

TRINITY INSTITUTE OF PROFESSIONAL STUDIES

Dwarka, Sector-9, New Delhi

Trinity Media Review

Advisors

Dr. R.K. Tandon Chairman,
TIPS, Dwarka

Ms. Reema Tandon Vice Chairperson
TIPS, Dwarka

Editor-in-Chief

Prof. (Dr.) Vikas Rao Vadi

Editorial Board

Prof. (Dr.) Sunil Kumar Khatri
Director, AIIT, Amity University, Noida

Prof. Prashant Johri
Director, Galgotia University

Prof. Naveen Kumar
Associate Professor, IGNOU

Prof. (Dr.) Saurabh Gupta
HOD (CSE) Dept, NIEC

Dr. Rajashree S Adhikary
Associate Professor, TIPS, Dwarka

Ms. Ravleen Kaur
Assistant Professor, TIPS, Dwarka

Ms. Yashasvika Yadav
Assistant Professor, TIPS, Dwarka

Ms. Arushi Singh
Assistant Professor, TIPS, Dwarka

Portrayal of Indian women in
Bollywood movies and its
socio-economic impacts 3
NISHITA KAUL

A Study about the Analysis of Action 9
Film and Use of Different Aspect in it
ASHMIT AARON DYES

Study on Celebrity Endorsement 12
Manisha Narang

Disclaimer: The views and opinions presented in the articles, case studies, research work and other contributions published in TrinityMediaReview (TMR) are solely attributable to the authors of respective contributions. If these are contradictory to any particular person or entity, TMR shall not be liable for the present opinions, inadequacy of the information, any mistakes or inaccuracies.

Copyright © March 2017 Trinity Institute of Professional Studies, Dwarka. All rights reserved. No part of this publication may be reproduced, distributed, or transmitted in any form or by means, including photocopying, recording, or other electronic or mechanical methods, without the prior written permission of the under mentioned.

Trinity Institute of Professional Studies

An ISO 9001:2008 Certified Institution

(Affiliated to Guru Gobind Singh Indraprastha University, Delhi)

Sector-9, Dwarka, New Delhi-110075

Ph: 45636921/22/23/24, Telefax : 45636925

www.tips.edu.in, tips@tips.edu.in



TRINITY INSTITUTE OF PROFESSIONAL STUDIES

Affiliated to Guru Gobind Singh Indraprastha University, Delhi)

“A+” Ranked Institution by SFRC, Govt. of NCT of Delhi.

Recognised under section 2(f) of the UGC Act, 1956

&

NAAC Accredited “B++” Grade Institution

STATEMENT ABOUT OWNERSHIP AND OTHER DETAILS OF TTR/TMR

FORM 5 (RULE 8)

1. **Printer's Name** : **Dr. R.K. Tandon**
Nationality : **Indian**
Address : **Trinity Institute of Professional Studies**
Sector-9, Dwarka, New Delhi 110075
2. **Place of Publication** : **Delhi**
3. **Periodicity of Publication** : **Quarterly**
4. **Publisher's Name** : **Dr. R.K. Tandon**
Nationality : **Indian**
Address : **Trinity Institute of Professional Studies**
Sector-9, Dwarka, New Delhi 110075
5. **Editor's Name** : **Dr. Vikas Rao Vadi**
Nationality : **Indian**
Address : **Trinity Institute of Professional Studies**
Sector-9, Dwarka, New Delhi 110075
6. **Name and Address of the individual who owns the journal and partners or shareholders holding more than one per cent of the capital.** : **CHAIRMAN**
Trinity Institute of Professional Studies
Sector-9, Dwarka, New Delhi 110075
7. **Hosted at (url)** : www.tips.edu.in

I, Dr. R.K. Tandon, hereby declare that the particulars given above are true to the best of my knowledge and belief.

Dr. R.K. Tandon

Portrayal of Indian women in Bollywood movies and its socio-economic impacts

NISHITA KAUL

Introduction

The portrayal of a female protagonist in Indian cinema has witnessed a tremendous change over the last few decades.

Women have marked a significant change in Bollywood. From playing just a love interest to acting in a truly women centric film that revolves solely around the female protagonist. The journey of an Indian women through different eras had its ups and downs, but with changing times the role of the leading ladies in Bollywood has also changed drastically.

Women no longer have to uphold the idealistic image created by the society and Bollywood over the decades which would require the female protagonist to wear a saree, do pooja and cook and clean. Actresses are playing roles that are breaking taboos of the Indian society surrounding women.

One such example is the Bollywood blockbuster is “Queen” in which the female lead packs her bags and heads out for an Europe tour alone on her honeymoon after her marriage gets cancelled.

Another example of a truly women centric movies is “NH 10”. This movie breaks the Bollywood stereotype of the female lead being always at the mercy of the hero to be saved. Rather in the movie the protagonist single handedly avenges the death of her husband, by killing multiple gang members in a single night. Such a rare perception of a woman was inconceivable for the Indian audience in the early days of Bollywood.

The research shows the portrayal of female actors in Bollywood. It covers the various aspects of representation of female in Bollywood. It helps us understand the status of female actors in Indian society through the medium of Bollywood movies.

To analyze women from a sweet, simple, romantic and beautiful to powerful, independent and confident self one must study women centric Bollywood films from different eras to observe the change in the portrayal of women in Indian cinema.

Though women centric films have been fairly limited in numbers in Bollywood the list comprises of a few brave

attempts which have slowly yet steadily help uplift the social and economic status of women in India. It was about time for Indian cinema to confront the everyday trouble and hurdles that a modern women has to face

The changing perspective of the audience can also be marked by the changing style, mannerism and expressions of the female lead in Indian films during the different eras. It is true that many in Bollywood have made movies that are a package of sex, violence and objectification of women, but there are many that have also focused on the progressive image of Indian women and contributed to empowerment of Indian women in the society.

The study helps us to understand the various facets of womanhood through their role as female lovers in Bollywood movies and comes out with a true depiction of the changing social status of Indian women in different ages. And also study the cause, effect, changes, challenges and opportunities that this change might have caused.

REVIEW OF LITERATURE

Kumari Suman, (2015): Conducted her research about the changing role of female lovers in bollywood Hindi movies a study of social change. The research work has highlighted one of the important aspects of women representation as female lovers through Bollywood movies. Women have marked a considerable change in her image in society; they have no longer been self-sacrificing door-mats. It has been observed during the research work that women have emerged as a powerful, independent and confident self who is bold enough in her expression of every emotion be it love, anger, passion, resentment, pleasure, elation or anything that she was known to be silent about. As we know that cinema is the reflection of our society so the 135 changes in the image of women can be seen in the movies down the age. Bollywood actresses are now getting bolder and more expressive apart from the sweet, simple, romantic, beautiful conventional image that she used to play.

