



A Comparative Analysis of the Growing Popularity of Vernacular Films with reference to Mainstream Hindi Films

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Abstract

Gone are the days when mainstream commercial Hindi cinema affixing a superstar Bollywood name to a project would lure the audience. With cutting-edge global cinema at everyone's fingertips, movie-watching habits have rapidly reorganized in the past few years. Language and genre are no longer restrictions. That's why when Prashanth Neel directed 'K.G.F: Chapter 2' appeared on top of Google's 'Year in Search 2022' list as the most searched film of the year after Bramhastra, some were surprised, but many were still curious. Not just this, other vernacular movies like RRR, Directed by S.S. Rajamouli, Kantara Directed by Rishab Shetty, Pushpa: The Rise, Directed by Sukumar, Vikram, Directed by Lokesh Kanagaraj, dominate all other mainstream Hindi movies released in the year 2022. These films overtook prominent Bollywood outings, including Laal Singh Chaddha and Drishyam-2 featuring bigshots like Aamir Khan and Ajay Devgn, respectively. Traditional understanding would have proposed a much different title crowning the list, but as unconventional as the past year has been, the result doesn't appear to startle.

We often come across writings by well-known journalists or even academics who confuse the term "Indian cinema" with "Hindi cinema," more specifically with "the Hindi cinema of Bombay, currently dubbed as Bollywood cinema." The fact that films have been made in 14 distinct languages throughout the history of Indian cinema is sometimes glossed over for convenience. The study and academics that concentrated on Hindi films generally eclipsed those that focused on other languages, including "Tamil, Telugu, Malayalam, Ahomiya, Bangla, Bhojpuri, Odiya, Marathi, Punjabi, Gujarati, Konkani, and Khasi." In vernacular parlance, these films are classified as examples of "regional cinema," also known as "Kshetriya Cinema" in the Hindi language. This study presents a comparative examination of the rising popularity of vernacular films in comparison to mainstream Hindi films.

Keywords: National Cinema, Vernacular Films, Regional Cinema, Hindi Literature, Bollywood.

Introduction

Jyotika Viridi's 2003 monograph, "The Cinematic Imagination: Indian Popular Films as Social History," examines the complicated discursive terrain of Indian cinema researchers via the concept of nation and nationalism. In her work, Dr. Viridi focuses only on Hindi cinema, selecting



a variety of Hindi film texts from Bombay and analyzing the notion of the popular post-colonial national bourgeoisie's goals (Viridi, 2003). In the introduction to her book, she explains that Hindi cinema serves the purpose of constructing a national-popular culture, perpetuating the notion of an Indian nation in the face of disparate regional, language, class, and city-country differences. This notion of Hindi cinema as the cultural glue that holds the nation together has appeared repeatedly in scholarly literature, although in a somewhat different language and circumstances.

In the introduction to his book "50 Indian Film Classics," film critic M.K. Raghavendra calls our attention to the challenge he had in attempting to construct a conceptual coherence among the many Indian film texts he is examining since they are the consequence of multiple impetuses (Raghavendra, 2009). So, by his admission, when evaluating his selected film masterpieces, he fails to explain their Indianness - the characteristic that first drew them together. Raghavendra goes so far as to pose a rhetorical issue of whether the films of Satyajit Ray should be classified as "Indian" or as "Bengali" According to him, Ray's cinema is more Bengali than Indian, which raises questions regarding both Indianness (national identity) and Bengaliness (regional identity). Ironically, Satyajit Ray believed that his outstanding contemporary from Bengal, Ritwik Ghatak, was more Bengali than he. According to Ray, Ghatak's film has an indigenous quality that Ray's films could never achieve. Should we, for instance, study the Bengali cinema of India alongside the Bengali language cinema of Bangladesh, or the Punjabi cinema alongside the Punjabi language films of Pakistan, even though the cultural and national contexts of Pakistani and Bangladeshi films are completely different? While transnational flows and links in Indian cinema have been intensively examined in recent years, national cinema has remained a category that cannot be eliminated. Rajinder Dudrah, regarding the dominance of Bombay films among the Indian diaspora in the west, refers to Bollywood as a "hegemonic referent" - mostly due to its worldwide reach and immense appeal among millions of members of the Indian community living outside India (Dudrah, 2012). Bollywood films are often the cultural symbol of "home" or "India" for the diasporic Indian population, as opposed to other vernacular films such as Punjabi, Gujrati, or Bengali. This dominance of Bollywood, according to Dudrah, is a result of the numerous ways that Bombay Hindi films have managed to circulate throughout the worldwide media environment, particularly over the last 15 years.

