

# THING TUNES FOR THE NUMBER OF HINDI FILMS WITH FEMALE LEADS

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***Abstract: The examination plans to show how Thing tunes in Hindi Film have debased its language and the way that they project ladies as simple articles. These Thing Melodies are not straightforwardly connected with the story but rather to get crowd and cores at Film industry, a few producers place thing numbers in the motion pictures. Songs called "Item" feature filthy images of women, vulgar lyrics, and inappropriate depictions of their bodies. These songs are made more obscene by their presentation and dance moves. In the beginning, these songs featured actresses who portrayed vamps on screen or made guest appearances in movies. However, in today's world, leading actresses also get their careers started by appearing in songs like these. As a result, the focus of this study is on the idea that item songs are intended for entertainment rather than the objectification of women, and that the way women are presented and portrayed in Hindi films should be changed to be more positive.***

***Keywords: Sluggish speech; Item songs; Lyrics; Objectification; Women;***

## INTRODUCTION

Many people see movies as a way to relieve stress and take a break from their hectic schedules; it is a popular medium of mass consumption that plays a crucial role in forming opinions, constructing images, and bolstering authoritative cultural values among the masses. It serves as a source of entertainment. The essential thought of this paper is to zero in on the Thing Melodies of chosen Hindi films and present how things have been shape all through these years in the business. The purpose of this paper is to examine forms of oppression against women in songs that are not questioned and bring forth language in the form of Item songs that is degrading women's position in society. The purpose of this paper is to examine forms of oppression against women in songs that are not questioned and bring forth language in the form of Item songs that is degrading women's position in society. In the past, songs and dance sequences were created to provide the audience with a break from the fundamental reason for taking this class is that, although we talk about our rights and equality these days, we have forgotten how to safeguard them. Everyone enjoys Item Songs for fun and entertainment, but they are unaware of their screen projection. It's not about putting blame on men or women; rather, blamed our thinking needs to be updated.

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## **RESEARCH METHOD**

In order to achieve the research's goals, a rational procedure has been implemented, in which a researcher must use facts or information that is already available and analyze it in order to provide a critical evaluation of the material. The data on item songs and how women are depicted in Hindi films are used in this study. Information for this study is gathered from the auxiliary wellsprings of information like diaries and sites.

## **RESULTS AND ANALYSIS**

In "Entertainment to Exploitation: A Psycho-Examination of Sexual Generalization of Ladies in Movies/Film." Sexual objectification, according to Shumaila Ahmed and Juliana Abdul Wahab, is the treatment of a person solely as a body—an expression of being treated as a body solely for the pleasure of men or consumption by male gaze. The fact that movies are selling sex rather than messages is harsh and painful. Women are often depicted in movies as objects that men use to satisfy their sexual desires. The portrayal of women in this manner sends the wrong message to the audience, particularly to Indian society, and Bollywood is a popular medium for influencing people. In the article "Use and Abuse of Female Body in Popular Hindi Films: A Semiotic Examination of Thing Melodies." How Item Songs have become an important part of Bollywood movies<sup>6</sup>. In these songs, women are depicted as commodities or objects meant to please men, and their bodies are shown as if they are meant to be eaten by men. Having thing number in a film these days is a decent stunt to look for the consideration of watchers or more all disgusting and dirty language improves the prevalence of these melodies. Job of thing tune is to create exposure by hauling consideration of the crowd. At first, vamps or artists used to perform on such tracks however presently to accomplish high focuses in their vocation; Leading ladies also perform on these numbers. Cinesexuality is "a theory of cinema, "which" is not 'about' cinema but about the concepts that cinema, gave rise to which are related to other concepts responding to other practices of cinema..." In the research, it is attempted to depict how cinesexuality, represented by the item numbers, has emerged as a discussion and exercise in Bollywood. In order to make these songs popular, Cinesexuality tries to show how women's bodies are objectified and used sexually, and the only goal of these songs is to get the attention of as many people as possible. The theory also emphasizes that item numbers don't just serve to objectify people; additionally, it conveys the harsh reality of this sparkling world. Numerous middle-class or lower-middle-class boys and girls try their hardest to enter the film industry. Cinesexuality is not just a theory, but an emotion to understand about these Item numbers that on the one hand give rise to the careers of Bollywood Divas and on the other hand for some people, it proves to be means of earning a livelihood for their families. Hindi Cinema has been under the influence of Male dominance. However, some of them are just left to be struggling actors for a longer period of time, and for them, Item Songs are much better opportunities than dancing in an ordinary dance bar or as Female entertainers are for the most part sidelined, or their job gets stifled by male entertainers. Hindi Film prominently known as Bollywood is one of the significant ventures in Diversion area. Movies usually have a plot, dialogue, setting, costumes, actors and actresses, songs, dance, and sometimes even masala. Item Songs are dance