REVIEW OF LITERATURE

Kumari Suman, (2015): Conducted her research about the changing role of female lovers in Bollywood Hindi movies a study of social change. The research work has highlighted one of the important aspects of women representation as female lovers through Bollywood movies. Women have marked a considerable change in her image in society; they have no longer been self-sacrificing door-mats. It has been observed during the research work that women have emerged as a powerful, independent and confident self who is bold enough in her expression of every emotion be it love, anger, passion, resentment, pleasure, elation or anything that she was known to be silent about. As we know that cinema is the reflection of our society so the 135 changes in the image of women can be seen in the movies down the age. Bollywood actresses are now getting bolder and more expressive apart from the sweet, simple, romantic, beautiful conventional image that she used to play. The scenario of Indian Cinema is changing and today's actresses are ready to bring the change with the kind of roles they are selecting. They are focusing on interesting and more challenging roles, apart from just being an eye candy. There definitely has to be more in it for women than just acting as the hero's love interest with a few song and dance sequences.

Nilisha Yadav, (2016): Conducted the research about characterisation of the Protagonists in Two Women Centric Hindi Films A Cognitive Stylistic Approach. The research traces the development of the character of the two female protagonists, through tracing their characterisation throughout the two movies. The analysis reveals that as the films progress, there are a number of evidences and changes that lead to the formation of a more complex, yet more defined and profound character impressions. In hand Queen and English Vinglish, at the end of the films, when Rani and Shashi, both have risen above their weaknesses, Shashi's is a victory over her weakness, whereas Rani has evolved to overpower her defect and vulnerabilities. While Shashi has overcome her shortcoming, Rani has discovered herself. Shashi, done away with her defect, is an updated personality, whereas Rani with a few new features added to her personality and a few other altered, is a new version of herself. Hence, we see that an attempt to study characterisation has given us a deeper insight into the various features of the characters that otherwise go unnoticed, and also the nuances of character development showing to us how we flesh out character inferences from the various cues, we are provided with, and how we build impressions out of these inferences.

Sifwat Moini, (2016): Conducted research regarding the

Female Protagonist in Hindi Cinema A Comparative Study of Representative Films from 1950 to 2000. In this research a total of ten female protagonists were analyzed in ten selected films from a time period covering 50 years that is from 1950 to 2000. Popular Hindi cinema is not quite known for raising social issues. Often, social issues are mixed with the melodramatic nature of the film. The distinctive nature of Hindi cinema that puts emphasis on songs, spectacle and pomp somewhat shadows the social issues being raised. In the selected films, however, several social issues could be discerned. In Mother India, the trials and tribulations of a single mother are focused upon. The woman in this case, according to the film, should remain steadfast and morally upright and bear all the problems and hardships with grace and without complaining. In Sahib Biwi Aur Ghulam, the role of a wife and a woman in a feudal family is commented upon. While the males in the family were heavily criticized and the film itself is a scathing critique of a feudal mindset, the women in the film were not supposed to rebel or voice their concerns. Constant devotion of the uncaring husband was the only option left to them. Guide raises the issue of a wife unhappy with her marriage. The solution provided in the film is simple. A woman must walk away from such a marriage. Abhimaan questions the role of a working woman in the society and in the family. The film does not provide any solution to the problems that might arise due to the clash between a working couple. Julie raises the taboo topic of premarital sex and pregnancy in Indian society. The film provides, for one more time, a simple solution for the issue. Such women must be accepted by the society. Prem Rog raises the pertinent issue of the plight of widows in the Indian society and the historic and religious issue of widow re-marriage in India. The film provides a straightforward answer. Widows must be allowed to remarry. Zakhmi Aurat (1988) provides an impractical and melodramatic answer to the issue of rape in India – surgical castration of the rapists. However, acceptance of the rape survivors was a theme that was highlighted in the movie. Damini is a harsh critique of the judicial system, society and the media in relation to provide justice to rape survivors. The film provides a logical and legal answer to the problem of rape.

Priyanka Srivastava, (October 11, 2014), India Today: Published an article regarding Depicting women in Bollywood: The mould never changes. The article talks about the characters, situations and plots have largely been driven by stereotypical ideologies. Although Indian films are trying to break stereotypes and opting for innovative characters, the process has largely been slow. Despite a spate of several prominent female-oriented films offering meaty roles to heroines and several promising women

filmmakers creating offbeat cinema in recent times, our films have rarely got rid of stereotypes. Lack of scriptwriters to create innovative characters is attributed to be a big impediment. The bad girl in Bollywood is one who defies the rules of society. Just as Indian society has set rules to define a fallen woman, our films too follow set rules for that stereotype.

Methodology

In this research, the researcher aims to find the level of awareness of amongst common people and members of film-making societies/ film buffs alike. This is done by the researcher by doing a thorough study of films from certain landmark female centric films from the last few years and identifying changing trends over the years which have been noticed by the researcher as well as been pointed out by popular online film channels.

CONTENT ANALYSIS

Indian cinema began with D Phalke's Raja Harischandra in 1913; and the first film dealing with a woman's problem appeared in 1919 with the mythical Ahilya Uddhar (—The Purification of Ahilya). In the early days of silent film, however, mainly in the 1920s, most of the country's women-focused cinema revolved around sati films, around the woman who 'voluntarily' enters her husband's funeral pyre. The sati woman had no individual identity of her own; her only aim in life was to look after the welfare of her lord and master husband. Sati films continued to be produced all through the following decades; even after the 1960s, the decline of conventional sati stories led to updated versions that focused on committed wives. Ironically, side-by-side with the sati stereotype, the image of the single woman of tremendous strength of character and physique reigned supreme on the screen from the 1930s until well into the 1950s. She was portrayed by the fearless Nadia, the stunt queen, who believed in action rather than the silent agony of the virtuous. Nadia's on-screen acts of daredevilry would have put Tarzan, James Bond and Rambo to shame. In 1934, she made Hunterwali, followed by a series of similar films. After a few lean years, during which time Nadia took hairdressing courses, in 1943 the 'Queen' made a grand comeback with The Daughter of Hunterwali. Nadia continued fighting onscreen for the next decade, but there wasn't another heroine to take on villains single-handedly until Geeta aur Seeta (1972), when dream-girl Hema Malini exploded onto the scene in a double role. The double portrayal of the onscreen Indian woman actually has ancient roots.

The double portrayal of the onscreen Indian woman actually has ancient roots. According to conventional

beliefs, a woman can be the personification of either of two ideals. On the one hand, she can be a gentle, pious and submissive creature always sacrificing for the sakes of others, particularly the husband. On the other hand, she can be Shakti incarnate, taking after the goddess of retaliation and devastation and exhibiting her ferocious and ruthless side. Here, she is the representation of female brute force, striking terror in the hearts of men. Given such traditionally contradictory manifestations of female-hood, it is not unexpected that so many sati films ran side-by-side with Nadia's stunt movies. 86 Though women-oriented films have been few in view of the number of productions to come out of Bombay over the years, the list does comprise a number of brave efforts that present female protagonists with sympathy. The director Subramaniyan, himself of high caste, made the very bold Balyogini in the 1930s in Tamil and Telugu, exposing the bitter lot of widows. He featured a real Brahmin widow with a shaven head, for which the director was furiously declared an outcaste. Indeed, the subject of widowhood has encouraged daring filmmakers over the decades. Slowly and steadily with change in society and with socio-economic circumstance compelling more and more women to share and shoulder the burden of supporting the family, the film world could hardly neglect this aspect. So away from the travails of the courtesan and prostitute, it was important for cinema to start dealing with the dilemmas confronting the modern working woman in the hostile urban environment. Curiously, however, few directors took up the issue as their theme. Though films like Typist Girl, Telephone Girls and Educated Wife were made in the 1920s, the subsequent decades have not yielded a crop to keep pace. College Girl and Indira MA in 1934, Nurse and Lady Doctor in the mid-1940s and Dr. Vidya in 1964 attempted to portray educated and working women, but they are usually seen as half hearted efforts and did not get much acceptance in the society.