We see book after book claiming and theorizing the "national popular" in India via the lens of Hindi Cinema, validating Bollywood's hegemonic role. Aside from this, experts have also identified difficulties in doing a thorough and involved a scholarly study on regional cinema. This is mostly due to a lack of quality substituted versions of regional films. For instance, a Bengali scholar may readily access and study Hindi films but not Tamil or Malayalam films since Hindi is the most widely spoken language in northern and eastern India. This has resulted in a preference for Hindi films over films in other Indian languages, including the popular Tamil and Telugu.

Some critics have recently pointed out this mismatch. The fundamental issue of the tilt toward Hindi and Hindi films being portrayed as the default "national cinema" According to a recent article by Sharmistha Gooptu, "for these authors, Bombay or Bollywood cinema was identical

with Indian cinema, and “Indian nation” was the sole metaphor accessible for comprehending and meaningfully discussing Indian cinema” (Gooptu, 2011, p767–775). Gooptu also highlights the problematic connection many vernacular regional language films have with the notion of an “Indian” nation. She notes that the advent of the Dravida movement, anti-Hindi and anti-North India politics gave birth to a more nuanced fact of the nation in Tamil Nadu. Underscoring this, Gooptu notes:

“At times, it (Tamil Cinema) has constructed a hermetically closed and homogenous version of the nation (and nationalism) where Tamils are represented as an entity embodying and embracing the singular identity of the nation. Conversely, the nation’s figure is contested through counter narratives, which celebrate an essentialized notion of Tamil cultural and linguistic identity and challenge Hindi-centred nationalistic discourses”.

According to Gooptu, this counter-narrative of Tamil Cinema is a sign that it is incumbent upon scholars of Indian Cinema to pluralize the concept of national cinema into “national cinemas” – distinct, interconnected discourses of national imagination and identity that are sometimes complementary and sometimes in competition with one another. But before we can demonstrate this in the academic realm, we must examine the production and distribution environment in depth.

There was a time when Bollywood was so dominant in cultural dominance that it was impossible for vernacular regional film creators and their distributors to distribute their films in multiplexes, particularly around the time when major Hindi films were launched. In response to this issue, governments like Maharashtra have enacted laws requiring theaters to screen Marathi films during peak hours. Intriguingly, with the rise of subscription-based OTT streaming services such as Netflix, Amazon Prime, Hotstar, etc., regional vernacular films have discovered a new avenue to reach audiences, especially those situated beyond the region’s geographical boundaries. Streaming services allow non-Hindi films, typically overlooked by the theatre distribution industry, to reach audiences and recoup expenditures.

Regional cinema is created, presented, seen, analyzed, and challenged within this discursive and industrial environment. Within this complicated matrix, the researcher will attempt to probe vernacular films with a particular concept of the “regional” and analyze how this restricted knowledge of regional cinema has affected not just non-Hindi films but also Hindi films.

Review of Literature

Indian film historians are aware that the divide between Hindi/national cinema on the one hand and vernacular regional/local cinema on the other is a far later phenomenon that did not exist in the early days of Indian cinema. Raja Harishchandra by D.G. Phalke — the first feature-length narrative film with intertitles in Hindi, Marathi, and English; nonetheless, film historians do not often regard Raja Harishchandra to be the first Marathi film. The premise behind multilingual intertitles was that silent cinema was pan-linguistic and could be watched internationally. The output of the three main studios, Prabhat Studio in Pune, Bombay Talkies in Bombay, and New Theatres in Calcutta dominated early sound cinema in India throughout the 1930s.

Numerous films produced by Prabhat and New Theatres were made in both Marathi and Hindi concurrently; in Prabhat, the film was created in Marathi and Hindi, while Calcutta, the film was

made in Bangla and Hindi. In the Hindi-speaking world, the 1936 Marathi film *Kunku* (V. Shantaram) by Prabhat Talkies is known as *Duniya Na Mane*. Similarly, *Aadmi/Manoos* (V. Shantaram, 1939) was a regional vernacular film with a national film as a successful Hindi film. The Hindi adaptation of Saratchandra Chatterjee's Bengali book *Devdas* (P. Baruah, 1935), with Kundan Lal Saigal as the protagonist, is at least as well-known as the Bangla rendition of *Devdas* starring Pramathesh Baruah. At the same time, these films were vernacular and regional or national. Thus, Hindi and regional vernacular films were rooted in the same cultural environment, drew inspiration from the same literary, social, or mythological sources, and were produced by the same creative team. Except for the language of the dialogue, they were almost identical to films. The studio period also signaled the end of producing Odiya films in Calcutta, Hindi films in Pune, and Telugu and Malayalam films in Chennai. The concept of regional cinema as we know it now was conceived during this time.

