Exposure to Bollywood Movies and Viewers Acculturation

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Abstract

The term acculturation refers to the orientation toward one's cultural heritage and toward the new society in which one resides. The current study analyzed the effects of consuming Bollywood movies on the language acculturation, music and dress preferences, and marriage customs of Pakistani viewers in terms of acculturation. The data, qualitative in nature, was collected from two focus group discussions which were conducted in the capital of Pakistan. The participants were selected through purposive sampling. The results revealed that Pakistani viewers watch more Bollywood movies as compared to Hollywood or Pakistani films. Also, the viewers could easily understand some of the Hindi language words due to excessive exposure to Bollywood movies. Contrarily, the results also showed that audiences prefer listening to local songs as compared to Bollywood music. The results revealed that the male viewers prefer to wear local and Western dresses, while female viewers prefer Pakistani and Indian dresses due to the consumption of remote content. The results also indicated that a lower number of participants were interested to practice Indian marriage customs in their weddings, and respondents didn't have any knowledge regarding the history or origin of these rituals.

Keyword: *Bollywood, Acculturation, Hindi Language, Music, Dress, Marriage Customs*

Introduction

Acculturation has traditionally been defined as the process wherein "individuals having different cultures come into continuous first-hand contact, with subsequent changes in the Linton, & Herskovits, 1936, p. 149). Nothing only this, during the

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original cultural patterns of either or both groups" (Redfield, process the ethnic individuals become acquainted with, and adopt the norms and values of dominant reference groups of the new society (Kim, 1979). It also changes one's values, attitudes, and behaviors as a result of intercultural contact. Typically, such change is manifested in a non-dominant group; however, mutual change is possible (Berry, 2001). Berry, Poortinga, Segall, and Dasen (2002) acculturation strategies model proposed four different dimensions of strategy; viz., assimilation, integration, separation, and marginalization. Ward, Bochner, and Furnham (2001) identified three main areas of individual change during acculturation, and referred them as the ABCs of acculturation. These refer, respectively, to affective, behavioral and cognitive aspects of acculturation. The behavioral perspective emphasizes the cultural learning approach (Berry, Poortinga, Breugelmans, Chasiotis, & Sam, 2011). At the individual level, Berry et al. (2011; 2002) argued about behavioral changes in the acculturation framework; i.e., in ways of speaking, dressing, eating, and in one's cultural identity.

The processes of acculturation and communication are interdependent and inseparable; hence, the changes in patterns of communication reflect changes in acculturation (Kim, 1979). Film is an essential part of human culture. By watching the movies in theatres or on television, it affects the way of living and how the society functions (Manchel, 1990; Sial, Arafat, & Zafar, 2019). Film also has the unique ability of communicating the message and it is far more effective than the other forms of audio visual communication such as radio and television.

Movies can more accurately reproduce reality in contrast to other arts. The creation of motion pictures has generally revolutionized the perception of human beings about the world (Santas, 2001; Sial et al., 2019). India is the world's largest producer of the theatrical films and it produces almost double movies as compared to Hollywood. The Bombay based Hindi-language cinema of India, i.e., Bollywood is popular not only on national level but it is also considered as a global cinema (Desai, 2005; Sial et al., 2019).

After the partition of Indian Sub-continent in 1947, the cinema halls of Pakistan were screening Indian movies and vice versa (Paracha, 2013). But the war of 1965 between India and Pakistan resulted in the official ban of Bollywood movies from the cinemas of Pakistan (Gardner, 2008; Paracha, 2013; Sen, 2005; Shah, 2014; Symington, 2014).

Even though, by the means of satellite cable channels as well as unauthorized video copies (Dudrah, 2006; Nadeem & Gauhar, 2009; Sen, 2005), Bollywood movies were being watched by millions of Pakistani viewers. The movies of Bollywood were also shown unofficially in the cinemas of major cities in Pakistan for a long time (Dudrah, 2006). Kripalani (2005) also claimed in her essay that the most watched movies in Pakistan are from Mumbai based cinema. In 2006, the then President of Pakistan, General Pervez Musharraf, started to lift restrictions on Indian films (Shah, 2014; Sheehan, Samiuddin, & Nevins, 2014; Symington, 2014). This was the first time since 1965 when two classic Bollywood movies, i.e., Taj Mahal and Mughal-e-Azam were allowed for screening in the cinema halls of Pakistan