Filmmakers have long been showing woman in two most popular roles that is of a traditional wife and other those who, by dint of birth or circumstance, are forced to take on the world's oldest profession. The father of Indian cinema, Dadasaheb Phalke, weighed in on the subject with KanyaVikray in 1924. In spite of considerable consequent contributions to the genre, however, Indian filmmakers have done little to delve into the problems or social implications of prostitution. Rather, it has been the romance of the high-class courtesan or dancing girls that has ablaze the imaginations of many directors. There have been many popular and well-made films on the alluring but unfortunate lives of the court entertainer, the classic being K Asif's Mughal-e-Azam (1960). Recently colourized, the film is a tragedy based on the love story of the historic Prince Salim (Jahangir) and the commoner-dancer

Anarkali. Both Pakeezah (1972) and 87 Umrao Jaan (1981) evoked a long-gone era when the beauty of a courtesan could supposedly change the course of history. Only a few excellent films about working girls come to mind. One was Satyajit Ray's lyrical Mahanagar'. Mahanagar explores the evolving independence of middle-class women of the city. The main protagonist Arati, a home maker, takes up a job as a door-to-door saleswoman to meet the increasing financial pressure on her family. Despite familial adversity and societal obstacles the initially hesitant and nervous Arati soon begins to prosper in her field and gradually starts to enjoy her new found financial and psychological independence. Her initially supportive husband starts to feel insecure decides to ask Arati to quit but is finally forced to let her continue to work once he loses his job (Satyaji tRay.org, 2009). Mrinal Sen's Ek Din Pratidin (1979) poignantly described a typical middle-class situation in which a daughter is allowed to earn for her family, but inspires a family crisis when she comes home late. In spite of the efforts of Ray, Sen and a few others, Indian cinema has largely unsuccessful to keep up with the experiences of the country's working women. There have been some subtle films that have dealt effectively with complex nuances of the female consciousness. Charulata, made by Satyajit Ray in 1964, the film tells the story of a lonely housewife, known as Charu, who lives a wealthy, secluded and idle life and the unspoken platonic love that she feels for her brother-in-law; a subject that could have resulted in a crude film in lesser hands was turned into a magnificent masterpiece by Ray. No discussion of female depictions in Indian cinema would be complete without paying homage to the great director Bimal Roy's Parineeta, Biraj Bahu and Bandini in 1963 will be remembered for the grace and charm of their women protagonists, as well as for the masterful unraveling of their stories. Whereas all of these great films have served the cause of Indian women in one way or another, as a whole they remain in the minority. The woman of today's commercial Indian cinema is a one-dimensional creature. She is either self-sacrificing to a fault or a painted trollop out to ruin every man and marriage she finds. What has been a requirement in the past remains so today: we need practical, believable depictions of women, portrayed so even in the simplest of films. Contemporary characters need to be 88 neither pure white nor midnight black – but full, real and in Technicolour. There is an audience out there, a large section of it female, to understand such output.

Sholay is a popular film in which the female lead is shown as career oriented bold women who look after her family, where the lead actress Hema Malini is a village tonga (horse carriage) driver. The film opens in the small village of Ramgarh, the retired policeman Thakur Baldev Singh (Sanjeev Kumar) summons a pair of small-time.thieves

that he had once arrested. Thakur feels that the duo Veeru (Dharmendra) and Jai (Amitabh Bachchan) would be ideal to help him capture Gabbar Singh (Amjad Khan), a dacoit wanted by the authorities for a INR 50,000 reward. Thakur tells them to surrender Gabbar to him, alive, for an additional INR 20,000 reward. The two thieves thwart the dacoits sent by Gabbar to extort the villagers. Soon afterwards, Gabbar and his goons attack Ramgarh during the festival of Holi. In a tough battle, Veeru and Jai are cornered. Thakur, although he has a gun within his reach, does not help them. Veeru and Jai fight back and the bandits flee. The two are, however, upset at Thakur's inaction, and consider leaving the village. Thakur explains that Gabbar had killed nearly all of his family members, and cut off both his arms a few years earlier, which is why he could not use the gun. He had concealed the dismemberment by always wearing a shawl. Living in Ramgarh, the lively Veeru and cynical Jai find themselves growing fond of the villagers. Veeru is attracted to Basanti (HemaMalini), a feisty, talkative young woman who makes her living by driving a horse-cart. Jai is drawn to Radha (Jaya Bhaduri), Thakur's reclusive, widowed daughter-in-law, who subtly returns his affections. Skirmishes between Gabbar's gang and Jai-Veeru finally result in the capture of Veeru and Basanti by the dacoits. Jai attacks the gang, and the three are able to flee Gabbar's hideout with dacoits in pursuit. Fighting from behind a rock, Jai and Veeru nearly run out of ammunition. Veeru, unaware that Jai was wounded in the gunfight, is forced to leave for more ammunition. Meanwhile, Jai, who is continuing the gunfight singlehandedly, decides to sacrifice himself by using his last bullet to ignite dynamite sticks on a bridge from close range. Veeru returns, and Jai dies in his arms. Enraged, Veeru attacks Gabbar's den and catches the dacoit. Veeru nearly beats Gabbar to death when Thakur appears and reminds Veeru of the promise to hand over Gabbar alive. Thakur uses his spike-soled shoes to severely injure Gabbar and destroy his hands. The police then arrive and arrest Gabbar. After Jai's funeral, Veeru leaves Ramgarh and finds Basanti waiting for him on the train. Radha is left alone again.

From Rekha followed by Madhuri Dixit and Karisma Kapoor, the woman in commercial Hindi films became louder in every sense – voice, articulation and delivery of dialogue, sexual aggressiveness and terms of character. This trend continues in a much 95 more aggressive way carried forward in its well-packaged globalized image by the present crop comprised of Aishwarya Rai, Preity Zinta, Priyanka Chopra, Kareena Kapoor, Rani Mukherjee, Kajol and so on. They just do not agree to play contented sugary characters that are predicted to wave their eyelashes and turn into glycerine factories at the wave of the director's hand. Madhuri was decorative to