Ironically, the hub of Hindi cinema is not in a Hindi-speaking area of India but in the capital of the Marathi-speaking province of Maharashtra. During the colonial period, Mumbai or Bombay was a part of the Bombay Presidency, and Gujrati was the predominant language besides Marathi. From diverse sections of the Hindi heartland, scriptwriters, lyricists, music directors, and performers migrated to Bombay. Migration is still ongoing. Film historians have documented the numerous historical and cultural causes that, over time, evolved Bombay into a center of Hindi cinema.

Ideally, these would be films produced in or steeped in the cultural context of Madhya Pradesh, Uttar Pradesh, Punjab, Haryana, Rajasthan, Bihar, Himachal Pradesh, Uttarakhand, and Chhattisgarh — places renowned as the cradle of Hindi and Urdu literature. However, this begs the obvious question: where are these vernacular films? The subgenre of Hindi films known as vernacular regional films has remained exceedingly rare and minor. Unlike in Tamil Nadu, Kerala, and West Bengal, the cultural movement in the Hindi states did not give birth to the film industry. Because Hindi film production was consolidated in Bombay, most film employees flocked to the city to be a part of it. So, stories by Phanishwarnath, *Renu* (Teesri Kasam, directed by Basu Bhattacharya, 1966), or Vijaydan Detha (*Duvidha*, directed by Mani Kaul, 1973, and *Pahelidir*, directed by Amol Palekar, 2005), or Munshi Premchand (*Godandir*, directed by Trilok Jetley, 1963, *Shatranj Ke Khiladi*, directed by Satyajit Ray,

Bombay filmmakers adapted the stories of Bhagwati Charan Verma, Mohan Rakesh, Rajinder Singh Bedi, Kamaleshwar, Rajendra Yadav, and others. Despite adaptations of Hindi literary masterpieces, most of these films were produced within the setting of Bollywood, using Bollywood actors, technicians, and production designers, filming in Bombay studios, and employing what can be largely defined as a Bollywood style. Some of these films are today regarded as part of the Indian parallel cinema movement, some as part of mainstream Bollywood, and a few, such as *Dastak* (1970, written and directed by Rajinder Singh Bedi) and *Pati, Patni Aur Woh*, as independent productions (written by Kamaleshwar and directed by B R Chopra, 1978).

To illustrate this idea of vernacular regional Hindi films, consider the 1970s and 1980s works of directors such as Mani Kaul and Kumar Shahani. During this time, the Madhya Pradesh

government produced feature films and documentaries under the auspices of Bharat Bhavan and, subsequently, the Madhya Pradesh Film Development Corporation. In the 1980s, Madhya Pradesh Kala Parishad produced the film “Satah Se Uthta Aadmi” (Arising from the Surface) by Mani Kaul, inspired by several writings of Gajanan Muktibodh. While deriving its title from a story by Muktibodh, Kaul’s film eschews conventional fictional composition in favor of narrative, lyrical, and discursive techniques. The film weaves together numerous plotlines and characters, including the authorial voice of Muktibodh. It examines aesthetic concerns such as the connection between an artist and his work and the disillusionment with the world encountered by creative people.

Similarly, Kumar Shahani directed the 1989 film *Khayal Gatha* (The Story of Khayal), financed by the Madhya Pradesh Film Development Corporation. The film recounts the history of the Khayal form of Shastriya Sangeet by assuming the voice of a fictitious music student from ancient India who guides us through the complex history of the Khayal genre. *Khayal Gatha* incorporates several narrative threads from the legends of Nala Damayanti, Heer-Ranjha, Rani Rupmati, Baaz Bahadur, and others. The film incorporates the idea of Nayika and the Sakhi from Bharata’s *Natya Shastra*’s traditional dramaturgy. In terms of music, the film has performances by Krishnarao Shankar Pandit, Sharatchandra Arolkar, Jal Balaporia, and Neela Bhagwat, among others from the Gwalior Gharana. The film also features Pandit Birju Maharaj, a renowned Kathak performer. Thus, it was a film that was firmly based on the narrative, cultural, and musical traditions of North India.

Research Design

- Exploratory cum Descriptive research design has been undertaken.
- The exploratory study method helped obtain the elements that were pertinent to measuring the performance of the film business in the setting of India. The exploratory study was carried out by visiting several cinema halls in Delhi-NCR, including multiplexes and single screens, located in a variety of diverse areas.
- For the source of data gathering, primary sources of information were used. The primary source of data was questionnaires distributed randomly to members of the public as they entered or exited multiplexes or cinema halls before or after watching a vernacular movie or a mainstream Hindi movie.
- The exploratory study helped the researcher identify a list of variables that create an enriching experience for cinema-goers.

