some new skills. The difference is not nearly as great. It occurs more commonly in literary fiction. It is more typical in secondary characters, especially when the main character is through a big transition.

3.  Fall Arc: The two arcs above suggest that things are getting better. This is the change that will lead to a worse outcome. It shows how a character gets worse and worse as the journey goes on. The main character has messed up his life by the end of the story arc. In an extreme story, the main character starts out good, but by the end of the story, he or she has changed into a bad guy. The author K. M. Weiland says that there are three different ways that this arc could go. A typical fall is when someone makes a mistake, and something goes from bad to worse. When a character goes through a bad change but accepts it, this is called corruption. When the main character finds out the truth about the situation and gets angry about it, this is called disillusionment. This arc can be seen in the way that a villain is made. When making a character's fall arc, you should think carefully about whether you want the audience to feel bad for that character or not.

In "New Generation Films," social reality in Malayalam movies is shown in a different way. They show women in unusual ways in some ways, but

they also keep some traditional elements. New Generation Films is a new way to make movies, but it is not a separate genre.

Until the 1960s, the studio system was the most important part of the Malayalam industry. In the 1970s, parallel film began to grow. In the 1980s, a new type of parallel film called "middle stream" focused on themes from the business world. The story was the main thing, not how the movie was made. This stopped happening in the 1990s, when movies started to focus on their stars again.

Female identity is made up of conventions, traditions, taboos, and standards that are enforced by a patriarchal system that wants to keep women in their place and are kept alive through socialisation. From a young age on, their families and schools teach them to think this way. Patriarchy builds women's identities to make sure that women's voices are marginalised and silenced. This keeps women under the control of patriarchy and keeps the status quo by using the dominant ideology. Indian movies often have the same idea that men should be in charge. Kerala is a developed country in terms of how many women can read and write. But women are still seen the same way as everywhere else in the country.

In New Generation movies, there are changes. They move from traditional rural stories to stories set in cities. Women are shown to be braver and smarter than men. They can talk about how it makes them feel to be gay. But sometimes these people are shown as falling for men's traps. This double standard is very clear in these movies. One reason is that men write the scripts for these movies. (Gopinath & Raj, 2015)

In his article 'Womancipation', Sandipan Deb tried to answer the question of liberation of urban Indian women. He defined their life journey in five stages – Conservatives, Beginner, Traditional modernist, cautious adventuress and frontiers women.

Conservatives maintain that nothing has changed. They defer to men for financial management. They continue to be submissive. Nonetheless, they are aware that this is not acceptable. Beginners have at least started to ask questions. They have begun to assert themselves, yet their ideology still binds them. She feels that married men should also share household duties. The traditional modernist has crossed the barrier into a space deep within herself that is hers alone and to which no man has access. They are significantly more at ease with their sexuality. There is a dichotomy present here. She is very clear that her career is secondary to her family's

requirements, but she would not label an ambitious working woman as "selfish." The cautious Adventuress is aware that her family and husband do not have the power to make decisions for her. She has property and financial rights. She is at the doorframe, timidly gazing inside. The frontierswoman has a clear state of mind. She is confident in her sexuality and open to pursuing any male she finds attractive. The Frontiers woman has built her own realm, which contains areas where sexual independence coexists with conventional qualities in neighbourly comfort. (Deb, 2022)

James Cutting in his paper discusses how films introduce and depict characters. According to the cognitive film theory, a film's plot can only be conveyed if it is structured in a particular way. The notion is tested through the placement of characters in films. He discovered that both the length and size of photos have decreased and become more intimate over time. It may have been necessary to reduce the quantity of characters in each frame in order to hold the audience's attention. This quantitative study examined the number and placement of characters in a scenario. The term for this is "mise-en-cadre." The average number of characters in a shot is greater in older films than in contemporary films. The transition from an average of approximately 2.5 characters to an average of approximately 1.5 characters appears to have occurred without incident or difficulty. Even though the aspect ratio has altered over time, character placement within the frame has remained rather constant. First, directors must maintain the audience's interest. Second, it allows for increased close-ups. Third, with narrower views, faster cutbacks are achievable. (Cutting, 2015)

Characters are the most essential aspect of viewing a film. They provoke thought. Filmmakers discuss their work, audiences discuss how it makes them feel, critics discuss how they perceive it, and cultural theorists and practitioners discuss its sources and effects. The most essential question, though, is what a character is.