Anarkali. Both Pakeezah (1972) and 87 Umrao Jaan (1981) evoked a long-gone era when the beauty of a courtesan could supposedly change the course of history. Only a few excellent films about working girls come to mind. One was Satyajit Ray's lyrical Mahanagar'. Mahanagar explores the evolving independence of middle-class women of the city. The main protagonist Arati, a home maker, takes up a job as a door-to-door saleswoman to meet the increasing financial pressure on her family. Despite familial adversity and societal obstacles the initially hesitant and nervous Arati soon begins to prosper in her field and gradually starts to enjoy her new found financial and psychological independence. Her initially supportive husband starts to feel insecure decides to ask Arati to quit but is finally forced to let her continue to work once he loses his job (Satyaji tRay.org, 2009). Mrinal Sen's Ek Din Pratidin (1979) poignantly described a typical middle-class situation in which a daughter is allowed to earn for her family, but inspires a family crisis when she comes home late. In spite of the efforts of Ray, Sen and a few others, Indian cinema has largely unsuccessful to keep up with the experiences of the country's working women. There have been some subtle films that have dealt effectively with complex nuances of the female consciousness. Charulata, made by Satyajit Ray in 1964, the film tells the story of a lonely housewife, known as Charu, who lives a wealthy, secluded and idle life and the unspoken platonic love that she feels for her brother-in-law; a subject that could have resulted in a crude film in lesser hands was turned into a magnificent masterpiece by Ray. No discussion of female depictions in Indian cinema would be complete without paying homage to the great director Bimal Roy's Parineeta, Biraj Bahu and Bandini in 1963 will be remembered for the grace and charm of their women protagonists, as well as for the masterful unraveling of their stories. Whereas all of these great films have served the cause of Indian women in one way or another, as a whole they remain in the minority. The woman of today's commercial Indian cinema is a one-dimensional creature. She is either self-sacrificing to a fault or a painted trollop out to ruin every man and marriage she finds. What has been a requirement in the past remains so today: we need practical, believable depictions of women, portrayed so even in the simplest of films. Contemporary characters need to be 88 neither pure white nor midnight black – but full, real and in Technicolour. There is an audience out there, a large section of it female, to understand such output.

Sholay is a popular film in which the female lead is shown as career oriented bold women who look after her family, where the lead actress Hema Malini is a village tonga (horse carriage) driver. The film opens in the small village of Ramgarh, the retired policeman Thakur Baldev Singh (Sanjeev Kumar) summons a pair of small-time.thieves

that he had once arrested. Thakur feels that the duo Veeru (Dharmendra) and Jai (Amitabh Bachchan) would be ideal to help him capture Gabbar Singh (Amjad Khan), a dacoit wanted by the authorities for a INR 50,000 reward. Thakur tells them to surrender Gabbar to him, alive, for an additional INR 20,000 reward. The two thieves thwart the dacoits sent by Gabbar to extort the villagers. Soon afterwards, Gabbar and his goons attack Ramgarh during the festival of Holi. In a tough battle, Veeru and Jai are cornered. Thakur, although he has a gun within his reach, does not help them. Veeru and Jai fight back and the bandits flee. The two are, however, upset at Thakur's inaction, and consider leaving the village. Thakur explains that Gabbar had killed nearly all of his family members, and cut off both his arms a few years earlier, which is why he could not use the gun. He had concealed the dismemberment by always wearing a shawl. Living in Ramgarh, the lively Veeru and cynical Jai find themselves growing fond of the villagers. Veeru is attracted to Basanti (HemaMalini), a feisty, talkative young woman who makes her living by driving a horse-cart. Jai is drawn to Radha (Jaya Bhaduri), Thakur's reclusive, widowed daughter-in-law, who subtly returns his affections. Skirmishes between Gabbar's gang and Jai-Veeru finally result in the capture of Veeru and Basanti by the dacoits. Jai attacks the gang, and the three are able to flee Gabbar's hideout with dacoits in pursuit. Fighting from behind a rock, Jai and Veeru nearly run out of ammunition. Veeru, unaware that Jai was wounded in the gunfight, is forced to leave for more ammunition. Meanwhile, Jai, who is continuing the gunfight singlehandedly, decides to sacrifice himself by using his last bullet to ignite dynamite sticks on a bridge from close range. Veeru returns, and Jai dies in his arms. Enraged, Veeru attacks Gabbar's den and catches the dacoit. Veeru nearly beats Gabbar to death when Thakur appears and reminds Veeru of the promise to hand over Gabbar alive. Thakur uses his spike-soled shoes to severely injure Gabbar and destroy his hands. The police then arrive and arrest Gabbar. After Jai's funeral, Veeru leaves Ramgarh and finds Basanti waiting for him on the train. Radha is left alone again.

From Rekha followed by Madhuri Dixit and Karisma Kapoor, the woman in commercial Hindi films became louder in every sense – voice, articulation and delivery of dialogue, sexual aggressiveness and terms of character. This trend continues in a much 95 more aggressive way carried forward in its well-packaged globalized image by the present crop comprised of Aishwarya Rai, Preity Zinta, Priyanka Chopra, Kareena Kapoor, Rani Mukherjee, Kajol and so on. They just do not agree to play contented sugary characters that are predicted to wave their eyelashes and turn into glycerine factories at the wave of the director's hand. Madhuri was decorative to

A Study about the Analysis of Action Film and Use of Different Aspect in it

ASHMIT AARON DYES

INTRODUCTION

Action films have always been an exciting topic. A world full of high-octane action, incredibly high risks and a motivation strong enough to actually go through with whatever the character's destiny has in store for them. Action films can even be theatrical masterpieces if done correctly and can be discussed in that manner for ages to come. With lightning fast fight choreography seen in Kung Fu films featuring actors such as the great Bruce Lee and everyone's favorite, Jackie Chan to Revenge flicks such as Arnold Schwarzenegger's 'Collateral Damage' and Sylvester Stallone's 'Rambo', The spectrum is broad and has various components which make these movies the timeless legends that they are.

This research paper is focused upon certain ways in which the way action films were shot have changed and are moving in a new direction. A direction which may not necessarily be deemed a good one. In the year 2002, Doug Liman directed the critically well received action flick, 'Bourne Identity' and knowingly or unknowingly, changed the course of and the way directors would start to make their action films for nearly 15 years. Pioneering the camera technique which is now infamously termed as 'Shaky Cam', Doug Liman started the fire which, in the minds of critics, sparked the steep decline in quality of action films all together.

When Doug Liman directed 'Bourne Identity' in 2002, he employed a technique where the camera during an action scene, would be up-close to the character. Not just that but the way the camera would move during the scene would be rather fast and frantic. Even the way the scenes were edited in post, was changed. Featuring quick cuts which made the action look faster than it was in reality. Liman completely turned the way action scenes were shot over it's head and didn't even realize what effect it would have on future films and the way there were made at the time.

Although, when Doug Liman did employ this technique into his filmmaking, He did so with a particular vision in his mind. A vision, when looked at in retrospect, was revolutionary. By bringing the camera close to the objects, Liman created a sense of close proximity in the minds of the viewers. Viewers

were made to feel as if they were right in the midst of the action instead of just observing it like a fly on the wall, the way action scenes were shot before this particular movie.

Prior to 'Bourne Identity', Fight scenes would usually be shot from a wide angle. The Wide angle would be more still comparatively and would create a sense of the objects being significantly smaller in the frame as it would show more of their surroundings. It would also give the viewer the impression that they are mere viewers and are simply observers of what action is happening on the screen. They did not feel the tension in the scene because the wide shot almost made them feel completely left out. With the camera work getting more up close and personal, Liman made the audience feel the magnitude and gravity of the whole fight scene.