Research Methodology

A. Sampling Frame

Since it was difficult to determine their preference regarding the film industry from the population, multiplexes/single screen cinema halls were considered the sample frame so that respondents’ responses could be gathered from diverse backgrounds. PVR Priya (Vasant Vihar, New Delhi), PVR Rivoli (Connaught Place, New Delhi), PVR Select Citywalk (Saket District Centre, New Delhi), PVR Prashant Vihar (Rohini, New Delhi), DT Star Mall (Gurgaon), MGF Sahara, DT Mega Mall (MGF Sahara), and PVR Gaur City Mall (Greater Noida West) are the multiplexes/cinema halls, which were identified in different locations of Delhi-NCR for

undertaking the present study.

B. Target Population

The target population was the audience watching either a vernacular movie or a mainstream Hindi movie in multiplexes/cinema halls of Delhi-NCR.

C. Sample Size

The sample size for the present research study was 200. The sample size per multiplex/cinema hall, however, varied depending on the willingness of the respondents in any given multiplex/cinema hall to participate in the survey undertaken by the researcher.

D. Sampling Technique

A systematic sampling technique was used to select the multiplexes/cinema halls for the study. Given the size of the audience that was used as a sample and the fact that this study was focused on the market, the non-probability sampling method was preferred. For various studies relating to individuals or customers going to malls and, as a result, going to multiplexes, researchers have found this method to be the most effective and preferred method to utilize (O'Kelly, 1981; Friedberg, 1993).

E. Research Instrument

To carry out the current study, a structured questionnaire was developed. This questionnaire consisted of several questions that were based on all of the factors that were identified for the present study. The inputs obtained from the literature review and the online research were used to develop this questionnaire.

Questions about respondents' data, demographic profiles, frequency of movie watching, timings of movie watching, and other factors affecting movie viewing behavior of consumers that could impact the performance of the films were included in the survey.

All of these questions were of multiple-choice formats, which allowed for the questions to be completed in the shortest amount of time possible. The questions were condensed and presented in a simple way to understand so that many people from various backgrounds could comprehend them. The method of conceptual admissibility, based on the experts' opinions, was utilized to determine whether or not this questionnaire should be considered valid.

F. Sources of Data

a) Primary Data

Primary data was the only kind of data that was gathered for this study. However, the same data will be referred to as secondary data when more studies are carried out. The primary data from the Delhi-National Capital Region was collected using mall intercept. Because the respondents were unwilling to fill out the questionnaire after they entered the multiplex, it was decided to approach them when they were leaving or parking the theater. Another reason to intercept the respondents at exits and parking lots was to remove the element of bias from them; this was due to the reason that if a respondent was at any particular section of a multiplex or cinema hall, he might answer the questions according to his mood at that particular place and time.

PVR Priya (Vasant Vihar, New Delhi), PVR Rivoli (Connaught Place, New Delhi), PVR Select Citywalk (Saket District Centre, New Delhi), PVR Prashant Vihar (Rohini, New Delhi), DT Star Mall

(Gurgaon), MGF Sahara, DT Mega Mall (MGF Sahara), and PVR Gaur City Mall (Greater Noida West) are the multiplexes/cinema halls, which were identified in different locations of Delhi-NCR for undertaking the present study.

This questionnaire was circulated to the respondent when they came out after watching K.G.F: Chapter 2, Bramhastra, RRR, Kantara, Pushpa: The Rise, Laal Singh Chaddha and Drishyam-2 movie.

b) Secondary Data

For the current study, the secondary data has been collected from online and print journals, books, official reports of various renowned institutes and agencies on entertainment, cinema, and film industry, various internet sources, film magazines, newspapers, etc.

Data Analysis & Interpretation

A. Demographic Analysis and Primary Data Analysis and Interpretation:

Table 1: Gender of the Respondents

Gender	Frequency	Percentage
Male	121	60.5%
Female	79	39.5%
Transgender	0	0%
Total	200	100.0%

Source: SPSS Output.

The information requested about the gender category of respondents has been provided in Table 1. A total of 200 respondents participated in the survey, and male respondents made up 60.5% of the number, while female respondents made up 39.5%.

Table 2: Age of the Respondents

Age	Frequency	Percentage
Under 20	36	18%
21 to 30	52	26%
31 to 40	31	15.5%
41 to 50	27	13.5%
51 to 60	20	10%
Over 60	34	17%
Total	200	100.0%

Source: SPSS Output.