Even the concept of what a character is contested. Most of the time, they are considered to be fictional. Even though fictitious entities appear to have an inner existence, they are abstract and difficult to grasp. Therefore, people have vastly varied conceptions of how they exist. Others consider them to be signs, mental representations, or abstract objects, while some view them as linguistic illusions. Thus, the characters are more than mere inventions. Because individuals are influenced by the events in their real worlds, their imagined worlds are always tied to their real ones. Simultaneously, fictional universes typically deviate from the real world to make them more dramatic or idealised. Thus, cinema characters can be viewed

as fictitious individuals with their own thoughts and emotions who serve as communication instruments. (Eder, 2010)

The formation of a mental character model is essential for character development. According to Eder, characters are formed using the data of sound and moving pictures. The cast, the image of the stars, the acting styles, the setting, the camerawork, the sound design, the music, and the editing are the most significant aspects. Each character in a story has a unique combination of physical, mental, and social characteristics. They are all one of a kind in their own special manner. Characters can be thought of in the same way as signs or signals. They make statements that are significantly more significant. They occur in a milieu that is either action-oriented, social, or societal. The most significant connection that can be made between the characters in a movie and the plot is their motivation. The actions that the characters take make sense considering the motivations that drive them. (Eder, 2010)

**Meta-Analysis of Consumer Behaviour**

Consumer behaviour is a way for an individual to make decisions about the use of available resources such as time, money, and effort to consume different products and services. Consumer behaviour is the behaviour that a person takes when purchasing and using a product or service, including the mental and social processes before and after those behaviours. Consumer behaviour is the behaviour of acquiring and using goods and services. This behaviour is a decision-making process and is influenced by personal characteristics and environmental factors. All marketers strive to influence consumer behaviour in the desired way. (Jisana, 2014)

In their paper, Szwacka and Mokrzycka identify approaches to the analysis of consumer behavioural conditions and to pay special attention to Bollywood characters to see if they are suitable for segmentation analysis. In the theory and application of consumer research, "consumer behaviour" and its determinants, and the resulting decision-making process, are of particular importance. Consumer behaviour and its determinants, and the resulting segmentation process, have special places and implications in theory and its application to consumer research. (Szwacka-Mokrzycka, 2015)

Consumer decision-making has long been of interest to researchers. Start from about 300 years ago, Nikolaus Bernoulli, John von Neumann, Oskar Morgenstern has begun to consider the basics of consumer decision mak-

ing. While utility theory considers consumers to be "reasonable econom- ic people," modern research on consumer behaviour considers different factors that affect consumers and involves a variety of consumer activities other than purchases. This more complete view of consumer behaviour has evolved through many identifiable phases of the past. (Bray, 2008)

A consumer's level of exposure towards foreign goods or lifestyles may influence his buying decisions and preferences. Cross-cultural consum- er analysis is defined as the effort to determine to what extent the con- sumers of two or more nations are similar or different. A major objective of cross-cultural consumer analysis is to determine how consumers in two or more societies are similar and how they are different. The success of marketing and servicing in foreign countries is likely to be influenced by beliefs, values, and customs.

Cross-cultural researchers have tried to use different configurations to ex- plain regarding this aspect, researchers have found that not only at the cross-cultural level (etik), but also at the individual level (emic) (where ideocentricism represents individualism and allocentrism represents groupism) and its dichotomous structure. A study by Dutta-Bergman and Wells (2002) described idiocentric and omnicentric values and lifestyles at the emic level. On the other hand, different results based on a two-lev- el analysis of the same phenomenon are considered weak or inadequate in theory to explain the differences between certain cross- cultural (Tao, 2005).