However, after the movie was released and the world was subjected to a whole new way in which an action scene could be shot, Other directors tried to imitate what Doug Liman pulled off with 'Bourne Identity'. The action film industry had been 'shaken'. Shaky camera-work plagued the silver screen every time a person threw a punch at their opponent. Action scenes became absolutely incomprehensible as directors started using this particular camera technique to such an extent that they had to do so, compromising on the fact that people were not able to understand what was going on in the scene half of the time. There are very few examples of directors who took to this particular style and did it justice, if not made it better. The biggest name which comes to mind in this case is Paul Greengrass. Paul Greengrass directed the second installment in the Bourne series [Bourne Supremacy, 2004]

Apart from this, this research paper also looks at the strategic use of music and songs in action films. Even, whether or not one even should use some music is a very important factor in 'what makes an action movie good'. Since, the changed trends in action films can be traced down to the Bourne series, it is imperative that we use it as the base and take it into consideration first before looking at. Music is a very important part of a movie. It becomes a major influence on what the viewers may feel while watching a particular scene.

Doug Liman does a very fine job of selecting places in the script where there should and shouldn't be any music playing.

He understands the effect music has on the viewers and uses his understanding to his best possible ability, often opting for total silence in a fight scene whereas other directors may want to pack an orchestral score in there. There are certain songs by artists who have recorded them for independent purposes which later get used for a movie which may fit well with either the theme or mood of the entire movie or just one particular scene in itself. Even choosing those songs is an art in itself. Recent examples of songs by independent artists being used in major motion picture productions would be 'The Immigrant Song' by Led Zeppelin for the movie THOR: Ragnarok (2017) and 'Laughing' by The Guess Who for the upcoming DC standalone movie for the legendary anarchist villain, The Joker.

We will also, with the help of a survey containing a set of standardized questions strategically crafted and placed, will find out what the members of the general public have to say about the state of action films, from before the Bourne Series to the latest action films which are being made today. Some personal interviews will also be held with members of Film Clubs and Societies, Professors who specialize in Film appreciation etc to find the general consensus regarding the change in Action film trends over the last 15-20 years.

Another very important aspect which will be discussed in this paper will be the importance of the story and the customization and work that goes around into making it. When we talk about customization, we talk specifically about the 'universe' which is created for a movie or a series of movies. A 'Universe' in cinematic terms is a set of creative works where more than one writer (or other artist) independently contributes a work that can stand alone but fits into the joint development of the storyline, characters, or world of the overall project. It is common in genres like science fiction. It differs from collaborative writing where multiple artists are working together on the same work and from crossovers where the works and characters are independent except for a single meeting. A Universe makes the overall movie viewing experience more engrossing and captivating as it takes the viewer on a whole new imaginative journey and a raised level of escapism. Nowadays, The Marvel Cinematic Universe or the MCU is one of the highest grossing series of movies in a shared universe in all of cinema history.

Albeit we will take a look at another example of a Universe created especially for the sake of a movie which would be far more believable than aliens from around the universe trying to destroy everything in their path. We're talking about the John Wick series starring Keanu Reeves which is ear marked to be made into a trilogy. It is directed by Chad Stahelski and David Leitch, both of whom used to work as Stuntmen in the

film industry before taking on the role of directors. John Wick is one of the finest examples of a universe created especially for the sake of a movie. In terms of creativity, customization, believability and plain awe factor, the universe created by the writers of John Wick is worth a mention when the topic of Cinematic universes arise. Why this is the case, will be discussed in further detail later in this paper.

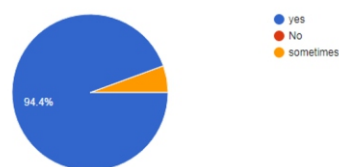
And Finally, the last thing which we will discuss for a brief period in this paper would be the importance of a good villain. As the age-old saying goes, 'the story is only as good as it's villain'. Without a proper enough antagonist, a film can never attain the one element which is key to help people be engrossed by it. We speak of the 'conflict'. Every good story has one. Nobody would like to see a movie where there is absolutely no event or person which demands a certain reaction from it's protagonist to make the plot go forward. The villain makes the story more interesting, first of all. He or she serves as a foil to the main character, or hero. That means the villain gives the hero someone to act off of and oppose. The villain increases the suspense and conflict.

And with that, we cover all points of discussion and give our brief analysis based on the results of the research.

METHODOLOGY

In this research, the researcher aims to find the level of awareness of amongst common people and members of film-making societies/ film buffs alike. This is done by the researcher by doing a thorough study of films from certain landmark action films from the last few years and identifying changing trends over the years which have been noticed by the researcher as well as been pointed out by popular online film channels. After doing this, the researcher has drafted a set of strategically placed standardized questions with the intent of determining the level of awareness possessed by the public regarding the same.

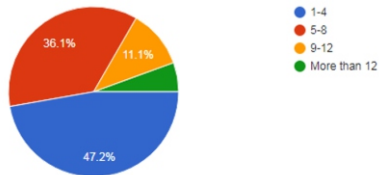
Do you watch films from The United States of America or United Kingdom?



94% of the people who responded stated 'Yes', they do watch films from the aforementioned countries. If a respondent does not view films from the said countries, their responses become null and void as they do not have enough basic expertise in the matter to be able to properly

formulate a well-informed opinion over the topic in question. Thus, it is established that those who are taking part in this survey, are qualified in doing so and hence, will prove to be resourceful informants to the cause of this research.

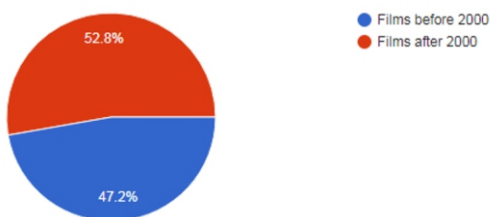
On an average, How many Hollywood films do you see in a month?



47.2% people responded saying they watch 1-4 Hollywood films in a month. 36.1% responded saying they watch 5-8 films. 11.1% said they watch 9-12 Hollywood films in a month

While only 5.6% people claimed they watched more than 12 Hollywood films a month. With this data, we understand that the highest percentage of films seen in a month by the average Indian Movie viewer is 1-4 Hollywood films in a month. Second to that is the bracket of 5-8 films in a month which comes at 36.1%. Even though the highest bracket is 1-4 films, even that much in a month is enough for people to properly understand and maybe even notice any significant change in the film making trends in films in their respective eras. It is obvious that any person who watches 9-12 or even more than 12 in a month would have the highest level of understanding required to make the most informed observations out of pure experience.

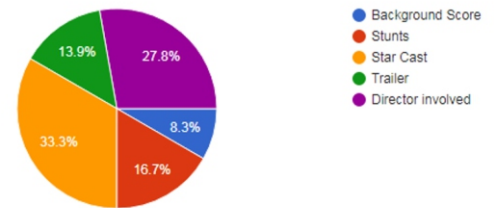
Which era of action films do you prefer?