The frequency distribution table is shown in Table 2, and it includes information on the respondents' ages in several categories. From the data shown in Table 2, it is possible to conclude that out of a total of 200 respondents, 18% fall into the age category of being younger than 20 years old, while 17% are older than 60 years old. Whereas 26% of respondents fall into the age category of being between the ages of 21 and 30, and 15.5% fall into the age category of being between the ages of 31 and 40. Although 13.5% of respondents fell into the age category of 41 to 50 years, only 10% fell into the age category of 51-60 years.

Table 3: Marital Status of the Respondents

Marital Status	Frequency	Percentage
Married	129	64.5%
Unmarried	63	31.5%
Other	8	4%
Total	200	100.0%

Source: SPSS Output.

Table 3 depicts the descriptive statistics table providing information about the marital status of respondents. The total number of respondents is 200, out of which 64.5% are married and 31.5% are unmarried. Only 4% of total respondents are divorced or deserted.

Table 4: Education Levels of the Respondents

Education	Frequency	Percentage
Below Metric	2	1
Metric	16	8
12 th	47	23.5
Graduation	63	31.5
Post-Graduation	68	34
PhD	4	2
Total	200	100.0%

Source: SPSS Output.

Table 4 throws light on the education level of respondents. It can be observed that 34% of respondents are Post Graduates, and 31.5% of respondents are Graduates. While 8% of respondents studied up to Matric and 23.5% of respondents studied up to Secondary level.

Table 5: Profession of the Respondents

Profession	Frequency	Percentage
Government Employee	16	8%
Self Employed	38	19%
Businessman	33	16.5%
Professional	22	11%
Any other	91	45.5%
Total	200	100.0%

Source: SPSS Output.

It is evident from *Table 5* that 8% of respondents are government employees and 19% of respondents are self-employed. However, 16.5% of respondents are businessmen, and 11% are professionals. The remaining 45.5% of respondents are involved in some other profession.

Table 6: Income Levels of the Respondents

Income	Frequency	Percentage
Below 1 Lakh	2	1%

1 Lakh - 1.5 Lakhs	8	4%
1.5 Lakhs - 2.5 Lakhs	34	17%
2.5 Lakhs - 5 Lakhs	74	37%
5 Lakhs - 10 Lakhs	48	24%
More than 10 Lakhs	34	17%
Total	200	100.0%

Source: SPSS Output.

Table 6 exhibits the frequency distribution table giving information about the income of respondents. From the *table*, it can conclude that 37% of respondents have INR 2.5 to 5 lakhs yearly income. Whereas the yearly income of 24% of respondents is INR 5 lakhs to 10 lakhs and 17% of respondents' income is INR 1.5 to 2.5 lakh per year. While the income of 17% of respondents is more than INR 10 lakhs per year, and 4% of respondents have INR 1 to 1.5 lakhs per year income. Only 1% of respondents' income is below INR one lakh per year.

H₀₁: "Demand for cinema does not have a significant effect on the performance of the Vernacular and Mainstream Hindi film industry."

H₁: "Demand for cinema has a significant effect on the performance of Vernacular and Mainstream Hindi film industry."

Table 7: Interest in watching movies in the Cinema hall

Watching Movies in Cinema	Frequency	Percentage
Low	18	9%
Moderate	112	56%
High	70	35%
Total	200	100.0%

Source: SPSS Output.

Table 7 depicts that 56% of respondents moderately like to watch movies in the cinema hall, and 35% of respondents are highly interested in watching movies in the cinema hall. Only 9% of respondents have a low interest in watching movies in the cinema hall.

Table 8: Preferred language to watch movies in the cinema hall

Languages	Frequency	Percentage
Vernacular	20	10%
Hindi	88	44%
Both Vernacular and Hindi	78	39%
Other	14	7%
Total	200	100.0%

Source: SPSS Output.

Table 8 shows that 44% of respondents prefer to watch Hindi movies and 10% prefer to watch Vernacular movies. However, 39% of respondents would like to watch both Vernacular and Mainstream Hindi movies, and 7% would like to watch movies in other languages.

Table 9: Average visits to the cinema hall

The average visit to Cinema	Frequency	Percentage
More than once a week	8	4%
Once a week	52	26%
Once in two weeks	64	32%
Once a month	50	25%
Once every 2-3 months	14	7%
Once every six months	6	3%
Once a year	4	2%
Not even once a year	2	1%
Total	200	100.0%

Source: SPSS Output.