The requirements imposed on consumers by contemporary technologies have continuously increased over time. The way we live has changed. The level of competition in the market is intensifying. The main force behind these evolving behavioural patterns is consumption culture. The clientele desire long-lasting quality, something that will give them with a fresh ex- perience, a place where they can receive a discount, and the ability to shop online.

If a business is aware of their customers' expectations, they will be able to meet them. Therefore, fundamental characteristics of the product, such as its form and quality, and fundamental characteristics of the service, such as its dependability and responsiveness, are crucial. The buyer should be provided with expectations as well as facts regarding the product's capa- bilities. For the buyer to feel satisfied with their purchase, the goods' func- tionality must meet or exceed their expectations.

**Consumer behaviour-models**

Industrial and Individual Consumer Behaviour Model: There are two types of buyers: Industrial/organizational buyer and Individual buyer. Industrial buyer is in the formal organization. The behaviour may be governed by multiple people. The individuals' background, information sources, vigorous search, the selective bend of the information based on their previous information and expectations, satisfaction with previous purchase modify behaviour. This is followed by independent decision making by a department. (Newall, 1977)

Economic Man Model: In this model, consumers follow the principle of maximum utility based on the law of diminishing marginal utility. It is based on price effect- lower the price higher the purchase, substitution effect- lower the price of the substitute lower the purchase of the original and Income effect- more the money more the purchase. (Morgan, 2006)

Learning Model: Human behaviour is based on drives, stimuli, cues, responses and reinforcements. Drive is a desire to buy, stimuli awaken the drive, cues are the stimulus to the drive and response is the reaction to the drive. If the response is rewarding, there will be more such responses. (Sharda, Singh and Sharma, 2022)

The Psychoanalytic Model: The model suggests that human needs operate at various levels of consciousness. His motivation which is in these different levels, are not clear to the casual observer. They can only be analysed by vital and specialized searching. (Kassarjian, 1971).

Sociological Model: A consumer is part of a society. His buying behaviour is influence by this society. Family, local society, political affiliations, etc affect the buying behaviour. (Burns, 1966)

Consumerism is a social movement that advocates for the extension of consumer rights and influence in respect to businesses providing goods and services. The consumerist movement will have a lasting effect, be advantageous, serve as a stepping stone to marketing, and become profitable. In a technologically advanced society, consumerism organises the efforts of individuals, businesses, and government officials to find solutions to several challenging challenges. One of these is the distinction between meeting the customer's desires in an efficient manner and serving their long-term interests. It sends a message to marketers that they must develop products and marketing strategies that provide consumers with

short- and long-term benefits. It asserts that a society marketing concept is a significant improvement over the original marketing concept and the basis for enhancing customer goodwill and profitability. On the premise that what is beneficial for consumers in the long run is also good for business, the enlightened marketer strives to satisfy the customer and raise his overall well-being. This belief motivates the enlightened marketer's efforts. (Kotler, 1971)

In general, the customer is the king of the market, and the sellers try to satisfy the customers. But there is a chance that they might be cheated. The movement to protect against such cheating is consumerism. It helps to protect the rights of the customer, prevent malpractices, and unite the customers. Advertising and technology are the two driving forces of consumerism.

**Spectatorship Theory**

Spectator is someone who witnesses a spectacle, display, or comparable event; an audience member; an onlooker; an observer. Producers encode a film's meaning. A filmmaker creates content with a message. Most viewers understand the film's hidden meaning. Viewers may disagree, find different meanings, or reject the encoded meaning.

Spectatorship theory investigates about the way that different circumstances and contextual factors, such as gender, age, ethnicity, environment (where you are watching), company (who you are watching with), prior viewing, prior knowledge, mood, current events, ability to relate, triggers, and tolerances, influence the viewing experience of audience. Spectatorship also examines the social functions of film, analysing why people are so enthralled with film and television culture and deconstructing the social functions. It examines how immersion in film is formed while approaches allow us to forget about our daily lives and enter the film's universe.