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numbers that sexually objectify women, depict them in filthy clothes, use cheap dance moves, and have vulgar lyrics. Item Numbers are becoming more prevalent in movies than plots for a number of reasons, including the fact that Item Songs help movies attract a larger audience and enable them to make millions of dollars without even having a compelling story. The item numbers have no direct connection to the movie or the plot; Their sole purpose is to engage the audience in entertainment. The word "Item" is used to refer to two things: any food item and a girl dressed in a fancy or skin-tight dress. Item numbers typically stand for songs and dances that are sexually designed. We as a society inquire about how girls dress, but society never considers? Item numbers or Item Songs originated in the 1950s, and veteran actresses such as Helen, Aruna Irani, Nadira, Padma, and many others were performers who appeared in such songs. While we have come a long way in terms of technology, we are still a long way behind when it comes to mentality. We keep reminding people, "Log Kya Kahenge," especially when it comes to girls. In any case, Helen is as yet known as the main unique thing young lady who advocates the pattern of thing numbers, and strangely men's club exhibitions/specialists (or characters alluded as Mona Sweetheart: which was previously used to refer to sensual actresses) is not as common as item numbers. Even though leading actresses were willing to perform courtesan roles in their films, they were initially hesitant to take part in such numbers because they feared being stereotyped as cabaret dancers or item girls. Helen is one of them, and because she works as an artist, she can be called a "cine-artist," which is why she was given the Padma Bhushan in 2009. She used to dance sensual numbers, but when we look at them, they never looked vulgar or obscene, even though this pattern continues for a few more dance numbers. However, the face of item numbers completely changed after the appearance of actresses like Malaika Arora Khan, Isha Kopikar, Lara Dutta, and Urmila Matondkar, as these dance numbers were now designed for commercial success and male urge and satisfaction. Pictures of women in sexy clothes were shown; their body parts were incorrectly highlighted by the camera, and the way they were projected was absolutely unacceptable for all audiences. The most important part of a song, the lyrics, started to get worse. The lyrics of these songs were, at first, more amusing and out of the ordinary, but as time went on, they became mostly erotic, with double-meaning (which can be both funny and cheap and obscene) and vulgarity. Even the tones and music are primarily sensual of item songs. These thing melodies these days are not confined or restricted to entertainers who show up for visitor appearances or play vamps on screen or female entertainers who are prevalently known as thing young ladies. Nowadays even lead courageous women to decide to perform on such tunes as they naturally suspect a thing number can go about as a climb in their vocations, in spite of their great work, acting and appearances they favor such melodies. Even if they are referred to as Tandoori Murgi or Chikni Chameli—shameful and derogatory terms that are used in these songs—actresses like Kareena Kapoor Khan and Katrina Kaif, who have made a significant contribution to Hindi cinema through their powerful performances on screen, are fine with it. In almost every song, women or their body parts are mentioned in a sexual context, and the song's clothes and dance moves make them look even more ostentatious. However, despite all of this, there are some actresses who are perfectly content with these particular songs because they regard them as special. Dancing to or writing lyrics for such songs are not only acceptable but also a part of the art. A few thing young ladies were asked about their perspectives on such tunes and they have something else entirely

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about such projection as they are getting the excess measure of cash and are meandering and meandering a few superb districts all over the planet, so they are totally good with these sorts of songs.