Table 9 throws light on the average visit to the cinema by respondents. It can be observed that 32% of respondents watch movies once in two weeks and 26% of respondents watch movies once a week in the cinema hall. While 25% of respondents went to the cinema once a month to watch a movie, 7% of respondents watched a movie once in 2-3 months. 3% of respondents went cinema after six months to watch a movie, and 2% of respondents visited the cinema once a year for a movie. Only 1% of respondents never went to the cinema to watch a movie.

H₀₂: “Price of the movie ticket does not have a significant effect on the performance of Vernacular and Mainstream Hindi film industry.”

H₂: “Price of the movie ticket has a significant effect on the performance of the Vernacular and Mainstream Hindi film industry.”

Table 10: Present Movie Ticket Prices

	Languages				Total	Chi-square	p-value
	Vernacular	Mainstream Hindi	Both Vernacular and Mainstream Hindi	Other			
Very Cheap	0	0	0	1	1	54.237	.0001**
	0.0%	0.0%	0.0%	5.55%	0.5%		
Cheap	0	1	0	0	1		
	0.0%	1.1%	0.0%	0.0%	0.5%		
Reasonable	2	11	16	4	33		
	10.52%	12.5%	21.33%	22.22%	16.5%		
Expensive	7	19	43	11	80		
	36.84%	21.6%	57.34%	61.12%	40.0%		
Very	10	57	16	2	85		

	Expensive	52.64%	64.80%	21.33%	11.11%	42.5%	
Total		19	88	75	18	200	
		100.0%	100.0%	100.0%	100.0%	100.0%	

Source: SPSS Output. **Significant at level 1%.

Table 10 depicts that according to the majority of 42.5% of respondents, current movie ticket prices are very expensive. While 40% of respondents feel it is expensive, and 16.5% of respondents feel it is reasonable. According to only 0.5% of respondents, current movie ticket prices are very cheap. There is a significant effect between current ticket prices and movies in different languages with a significant p-value of 0.0001 (<0.01).

Table 11: Going to watch a movie in the theatre if an increase of Rs. 50 or more in movie ticket prices

		Languages				Total	Chi-square	p-value
		Vernacular	Mainstream Hindi	Both Vernacular and Mainstream Hindi	Other			
Definitely not		0	0	1	0	1	28.961	.0001**
		0.0%	0.0%	1.2%	0.0%	0.5%		
Probably not		1	7	1	1	10	28.961	.0001**
		5.0%	8.54%	1.2%	6.25%	5.0%		
Probably		13	61	42	12	128	28.961	.0001**
		65.0%	74.39%	51.2%	75.0%	64.0%		
Very Probably		4	9	26	2	41	28.961	.0001**
		20.0%	10.98%	31.70%	12.5%	20.5%		
Definitely		2	5	12	1	20	28.961	.0001**
		10.0%	6.09%	14.70%	6.25%	10.0%		
Total		20	82	82	16	200	28.961	.0001**
		100.0%	100.0%	100.0%	100.0%	100.0%		

Source: SPSS Output. **Significant at level 1%.

The above Frequency Table 11 supports that 64% of respondents would probably go to Movie Theater if there is an increase of Rs 50 or more in movie ticket prices. However, 10% of respondents would go to Movie Theater, and 20.5% of respondents would probably go to Movie Theater if there is an increase of Rs 50 or more in movie ticket prices. 5.0% of respondents will not go to Movie Theater if there is an increase of Rs 50 or more in movie ticket prices. Since the p-value for a visit to a cinema hall if ticket prices increase is 0.0001, which is less than a 1% level of significance, there is a significant effect between a visit to a cinema and movies in different languages.

H₀₃: “There is no significant effect between movies in different languages and frequency of watching movies at home.”

H₃: “There is a significant effect between movies in different languages and the frequency of watching movies athome.”

Table 12: Watching Movies at Home

	Languages				Total	Chi-square	p-value
	Vernacular	Mainstream Hindi	Both Vernacular and Mainstream Hindi	Other			
Never	0	1	1	0	2	21.686	.0001*
	0.0%	1.14%	1.26%	0.0%	1.0%		
Rarely	15	48	53	6	122		
	78.94%	55.20%	67.08%	40.0%	61.0%		
Occasionally	2	16	15	2	35		
	10.53%	18.39%	18.98%	13.33%	17.5%		
Sometimes	2	21	5	6	34		
	10.53%	24.13%	6.34%	40.0%	17.0%		
Often	0	1	5	1	7		
	0.0%	1.14%	6.34%	6.67%	3.5%		
Total	19	87	79	15	200		
	100.0%	100.0%	100.0%	100.0%	100.0%		

Source: SPSS Output. **Significant at level 1%.