(Ahmed & Baxter, 2007; Gardner, 2008; Sheehan et al., 2014). In 2008, the Senate Committee of Pakistan decided to allow Bollywood movies to be released in Pakistan. The decision was made on the condition that Pakistani movies should also be released in India. So, after decades, cinema owners started to screen the latest Bollywood movies in Pakistani theatres (Paracha, 2013). Later on, in February 2019, war clouds gathered between India and Pakistan due to Indian airstrikes in Pakistani territory, so Bollywood films were again officially banned in Pakistan. But nowadays, movies could be easily accessed through the internet (Khan & Jaffrey, 2019; Zaidi, 2019).

The existing learning exposes frequent problems regarding the similarities or differences of the local Pakistani culture and the representation of Indian culture in the Bollywood movies. The reason might be that before the partition of the Indian Sub-continent, both these nations had lived together for a long period of time, and the languages of both were also understandable to each other. For this purpose, debates have been around regarding the similarities or differences between these two cultures that may be characterized by two key observations. One such observation is that there is an absence of agreed differences between both cultures. The second observation relates to the verbal and written manner in which debates are conducted, but these debates hardly include the use of supporting evidence and concrete research. Other aspects could be whether Pakistani individuals or residents have the knowledge and understanding of global cultural streams, and whether they are being influenced by a distant, foreign, or

remote culture. So the current study attempts to analyze the effects of consuming Bollywood movies on the language acculturation, music and dress preferences, and marriage customs of Pakistani viewers in terms of acculturation.

Literature Review

Most of the research scholars have explored the acculturation levels of immigrants, refugees, or sojourners with regard to mainstream or social media in different parts of the world (Dalisay, 2012; Dayani, 2017; Han, 2013; Kizgin, Jamal, Dey, & Rana, 2018; Li & Tsai, 2015; Liu, 2006; Mao & Qian, 2015; Moon & Park, 2007; Park, Song, & Lee, 2014; Raman & Harwood, 2008; Trebbe, 2007). In recent times, researchers started to focus on globalization-based acculturation, wherein people exposed to new cultural elements without leaving their countries of origin (Chen, Benet-Martínez, & Bond, 2008; Ferguson & Bornstein, 2012). Globalization is understood as the proliferation of complex forms of connectedness that transcend nation-states and cultural borders (Tomlinson, 2007). Chen et al. (2008) proposed the distinction between immigration-based acculturation and globalization-based acculturation following the work of Arnett (2002) conception of globalization as leading to a multidimensional cultural identity. The difference between the two kinds of acculturation was formed on whether acculturation was caused by international migration or due to the influence of globalization through direct and mediated intercultural contact leading to adoption of both ethnic or local and 'worldwide' cultural streams (Chen, Benet-Martínez, Wu, Lam, & Bond, 2013).

Cheung-Blunden and Juang (2008) investigated the generalizability of acculturation models and the capacity to adapt of acculturation strategies in a colonial setting. The study focused on the acculturation of Hong Kong born adolescents. The results indicated that acculturation towards both Chinese and Western cultures occurred on psychological levels of individual and that the bidimensional model was more suitable acculturation framework.

They argued that acculturation towards the Chinese majority culture kept adaptive but towards Western minority culture held maladaptive implications. If globalization is the contact that provides the starting point for acculturation (Berry, 2008), then modern forms of globalization should birth modern forms of acculturation (Ferguson & Bornstein, 2012).

Ozer and Schwartz (2016) explored the globalization-based acculturation on the young Ladakhis in the Indian region of Ladakh. They discussed that the field of acculturation psychology broadened via differentiating globalized-based acculturation from immigrant based acculturation and that comprise groups who exposed to global cultural streams in the absence of international migration. Ferguson and Bornstein (2012) stated, "twenty-first century globalization forces of technology and trade transport cultures across territorial borders" (p. 167). They argued that acculturation could and does take place remotely without historical connections like colonization, specifically among youth, and is not accounted for by socioeconomic status. Ferguson, Tran, Mendez, and Van De Vijver (2017) stated, "globalization has accelerated the exposure

of nonmigrants to remote cultures in which they have never lived, producing a modern form of acculturation called remote acculturation" (p. 158).