Oakley (2013) offers a comprehensive theory of the cinema spectator that conforms to the prevalent "cognitivist" paradigm in film studies. Cinema viewing requires active participation, and film comprehension is analogous to knowing the actual world. The viewer interacts with and makes sense of a two-dimensional reality using perceptual and intellectual mechanisms designed for interaction with a three-dimensional universe. Thus, there is no cognitive module for experiencing the movements and gestures of fictitious characters projected on a screen, nor is there one for aesthetic sensations. Despite sharing the same cognitive skills as ordinary experi-

ences, aesthetic experiences are qualitatively distinct. In contrast, creative experience allows for a significant deal of dissimilarity, conflict, and tension, causing audiences to value the complexity (i.e., partial incoherence) of form and meaning. Creative experience allows for a considerable deal of dissimilarity, conflict, and tension, but ordinary experience requires coherence. Constant pressure is applied to imbue such complexities with coherence, with the ultimate objective of transforming disparate, tense, and disintegrating pieces along one cognitive dimension (such as conceptual incompatibility) into unified, relaxed, and integrated elements along other cognitive dimensions (e.g., deductive inferences, explanatory hypotheses, and emotional valences). (Oakley, 2013)

**Murray Smith's Theory of Alignment and Allegiance**

The concept proposed by Murray Smith examines how the degree to which a viewer engages with a particular character in a movie impacts the viewer's emotional response. If we have formed a connection with the character, our bodies react by making us tight and terrified when they are in peril, by making us agitated and devastated when they experience emotional suffering, and so on. We can relate to them, identify with them, and have a sense of connection to them. Smith talked about concepts of alignment and allegiance with characters.

According to Smith, alignment and allegiance are significant for two reasons. The first reason is that if we care about the characters and root for them, we will find the film emotionally

satisfying. The second reason is that if we care about a character, their victories signal that they are paying something effectors and any hazards they encounter on the journey. Smith attempted to investigate issues such as how we might relate to characters and their history. We are profoundly empathic as humans, connecting with universal emotions, cognitive processes, hopes, and fears. Filmmakers employ techniques that make the relationship with the characters appear natural. (Smith, 1994)

**Conclusion**

This meta-analysis identified the characteristics that influence a viewer's response to a film and the reasons why people enjoy going to the movies. The connection between Hindi movie characters and viewers is determined by cultural identities, stereotypes, gender identity, and societal awareness. Cultural historians view films as social documents that record

the appearance and atmosphere of particular social settings, ideological constructions that support historical contexts, psychological texts that respond to individual and social anxieties and tensions, and visual texts that convey ideas According to cognitive cinema theory, a film's plot can only be conveyed in a specific manner. The "character arc" depicts the exterior and internal developments of a character across a narrative. A problem or disagreement must be solved. Important elements include the cast, star image, acting styles, setting, camerawork, sound design, music, and editing. Every literary character possesses physical, mental, and social characteristics.

Consumer behaviour encompasses a person's behaviours throughout the acquisition and utilisation of a product or service, as well as the mental and social processes that precede and follow these acts. Consumer behaviour is exemplified by the act of purchasing and utilising various goods and services. This behaviour is the consequence of a decision-making process that is influenced by both the individual's characteristics and the environment. Several unique consumer behaviour theories explore distinct approaches to understanding human psychology. Multiple elements, including desires, inputs, cues, responses, and reinforcements, determine human behaviour. It acts in accordance with the maximisation of utility notion, which is derived from the law of diminishing marginal utility. Human desires operate on several distinct levels of consciousness. Consumer's buying preferences are influenced by the culture in which he lives because of his membership in society.

The Spectatorship Theory studies the interactions between the characters in Hindi film and the viewers who watch them through the lens of cultural identities, stereotypes, gender identity, and social awareness. The study's results show that most films document and show social events, ideological structures that support historical settings, psychological texts that respond to individual and community concerns, and visual texts that communicate ideas.

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