Table 12 depicts that 61% of respondents rarely watch movies at home. Whereas 17.5% of respondents occasionally, 3.5% of respondents often, and 17% sometimes watch movies at home. Only 1.0% of respondents never watch movies at home. There is a significant effect between movies in different languages and the frequency of watching movies at home with a significant p-value of 0.0001.

H₀₄: Values do not have a significant effect on the performance of the Vernacular and Mainstream Hindifilm industry.

H₄: Values have a significant effect on the performance of the Vernacular and Mainstream Hindi filmindustry.

Table 13: Reason for Watching Movies

		Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
Like the actors and actresses	Frequency	1	1	38	90	70
	Percentage	0.5%	0.5%	19.0%	45.0%	35.0%
Interested in theplot	Frequency	1	1	39	79	80
	Percentage	0.5%	0.5%	19.5%	39.5%	40.0%



Interested in particular movies	Frequency	1	15	10	49	125
	Percentage	0.5%	7.5%	5.0%	24.5%	62.5%
Hang out with friends	Frequency	1	30	105	49	15
	Percentage	0.5%	15.0%	52.5%	24.5%	7.5%
I'm Bored	Frequency	10	92	86	11	1
	Percentage	5.0%	46.0%	43.0%	5.5%	0.5%

Source: SPSS Output.

Table 13 shows that 45% of respondents agree that they watch movies because they like actors and actresses. However, 40% of respondents strongly agree that they watch movies as they are interested in the plot. Similarly, 62.5% of respondents strongly agree that they watch movies as they are interested in particular movies. 52.5% of respondents are neutral to the statement that they watch movies to hang out with their friends. Likewise, 43.0% of respondents are neutral to the statement that they watch movies as they are bored.

Table 14: Most Important Aspect for a Good Movie

		Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
Cast	Frequency	1	7	25	103	64
	Percentage	0.5%	3.5%	12.5%	51.5%	32.0%
Writing (screenplay, story, lyrics, dialogues)	Frequency	0	0	37	58	105
	Percentage	0.0%	0.0%	18.5%	29.0%	52.5%
Direction	Frequency	1	24	106	52	17
	Percentage	0.5%	12.0%	53.0%	26.0%	8.5%
Special effects	Frequency	2	69	97	19	13
	Percentage	1.0%	34.5%	48.5%	9.5%	6.5%

Source: SPSS Output.

From Table 14, it can interpret that the majority 51.5% of respondents agree that cast is the most important aspect of a good movie, and 52.5% of respondents strongly agree with the statement that writing aspects such as screenplay, story, lyrics, and dialogues of a movie are most important for a good movie. Although the majority of 53% of respondents are neutral to the statement that direction is a most important aspect of a good movie, 48.5% of respondents are neutral to the statement that special effects are most important for a good movie.

Table 15: Media Sources or Methods for Seeking or Sharing the Experience related to Films

		Never	Rarely	Occasionally	Sometimes	Often
Social networking sites	Frequency	39	75	31	44	11
	Percentage	19.5%	37.5%	15.5%	22.0%	5.5%
Word of Mouth	Frequency	7	21	79	75	18
	Percentage	3.5%	10.5%	39.5%	37.5%	9%
Read movie magazines	Frequency	93	36	27	43	1

and related content available on the net	Percentage	46.5%	18%	13.5%	21.5%	0.5%
Keep a blog / visit a blog	Frequency	176	3	13	8	0
	Percentage	88.0%	1.5%	6.5%	4.0%	0.0%
Visit the official websites of the movies or production houses	Frequency	173	4	1	15	7
	Percentage	86.5%	2%	0.5%	7.5%	3.5%

Source: SPSS Output.

Table 15 exhibits that 37.5% of respondents rarely depend on social networking sites to seek or share film-related experiences. While 39.5% of respondents occasionally depend on word of mouth for sharing experiences related to films. However, 46.5% of respondents never depend on movie magazines, 88% of respondents never depend on the blog, and 86.5% of respondents never depend upon official websites of production houses for seeking or sharing experiences related to films.

Table 16: Watching a Vernacular Movie over a Mainstream Hindi Movie

	Languages				Total	Chi-square	p-value
	Vernacular	Mainstream Hindi	Both Vernacular and Mainstream Hindi	Other			
Always	1	4	7	1	13	192.542	.0001*
	5.27%	4.81%	8.75%	5.56%	6.5%		
More than once in 3 months	8	0	13	8	29	192.542	.0001*
	42.10%	0.0%	16.25%	44.44%	14.5%		
Once in 3 months	0	0	1	1	2	192.542	.0001*
	0.0%	0.0%	1.25%	5.56%	1.0%		
Never	4	78	2	1	85	192.542	.0001*
	21.06%	93.98%	2.5%	5.56%	42.5%		
It depends on the subject matter of the movie	6	1	57	7	71	192.542	.0001*
	31.57%	1.21%	71.25%	38.88%	35.5%		
Total	19	83	80	18	200		

	100.0%	100.0%	100.0%	100.0%	100.0%		
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Source: SPSS Output.