It is not appropriate to present women as an object that can be touched or viewed in a lecherous manner without her consent, even though this is not a matter of complaining about or blaming a woman. Which messages are these songs attempting to convey? It's OK to hit the dance floor with a gathering however to attempt to show that ladies are to satisfy men dreams and it is totally unseemly to state it as honest diversion. Most importantly, why progressive women are frequently depicted in such a demeaning light—as a commodity or an ITEM GIRL. Even though we call it "Chalta Hai," it doesn't work that way in reality. Ladies in India (and across the world) have really buckled down in changing the picture of a lady neither to view them as sex-object. We blame the system, culture, and norms for the numerous dowry deaths, rapes, and molestations that have occurred in our nation. However, are we aware of the contributions made by objectionable dances, songs, and movies? We explain how it may be connected to rape or molestation on a broader scale. But we can't deny that it has an effect on the mind in some way, and if an A-list actress is okay with this projection, we can hope for the best for the rest. The fact that these actresses are so talented, positive, and inspirational in their fields is the most upsetting aspect. They talk about equality, the voice of the modern woman, and campaigns for the girl child. However, they still try to get more attention through item numbers, and if anyone criticizes such songs, they respond with criticism. They will strongly disagree and claim that the only purpose is to entertain the audience. This is fine on their part because, ultimately, money speaks louder than opinions or self-respect. However, it is unfortunate that women, whom we believe to be changing the face of these situations, are dragged along or become part of these item numbers due to increased opportunities and greed.

Thing Tunes in Film are dance numbers which have no connection to the plot or with any entertainer. With vulgar lyrics, cheap dance moves, and filthy clothing, their sole objective is to sexually objectify women and provide entertainment for the audience. In the beginning, actresses playing negative roles in Hindi cinema or newcomers performed on such songs. However, in recent years, it has evolved into a fashion and a status symbol for even well-established actresses, as these song numbers are regarded as a boost for their careers. Dancing to songs has never been considered inappropriate because dance is a superior form of art—and for some, it is even worship—than any other. However, degrading it to such an extent can be considered obscene when a single girl is surrounded by a large number of men, dancing for their pleasure or their eyes. The saddest aspect of these songs is that while we promote and popularize them, we simultaneously discuss equality and view them as fun and entertaining. When we look at the picture, it's not just about the songs or how they are projected; it's also about how they are sung and written down the lyrics. Cinesexuality is a theory that says it's not just about movies, but also the ideas they inspired, and an item song is one of those ideas. Some of the adjectives that describe item numbers are erotic, racy, sparkling, and lively. Although it is considered one of the shortest paths to success, item numbers are still used in a small number of films, and even if the film fails, at least the item song will bring in millions of dollars at the box office.

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But are we aware that, for the sake of entertaining others, we have advanced so far that we now insult females, their identities, their body parts, and, most importantly, treat them as objects? Even females have partially accepted this state. The plight of women and their place in society have been the subject of numerous popular Hindi films.

“Kukkuk Kukkuk Kukkuk Choli Ke Piche Kya Hai Choli Ke Piche

Chunari Ke Niche Kyaa Hai Chunari Ke Niche?” (Alka Yagnik, 1993)

The lyrics to the song Choli Ke Piche Kya Hai from the movie Khalnayak, sung by Alka Yagnik and choreographed by Saroj Khan with Madhuri Dixit as the lead. One of the most well-known films of its time is discussed in detail, as are all of the prominent people involved in this endeavor. When we first hear the lyrics, they sound a little funny, but when we listen to them properly, we realize that these songs have a deeper or double meaning. For instance, the song Choli ke Piche/neeche kya hai has indecent lyrics and a vulgar depiction of women, which has caused controversy because it sexually refers to a girl's body parts. Even the first line of Kukkuk is intended to make the song more sexual, and several other indecent lyrics follow. Munni Badnaam Hui, a song from the movie Dabangg starring Lalit Pandit, Malaika Arora, Salman Khan, and Sonu Sood, features Mamta Sharma singing the lyrics.

“Munni badnaam hui, darling tere liye Munni ke gaal gulabi, nain sharabi, chaal nawabi re

Le zandu balm hui, darling tere liye Munni badnaam hui, darling tere liye”

When discussing Indian culture, the term "Munni" typically refers to a young girl in the family or society. Munni is often mentioned in the context of a girl being adored or addressed with affection. However, the meaning of the song has been completely altered here. Ironically, Munni addresses her male counterparts as Darling while at the same time blaming them for defaming her in the song. On the one hand, Munni sacrifices her honor and accepts humiliation for the sake of male desire, and on the other, she addresses these very men as her Darling. This particularly demonstrates how patriarchal or dominated by men our society is. Further; Munni's physical beauty is described as having rosy cheeks, beautiful eyes, and a royal gait. However, she became Jandu Balm for the sake of male desire, demonstrating the helplessness of a girl who is even prepared to become an object for the purpose of satisfying male desire. The levels of vulgarity and obscenity are crossed by a few more lines, such as:

“Hai tujh mein poori botal ka nasha, botal ka nasha Kar de budaape ko pal mein jawan

Honthon pe gaali teri aankhein dulaari, haye Tu item bomb hui, darling tere liye

Munni badnaam hui, darling tere liye”

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Munni is regarded as a commodity that can transform an elderly person into a young person in a matter of seconds and is compared to an energetic and energizing liquor bottle. It demonstrates how far we have come in terms of publicly humiliating women with such language. Even if we don't think it's excessive to compare a girl to a liquor bottle and then tell her that she can intoxicate people the same way a liquor bottle can. After that, a remark was made about Munni's language, claiming that it is full of indecent abuses while her eyes are filled with love. She was also referred to as an "Item Bomb," which implies that she is extremely hot and attractive and a target for male satisfaction. Is referring to a girl as an "Item Bomb," "Pattakha," "Mirchi Bomb," or "Phuljari" not an indirect insult? A girl is either a cracker shop or she lacks substance in society. It is such a disservice to refer to a girl as a cracker as if society has forced her to burn in humiliation. Indeed, even a portion of the females have become so hesitant in getting offended that they don't speak more loudly or assessment for such put-downs. This situation is similar to one in which husbands beat wives. While some of them are so troubled by this idea that they either kill themselves or take the brave step of speaking out against it, others are perfectly content with the situation. If anyone even attempts to assist them. They will view it as an outsider's interruption, and the most appalling circumstance is when the girls are born into and raised in an environment where they spent their childhood. They are taught that their husbands are their lords, and that throughout their lives, they must obey and listen to them. If something goes against their wishes, they can't even protest or speak up because their husband's opinion is ultimately important. Even being beaten and humiliated by their husband is a form of fulfillment for them because they view it as a part of their lifestyle. If others object, they argue that they have no right to be beaten or humiliated by society. After such an opinion, it's hard to put blame on just one group of people because society's mindsets need to be changed. The following excerpt describes a girl's helplessness when she is treated merely as a non-living entity whose sole purpose is to satisfy male desire and satisfaction.

“Amiya se aam hui, darling mere liye”

It would appear from the following line that Munni is no longer a young girl: The most regrettable part is that Munni is pleased to announce in the song that she is all grown up and is ready for any sexual encounter. As a result, she is prepared to serve her body to his male counterparts. Songs that are so filthy are a disgrace to society, and it's time to understand the difference between having fun and making sexual objects. Another example of vulgarity and obscenity can be found in the following few lines:

“Aah aa ha

Angdaaiyaan leti hu main jab zor-zor se Uff angdaaiyaan leti hu main jab zor zor se Ooh aah ki aaawaz hai aati har oar se Main to chaloon is qadar Ke mach jaaye yeh gadar

Hosh wale bhi mad-hosh aayein nazar Mere photo ko, mere photo ko seene se yaar Chipka le saiyyan Fevicol se Fevicol se, Fevicol se, main to kab se Haye main to kab se hun se ready taiyyar Pataa le saiyyan miss call se, oh no!”

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According to Kareena Kapoor Khan, who sang the song, she is well-known in this region and everyone is interested in her activities. She is a lovely resource and very appealing, her little advances drum up some excitement in the general public even individuals with full detects, lose their sense before her marvelousness and subsequently she orders to glue her image on the chest with Fevicol. In addition, she claims that she is so desperate that she has been prepared for a long time and can be convinced by a single missed call. The fact that the song is based on women, sung by women, and performed by women rather than men is the saddest aspect of it. Women also enjoy it, indicating that we either have lost our taste in music. Oder, it is perfectly acceptable to objectify women, or it is perfectly acceptable to have songs like these because they are in style, or maybe we don't mind if a woman is harmed verbally.

“Main to tandoori haye Main to tandoori murgi hu yaar Gatka le saiyyan alcohol se ok!