The options being, 'Films before 2000' and 'Films after 2000'. It helps the researcher understand the tastes of the respondents. As one can see from the diagram above, the opinion is almost inseparable. 52.8% people prefer Films after the year 2000 as compared to the 47.2% of respondents who prefer the films that were made before the year 2000. Even though the bracket is rather large, it helps us in taking an insight as to what the common viewer feels about films as a whole. As films made

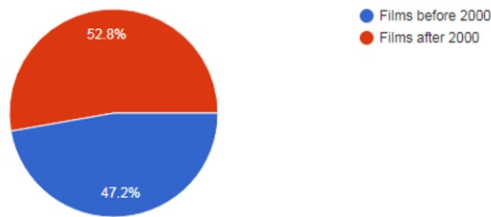
before the year 2000 did not depend as heavily on Computer Generated Imagery or CGI, the filmmakers of that era had to focus more on other aspects of the film to make it appealing to the audiences and make their work stand out critically as well as commercially. Focus was more on actual stunt work, Solid storylines, character development etc. This does not imply that films made after the year lacked these qualities. It's only that by this time, new techniques and practices were implemented in filmmaking which may or may not be considered an 'improvement'. It is entirely subjective.

What attracts you to watch an action film?



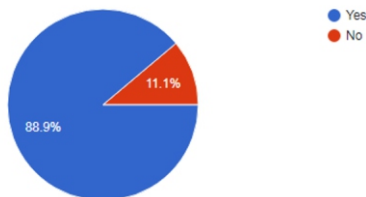
8.3% respondents said that it is the Background score. 16.7% said it is the stunts. 33.3% said it is the Star cast of the film which attracts them. 13.9% say it is the trailer of the film which helps them decide whether or not they will be watching a particular film and finally, 27.8% respondents credit the Director involved as their main point of attraction to a film. It really shows the various aspects of a film which are vital for viewers to determine whether or not a film is worth investing their time in. Majority of the respondents admit that it is the star cast of the film which attracts them to see a film. This particular fact itself has a very large impact on the changing trends of the way films are being made these days and will be discussed in detail further later. The 27.8% people who watch a film for the director, are part of the niche who can be called supporters of the 'Auteur Theory' which basically describes the director's role in the creative direction of the film and how the directors use their films as their own canvas and treat it like their masterpiece, giving it their all and adding their personal touch to whatever they make. Background score is an aspect of a film, which may not be very recognized by common viewers but has a huge impact on a film and even on a scene. Stunts are a very important for the film too.

Which era of action films do you prefer?



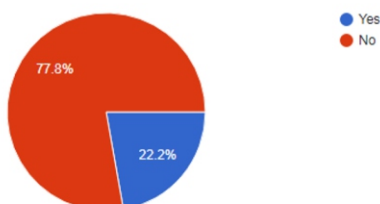
Since 71.4% of the respondents claim that they in fact have seen films from the 'Bourne' series, it is a positive response as it means that 71.4% people would at least be aware that there has been a significant change in the way action scenes are filmed. 28.6% of the respondents who have not seen any films from the series in question. Even if they have not seen any of the films from the series, it is not necessary that they have not recognized any changes in the way action films are being filmed nowadays.

Have you noticed any change in the way action films are shot nowadays?



To this, 88.9% people said that 'Yes', they had noticed changes in the way the films nowadays are being shot. The changes which we speak of in this case can include simple things like the use of CGI to use of Background score or music and even camera techniques involved in making an action film and shooting action scenes in particular.

Do you like the excessive use of Shaky camera work during fight scenes?

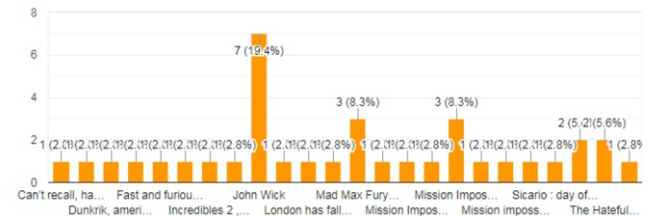


If used correctly, Shaky camera work implemented in an action scene can be of great value. 77.8% of the

respondents have replied 'No', They do not enjoy the excessive use of shaky cam with only 22.2% saying that they like it. Majority of the population does not appreciate use of excessive shaky camera work in action scenes and understandably so.

What according to you is the best action film to come out in the last 5 years? (Excluding films from MCU or DCEU)

36 responses



This was an open-ended question which asked the respondents for their views on what they felt was their most preferred action film to have released over the last 5-6 years. Even though there were no options included in the question, The film 'John Wick' turned out to be the most common response. 9 out of 36 responses which comes out to be exactly 25% of the total number of responses agreed on 'John Wick' being their favourite. For a question which has no objective option and is left to the discretion of the respondents, 25% of the people saying the same name is indeed quite a feat. Another notable mention in this list would be the 'Mission Impossible' Series which received 7 mentions out of 36 which comes up to 19.4% and 'Mad Max: Fury Road' which gathered 5 mentions out of 36 which brings it to 13.8%. Several films by the film director, Quentin Tarantino were also included in the list by several respondents.

Discussion

This concept is known as Mise En Scene. The arrangement of everything that appears in the framing – actors, lighting, décor, props, costume – is called mise-en-scène, a French term that means —placing on stage. The frame and camerawork are also considered part of the mise-en-scène of a movie. In cinema, placing on the stage really means placing on the screen, and the director is in charge of deciding what goes where, when, and how. David A. Cook, in his book 'A History of Narrative Film', points out how a mise-en-scène is formed by all the elements that appear —within the shot itself, as opposed to the effects created by cutting. In other words, if it's on the screen and if it's a physical object recorded by the camera, then it's part of the mise-en-scène. Even though many professionals are involved in its creation, the director is the one who oversees the entire mise-en-scène and all of its elements. Not just that, but during the early stages of pre-production, the director or his AD sits down with set designers, prop masters, location managers, costume designers, and scenic artists to determine the look and feel intended. In some instances, the mise-en-scène is designed to evoke

Now that we have understood the basic concept of Mise En Scene, let us dwell deeper into some action films and the use of this concept.

Let's now look at the trend which all started when Paul Greengrass started when he directed and released the second film in the Bourne series. In this film, all of the action scenes were filmed with a new technique pioneered by Greengrass in mainstream films which critics and audiences over the years collectively coined as 'Shaky Cam'. Shaky camera, shaky cam, jerky camera, queasy cam, run-and-gun or free camera is a cinematography technique where stable-image techniques are purposely dispensed with. It is a hand-held camera, or given the appearance of being hand-held, and in many cases shots are limited to what one photographer could have accomplished with one camera. Shaky cam is often employed to give a film sequence an ad hoc, electronic news-gathering, or documentary film feel. It suggests unprepared, unrehearsed filming of reality, and can provide a sense of dynamics, immersion, instability or nervousness. Greengrass used this technique as a refreshing new way of filming action scenes. The way the action scenes in the film were shot, the viewer was made to feel as if they are almost virtually a part of the scene and a right in the middle of the action. His close-up shots of the actor's moves and reactions to blows was something which had hardly ever done with so much prowess.

However, not everyone was pleased with this filming method and very soon this method found some very vocal critics for it. The second and third installments of the Bourne action film franchise directed by Paul Greengrass were described by film critic Roger Ebert as using both shaky cam and fast editing techniques. Ebert did not mind it but many of his readers complained—one calling it "Queasicam" because of the nauseating effect it had on some viewers, making them 'queasy'. Film professors David Bordwell and Kristin Thompson described the development of the technique over 80 years of cinema and noted that Greengrass used more than the usual shaky camera motion to make it intentionally jerky and bouncy, coupled with a very short average shot length and a decision to incompletely frame the action. The films *Friday Night Lights* (2004), *Cloverfield* (2008) and *American Honey* (2016) have been described as making viewers nauseated or sick.