**Significant at level 1%.

Table 16 depicts that 42.5% of respondents never watch Vernacular movies over Mainstream Hindi movies. While 35.5% of respondents watch Vernacular movies over Mainstream Hindi movies, it depends upon the subject matter of the movie, and 14.5% of respondents watch Vernacular movies more than one time in three months over Mainstream Hindi movies. 6.5% of respondents always watch Vernacular movies over Mainstream Hindi movies. Only 1% of respondents watch a Vernacular movie over a Mainstream Hindi movie once in three months. Movies in different languages significantly affect the frequency of watching Vernacular movies over a Mainstream Hindi movies since the p-value is 0.000 (<0.01).

Acceptance or Rejection of Research Hypothesis

Hypothesis	Accepted	Rejected
H₀₁: “Demand for cinema does not have a significant effect on the performance of the Vernacular and Mainstream Hindi film industry.	-	Rejected
H₁: Demand for cinema significantly affects the performance of the Vernacular and Mainstream Hindi film industry.	Accepted	-

Hypothesis	Accepted	Rejected
H₀₂: The price of the ticket does not have a significant effect on the performance of the Vernacular and Mainstream Hindi film industry.	-	Rejected
H₂: The price of the ticket significantly affects the performance of the Vernacular and Mainstream Hindi film industry.	Accepted	-

Hypothesis	Accepted	Rejected
H₀₃: There is no significant effect between movies in different languages and the frequency of watching movies athome.	-	Rejected
H₃: There is a significant effect between movies in different languages and the frequency of watching movies athome.	Accepted	-

Hypothesis	Accepted	Rejected
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H₀₄ : Values do not have a significant effect on the performance of the Vernacular and Mainstream Hindi filmindustry.	-	Rejected
H₄ : Values have a significant effect on the performance of Vernacular and Mainstream Hindi filmindustry”.	Accepted	-

Conclusion & Limitations

In our nation, going to the movies is the most popular and widespread entertainment across all demographics. In the present study, a comparative analysis concerning the rising popularity of vernacular films compared to mainstream Hindi films was carried out. An empirical study was carried out at various multiplexes and single-screen halls around Delhi and the National Capital Region (NCR), and data were gathered from primary and secondary sources. Demographic considerations play a significant part in the decision-making process when deciding whether or not to see a movie at the theater.

In the present study, it was found that the economic factors such as demand for cinema, price of the ticket, price of linked products and services, and the side expenses of going to the cinema are influencing the economic and financial performance of the vernacular and Hindi film industry. According to the present study’s findings, there is a substantial connection between the price of movie tickets and the economic performance of the film industry. This was discovered by looking at the correlation between the two variables. The service suppliers must know that price plays a significant part in shopper behavior. Still, if the quality of the films is outstanding, then the price may not influence the demand for audiences to go to the movies. This accomplishes the one goal of evaluating the factors influencing the economic viability and performance of the vernacular and Hindi film industries, and it does so in a satisfactory industry.

According to the findings of the current study, the performance of the film industry is significantly impacted by a variety of social and cultural factors, including but not limited to: the average age of the population, the average occupation of the population, the average educational level of the parents, the average income level of the population, values, beliefs, and free time. People with important occupations and a great amount of discretionary cash tend to go to cinema halls more often to watch movies. The study results indicate that younger people watch more movies in halls than older people. Compared to less educated or illiterate parents, socially educated parents have a better understanding of the economic, social, and political issues as well as on the issues that pertain to daily life, and they encourage their family members to watch movies in the theaters. This factor also influences the performance of the film industry.

The deficiencies or problems with the study are referred to as its limitations. There is no study that is either totally error-free or that covers every single conceivable angle. Therefore, pointing up the study’s limitations demonstrates not just honesty and openness on the researcher’s part but also that they have an in-depth understanding of the subject matter. The present research

study does have several limitations, some of which are detailed in the following:

- The population of Delhi and the National Capital Region was the sole focus of the present research study. Findings from audiences in other cities or regions may vary. Therefore, there are limitations placed on the capacity to generalize the study outcomes due to the sampling.
- Because the questionnaire was the primary data collection method for this study, the researcher may have only looked at a small amount of secondary data.
- Despite the researcher's best efforts, it was a fact that there were times when the respondents were hesitant to complete the questionnaire.

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