Log kehte hain mujhe main to hu namkin butter Kaat doongi main dil ko meri jawani hai cutter”

When a female is compared to "Tandoori Murgi" or "Namkin Butter," there is nothing worse than this. She is fine to satisfy the male desire and is happily singing to get consumed for his happiness or to satisfy him. These words make us feel like we know where we're going wrong, what's changed in our thinking, and what we can do to get back to normal. It hurts to see women being made into sexual objects and to be compared to a commodity. Another song, Tu Cheez Badi Hai Mast Mast, which appeared in the film Mohra and Machine, is regarded as one of the youth playlist's favorites. In a similar vein, a song like "Ooh La La!" From the movie Dirty Picture, which was a huge success when it came out, we can see that it depicts women as Ladki Tu Hai Badi Bombard. Whether we call Pinky, Sheila, Billo, or Chikni, we are only attempting to spread the message that using common Indian names to create cheap songs and happily objectify women is acceptable. What have we experienced? Despite our abundance of beautiful languages and vocabulary, we are merely degrading our standards by employing vulgar language, abusing women's bodies, and projecting them as objects solely for the purpose of artistic and commercial exploitation. It's not all that far back; Prem Ratan Dhan Payo was only released by Rajshri Productions in 2015, making it the year's biggest box office hit. The movie did well at the box office, but there are mixed reviews and opinions from the audience. Some people enjoyed it, but others found it to be boring and exaggerated due to its focus on family audiences rather than young people. Another thing is that the movie has a number of songs, but it doesn't show any hot dance moves or item numbers. Instead, it contains an unusual and stunning description of women:

“Murli ki taano si vedon puraano si

Mohan ki geeta ki jaisi tum Tumse hai achai Tumse hi sachai

Tulsi ki Sita ki jaisi tum” (Shaan, 2015)

A woman is regarded as being as melodious as the Murli (Flute), as pure as the Vedas and Purana, and as genuine as Goddess Sita. It demonstrates that filmmaking is about more than just entertaining song sequences and item numbers. Nevertheless, the lyrics touch the heart, the language is acceptable, and



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the screen projection is pure. Because there are people who do not want girl children in their homes, but during the festival of Navratri, it is not necessary for a girl to be flattering with such lovely words or to be humiliated with degraded language. As a result, it is not about treating women as goddesses or objects. Because they are regarded as a smaller version of Goddesses, they try to bring small girls or Kanya, feed them, and worship them that day. As a result, it is recognition that the primary human right of everyone is to be treated as such.

## **CONCLUSION**

"Women in Hindi cinema have been decorative objects with rarely any sense of agency being imparted to them," states Shoma Chatterji. Women were depicted in every era of Hindi cinema, but they were mostly contained within the patriarchal framework of Indian society. In Hindi cinema, the everyday woman is rarely seen. 5 Throughout the research, women's objectification in Item Songs has been discussed. The most incredibly sickened and disheartening part is that the majority of individuals actually don't investigate the image or contemplate the inclinations connected with the projection of ladies and have thought of and acknowledged these results as an example of day to day existence. People don't always realize it, but there will come a time when there won't be any regard for one's own mother and sister. As a result, the main goal of the media should be to raise women's visibility and project a positive image so that people are inspired and motivated to challenge stereotypes and preconceptions. However, "Men act, but women also appear," so it's not just about assigning blame to women or men for such songs. Men observe women; Women observe themselves being scrutinized. "6 Perspectives are everything because there is a point. It is our choice how we respond to situations, and this holds true for Hindi cinema as well. In recent years, a number of women-focused films have emerged, and women have been featured in leading roles in films like Dangal, Mary Kom, Mardaani, English-Vietnamese, and many others. Therefore, it's not just about how women are treated; because it is difficult to alter the entire projection or procedure, it is time to alter people's mentalities. Objectification of men or women is unnecessary for entertainment. It has been demonstrated that beautiful things can still be simple or innocent. In order to gain a larger audience and commercial acclaim, item songs do not need to contain filthy or vulgar content. The Hindi film industry is very big, and a lot of people watch or like to watch movies. While it is not the purpose of any film to convey a social message, it is important to keep in mind that while it is important to make content that is entertaining, it is completely inappropriate to objectify women or treat them as commodities. Everyone has the right to be treated as a human and not as a Chikni Chameli or Tanduri Murgi. As a result, it has nothing to do with excluding or removing particular songs or numbers from movies. It has turned into an interior piece of movies and a fundamental component of Hindi entertainment world, yet its projection and show and how decidedly it very well may be executed on the screen can be thought about and worked upon in changing the persuasive substance of Hindi Film.

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