The extent to which this method started to grow was so great that some theaters in the United States had to issue warnings for viewers who may be at risk of epilepsy due to the nauseating sequences using 'shaky cam'.

Study on Celebrity Endorsement

Manisha Narang

Introduction

Celebrities are truly the most influential icons that people admire. The use of a celebrity endorser can be seen as the source of a message the company wishes to expose to their target audience. In terms of using female celebrity endorsements in advertising, it is often used in advertising that strongly depends on a strong brand image from a social perception. Celebrities can be seen as a useful force in expressing the brand characteristics to consumers in a direct way. Marketers usually use individuals who have achieved some form of celebrity status to serve as a spokesperson for their brand. The use of celebrity endorsements is becoming increasingly popular amongst organizations to aid in advertising their brand in order to gain a competitive advantage. The use of celebrity endorsements are a means of creating awareness of the brand advertised. The main purpose of the research is to explore the influences that celebrity endorsements have on the consumers' motivation to purchase, in particular focusing on Female celebrities. Celebrity endorsement have become a widely recognized form of advertising, however there is still some doubt as to whether celebrity endorsements are an effective technique in influencing consumers to purchase. These sorts of influential powers have a huge impact on the retailing business as well as the brand association. The main aim of the study was to examine how female celebrities are becoming an increasingly attractive tool for organization to promote their brand and how this technique motivates female consumers to purchase. Such advertising connects with a lot more people than ordinary advertising can, because people will notice celebrities, famous personalities and role models even from a vast clutter of noise, people or products. Such advertisements work well for aspiration products, services or lifestyles. Having a celebrity attached to a brand will increase the likelihood of a product recall as well as infuse product with the charisma and success associated with the celebrity. Celebrity advertising has become increasingly popular amongst organizations with the attempt to get consumers to spend.

Objectives of the Study

To outline whether Female celebrities have an effect on

consumer purchasing behaviour.

To examine the influence of Female Celebrity Endorsement on the female consumers.

To determine whether celebrity endorsements are successful in motivating consumer purchasing behavior.

Research Method

Survey is the non experimental Descriptive Method for collecting data. Survey methodology studies the sampling of individual units from a population and the associated survey data collection techniques, such as questionnaire construction and methods for improving the number and accuracy of responses to surveys.

Instrument Used- Questionnaire

A questionnaire is a research instrument consisting of a series of questions and other prompts for the purpose of gathering information from respondents. Questionnaires have advantages over some other types of surveys in that they are cheap, do not require as much effort from the questioner as verbal or telephone surveys, and often have standardized answers that make it simple to compile data. However, such standardized answers may frustrate users. Questionnaires are also sharply limited by the fact that respondents must be able to read the questions and respond to them.

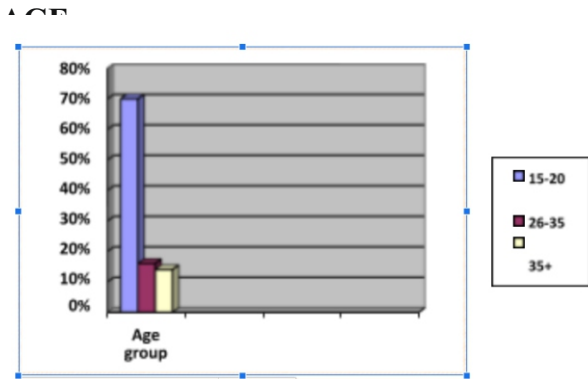
Primary Data

Primary data are those which are collected a fresh and for the first time and thus happen to be original in character.

Sampling Method

Sampling methods are used to select a sample from within a general population. Proper sampling methods are important for eliminating bias in the selection process. As a researcher I used simple random sampling technique.

Sample Size: 100 females



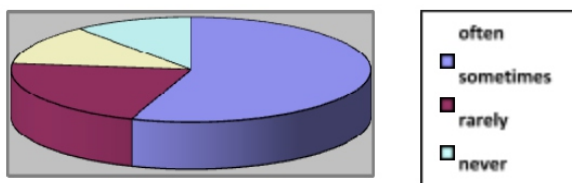
The above chart shows that Female respondents of age group 15-25 is 70 percent, females of age group 26-35 is 16 percent and females above 35 years is 14 percent.

• Occupation



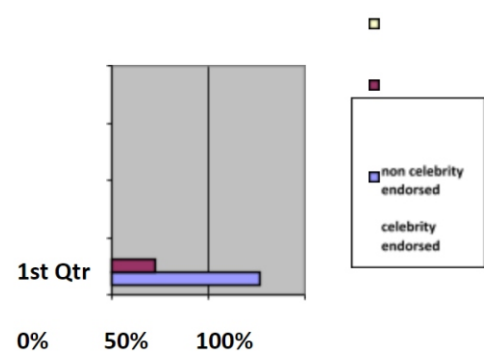
Above chart shows that 70 percent of the respondents are student, 7 percent are doing service, about 5 percent are self-employed and 18 percent of the respondents are homemaker.

How frequently do you come across advertisements that feature female celebrities?



The above chart shows that only 62 percent of the female responded they came across the advertisements featuring Female celebrities often and 24 and 14 percent of the females responded sometimes and rarely respectively.

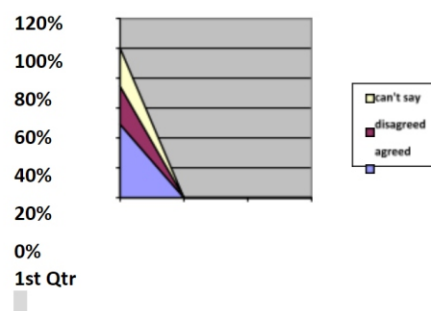
What attracts you more, celebrity endorsement advertisements or non- celebrity endorsed advertisements?



The chart shows that 77 percent of the female respondents are attracted towards celebrity endorsed advertisements and the rest 23 percent towards non-celebrity endorsed advertisements.

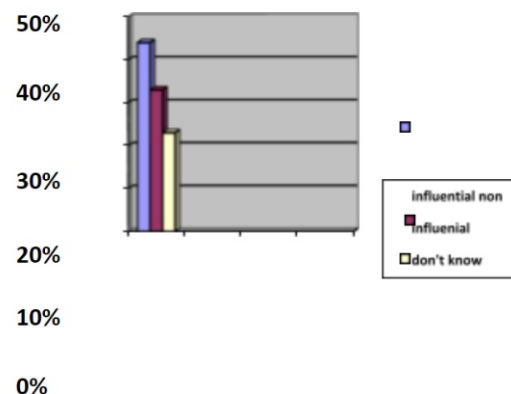
Does the presence of female celebrities help you recognise the brand? Agree Disagree can't say

Fig. 5



In the above chart, 49 percent Female respondents agreed, 26 percent disagreed and 25 percent can't say about the presence of female celebrities helping in recognizing the brand.