Bhattacharya (2004) investigated the consumption of Bollywood movies on the women of Indian diaspora that were responsible for the reproduction of second generation in the North America. She asked questions regarding the genres of Bollywood movies which respondents could remind them from their own memory. The 24 per cent of the respondents stated that the portrayal of genre in Bollywood movies was melodrama. The question regarding the name of the preferred theme in the movies; more than 70 per cent of respondents stated the genres such as thrillers, comedies, relationships and social issues. The respondents expressed that their younger children seemed to react and enjoy most favourably to the musical aspects of the movies. One respondent stated that her daughter learns any popular tune or melody from the movie. She also wants to sing them or even act like that, which she used to watch in Bollywood movies. One mother expressed that her son got entertained by the dance sequences in the movies. Takhar (2011) investigated the process of reacculturation on the third generation British born Sikhs who consumed the Bollywood movies. Three main themes arose through this study. Firstly, the role of Bollywood films in the reacculturation and reconnection of British born Sikhs with the Indian traditions and culture. Secondly, the function of movies was to bring the family together. Thirdly, the function of Bollywood was allowing British youth Sikhs to have knowledge of their diasporic

consciousness and to understand their mixture of East and West identities. Takhar concluded that the British and Western culture was the host culture in the lives of British born Sikhs but through the exposure of Bollywood movies, they have acquired knowledge about the importance of the Indian culture in their lives and identity.

Theoretical Framework

The principles of Cultivation Theory have been applied by the researchers to observe the acculturation levels of immigrants and sojourners regarding mass media consumption (Liu, 2006; Moon & Park, 2007; Raman & Harwood, 2008). The cultivation perspective offers a way to understand how exposure to mass media may influence acculturation patterns (Raman & Harwood, 2008). Gerbner, Gross, Morgan, and Signorielli (1980) stated, "the television set has become a key member of the family, the one who tells most of the stories most of the time" (p. 14), and acts as the crucial means to reach beyond our limited cultural experience (Severin & Tankard, 1997). Gerbner (1990) described the meaning of culture from three points of view i.e. culture is "a system of messages and images that regulates and reproduces social relations", "a symbolic organization that cultivates our conceptions of existence, priorities, values and relationships", and "a system of stories and other artifacts, increasingly mass-produced, that mediates between existence and consciousness of existence, and thereby contributes to both" (pp. 250-251). According to Gerbner, Gross, Morgan, Signorielli, and Shanahan (2002), "those who spend more time living in the world of television are more likely to see the 'real world' in terms of the

images, values, portrayals, and ideologies that emerge through the lens of television" (p. 47). While cultivation theory has typically observed the effects of television viewing, the current study stresses the importance of examining the effects of Bollywood movies on the language acculturation, music and dress preferences, and marriage customs of Pakistani viewers in terms of acculturation.

RQ. What are the effects of consuming Bollywood movies on the language acculturation, music and dress preferences, and marriage customs of Pakistani viewers?

The process of acculturation often leads to a second language acquisition (Gromisch, 2015). In second-language acquisition, the Acculturation Model is a theory proposed by John Schumann in 1978 to describe the acquisition process of a second language (L2) by members of ethnic minorities that typically include immigrants, migrant workers, or the children of such groups. The acculturation model that was designed to account for language learning by immigrant communities, may also be applicable to other groups (Ellis, 1994; Schumann, 1986). Music is a cross-cultural universal, an ubiquitous activity found in every known human culture (Rentfrow, Goldberg, & Levitin, 2011). The term music preference is the set of behaviors and perceptions involve in identifying music that people like and listen. Indeed, people listen to that music which they like (Faes, 1988). Rentfrow et al. (2011) proposed the area that needs to be examined that either music preference factors are culturally specific. Iqbal (2013) also recommended exploring the cultural aspects like music inclination.

Clothing is an item that could separate an individual into a particular group. Different styles of clothing could belong to a particular culture and differ according to the culture. Cultural norms, values, and lifestyles could be an expression or symbol that might result from the choice of dress people choose for representation of their connection with the society. In American culture, clothes for special events like weddings, interviews, and funerals often incorporate more symbolic forms of dress (Upchurch, 2008). Many females in Asian cultures continue to choose outfit which shows a symbolic meaning (Kim & Farrell-Beck, 2005). Marriage is a contract between two individuals in most cultures, defined by either tribal laws or the laws of modern nation-states and recognized by the public. A ritualistic signing of the contract in the presence of witnesses and/or religious or civil authorities is part of most wedding ceremonies. Marriage perhaps involves rituals more elaborate than those of any other life event in most cultures. The rituals by which marriage is celebrated are as diverse as the cultures of which they are a part. Wedding ceremonies are a rich part of cultural heritage and help establish the new family entity on a firm cultural footing (Terian, 2004).