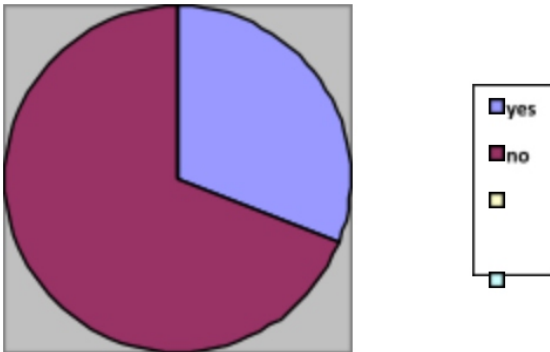
Do you think the relevance of the female celebrity to the product is influential when buying a product? Influential Non influential can't say Fig. 6



In chart no. 8, only 44 percent female's respondents are influential when buying the product and 33 percent don't think the relevance of the female celebrity to the product is influential when buying a product and the other 23 per cent don't know.

Have you ever chosen a brand because your favourite female celebrity was endorsing it?

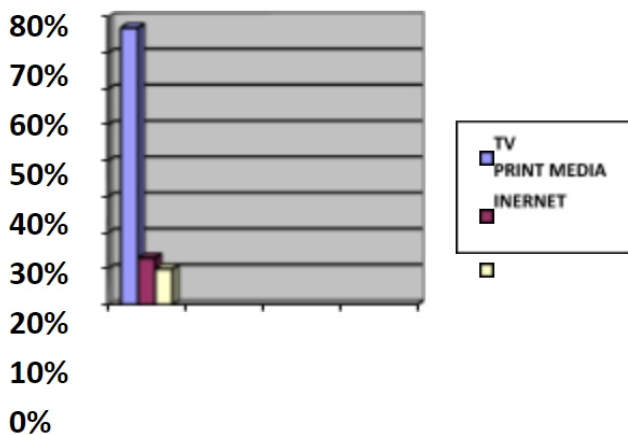
Yes No



In this chart, 31 percent of the females have chosen a brand because their favorite female celebrity was endorsing and the rest 69 percent responded no.

Which medium do you consider most effective when female celebrity endorsement is used?

Television Advertisements Print Advertisements
Radio Advertisements Internet Advertisements



The above chart shows that 77 percent respondents consider television advertisements being the most effective, followed by 13 percent the print advertisements and 10 percent Internet Advertisements and nil radio advertisement

MAJOR FINDINGS

In India there are around 130 television channels in India broadcasting over 3 million television commercials each year in India. The media-explosion can thus be easily demonstrated. Moreover, people forget 80% of the information in just 24 hours. It was in the 80's, Indian marketers found the solution, Celebrity Endorsement for the brand

There is variety of reasons for a company for endorsing any celebrity. It might be the life experience of the celebrity that fits the advertising message or the endorser's high appeal with the firm's consumer target group. Various studies done in this context shows the market effect of celebrity endorsement stating that consumers positively value the use of celebrity endorsers in the advertisements. Firms incur huge investments significantly in bringing together brands and organizations with endorser qualities such as attractiveness, likeability, and trustworthiness.

Celebrities have been involved in endorsing activities since late nineteenth century. The advent of celebrity endorsements in advertising in India began when Hindi film and TV stars as well as sportspersons.

No doubt Celebrity endorsements do works in creating a positive brand image, because the qualities associated with the endorser are associated with the brand and the brand therefore remains at the top of the consumer's mind. But it is very important that one needs to realize that the impact of an endorser cannot used

appropriately in all product categories and in all the stages of brand life cycles. It really depends upon the type of product. If it is a functional brand, then the product itself is the hero. Here any celebrity association with the brand without corresponding performance of the product will not be sustainable.

This research revealed that 31% females would be more likely to buy a brand that was Endorsed by their favorite Celebrity. Hindustan Lever's Lux soap in India has been using popular film actresses to endorse the soap since its launch four decades ago implying that they owe their turning looks to the brand. This consistent message hence enforces the brand values and has been successfully able to position the soap rightly as the beauty soap.

It is not easy judge the direct effect of celebrity endorsement on the sales or profits of the company. In the research it was found that only 44% of the females responded that they found relevance of the female celebrity to the product is influential when buying a product. A celebrity does help in increasing brand sales, but only if she is selected carefully and used effectively. The personality of the brand and the celebrity have to complement each other and the selection of the celebrity is, therefore, very important.

Despite all this it has been seen that a lot of brands have been built without celebrity endorsement. It has been found that 43% of the female respondents are not more likely to

CONCLUSION

Using celebrity endorsers can be an effective and efficient method for organisations to utilise in their promotions campaign, in comparison to non-celebrities. Firstly, celebrity endorsers have the ability to influence consumers purchasing decisions. The 'fit' factor examined in previous sections of this investigation is a key aspect here, as consumers' motivation to purchase will increase if the advertisement involves a celebrity that is perceived to be an expert in that field e.g. Aishwarya Rai Bachchan endorsing Kalyan Jewellery, consumers are more likely to purchase a product or brand if it is endorsed by a credible source. One of the major reasons celebrity endorsements are being favored by organisations, is the attempt to gain consumers attention. Celebrities ostensibly have the capacity to hold viewers attention and penetrate the clutter of brief and numerous advertising spots that compete for audience attention. A final advantage of celebrity endorsements is to increase product awareness. Awareness or need recognition is the first stage of the purchase process. If the target audience are not aware of your product then there is no chance for purchase. Having a celebrity attached to your brand will increase the likelihood of product recall.

Bibliography

Celebrity Endorsement in India--Emerging Trends and Challenges, S Patra, SK Datta - Journal of Marketing & Communication, 2010

Celebrity Endorsement: A strategic promotion perspective, P Khatri - Indian Media Studies Journal, 2006

Celebrity endorsement, brand credibility and brand

equity", European Journal of Marketing, Amanda Spry , Ravi Pappu , T. Bettina Cornwell, 2011

The association endorsement and consumers' intention to purchase, Journal of Consumer Marketing, Rennae Daneshvary, R. Keith Schwartz, 2000

The economic worth of celebrity endorsers: An event study analysis, J Agrawal, WA Kamakura - The Journal of Marketing, 1995

Exploring the relationship between Celebrity endorser effects and advertising effectiveness: A quantitative synthesis of effect size, C Amos, G Holmes, D Strutton - International Journal of Advertising, 2008

The influence of celebrity endorsements on young adults' political opinions, DJ Jackson, TIA Darrow - The Harvard international journal of Press/Politics, 2005

Who is the Celebrity Endorser? Cultural Foundations of the Endorsement Process, Grant McCracken, Journal of Consumer Research (Dec., 1989)

Lessons from the rich and famous: A cross-country cultural comparison of celebrity endorsement in advertising, SM Choi, WN Lee, HJ Kim - Journal of Advertising, 2005

An exploratory study in celebrity Endorsements, S Roy - Journal of creative communications, 2006

digitalintelligencetoday.com/wp-content/uploads/2014/2014/04/An-examination-of-the-celebrity-endorsements-and-online-customer-reviews-influence-female-consumers-shopping-behavior.pdf

www.acrwebsite.org/volumes/gender/VOI/SD/GenderConference2-ExploringGenderInfluences.pdf

www.ukessays.com/dissertation/examples/media/celebrity-endorsements.php
m.hij.sagepub.com/content/10/3/80.short