Methodology

In order to get the in-depth responses from the viewers' memories regarding language acculturation, music and dress preferences, and marriage customs, the technique of focus group discussion (FGD) has been used as a research design for this study. Focus group or group interviewing is a qualitative research method for data collection and is contrasted to

quantitative method such as surveys (De Vaus, 2013; Wimmer & Dominick, 2013). It is an informal interview technique in a group-discussion environment to understand people's attitudes and behaviors (Neuman, 2014; Wimmer & Dominick, 2013). Focus groups provide natural environments that allow participants to express their opinions or ideas freely (Neuman, 2014), and also permit researchers to gather preceding information regarding any topic (Wimmer & Dominick, 2013). In media studies, focused interviews with comparatively homogeneous groups have turned out as useful for acquiring access to their idiosyncratic experiences of media content (Jensen, 2012). The participants of focus groups were selected through purposive sampling. The two focus group discussions were conducted in the capital of Pakistan, i.e., Islamabad. The first group was comprised of male participants, and the second group was comprised of female respondents. A total of 22 members participated in both the discussions.

Due to the cultural diversity within the country, it was important for the researchers to include representation from each ethnic group in Pakistan, and to acquire their views and opinions on the topic. So the members of both groups were selected from each province and territory, i.e., from Balochistan, Khyber Pakhtunkhwa (KPK), Punjab, Sindh, Azad Jammu and Kashmir (AJK), Gilgit-Baltistan, and Islamabad Capital Territory. Both groups had a mix of participants with somewhat different levels of education and work backgrounds, including highly educated professionals such as lecturers, journalists, businessmen, media experts, researcher and human rights

defender. Few participants were serving in different public sector universities of Quetta city and Islamabad Capital Territory. The other members were also serving in different media organizations, news channels, non-governmental organizations and human rights commission. Of the 22 participants, four members were PhD scholars, seventeen participants were MS scholars, and the education of one member was MSc. The participants were studying different subjects such as history, Pakistan studies, sociology, media and communication studies, and business administration. The age of the participants ranged from 22 years old to 50 years old. In both the FGDs, the questions related to Hindi language words, movies, soap operas, music, dress and marriage customs were discussed. In most of the questions, the moderator asked the participants to write the responses that occurred to their minds instantly. For these answers, the blank pages were distributed to the respondents. The discussions were conducted in the national language of Pakistan, i.e., Urdu. It took almost two hours to complete a single session.

Results

The moderator asked the respondents to write down what occurred to their minds instantly regarding 'Bollywood movies.' In response, the male participants answered as entertainment, glamour, action, romance, cultural and religious promotion, monetary benefits to stakeholders, and generate revenue for the Indian government. The respondents pointed out that Bollywood movies are famous around the world, are dubbed in local languages, and are dominant as national or local

entertainment media is not fulfilling the desire, standard or demand of people. The members wrote that the movies represent Indian culture and society, promote the Hindi and Urdu languages, and also Indian people promote the Bollywood movies. One participant pointed out that their actors and actresses are known, and another one mentioned the names of male actors Shahrukh Khan, Salman Khan and Aamir Khan. He also wrote that they are very good heroes and the songs from Bollywood movies are also very good. Likewise, the female participants responded by regarding Bollywood movies as the height of fashion and glamour, the race of fame, full of drama and dirty stuff, violence, typical love stories, romance, perfect dances, vulgarity through item songs (fantasy), and rapid sexual engagement of teenagers. One participant wrote that Bollywood movies are on high rank in Pakistan, and another female mentioned that these are my favorite and people see films at different times, and most people like this. Two participants pointed out movies as waste of time. The respondents also mentioned Bollywood as having no reality and that films show off different cultures than the real ones. The participants also responded that Indian cultural patterns are strongly shown in their movies, and they are changing cultural identities, and the adaptation of Indian culture.

To explore the consumption and preference of movies, the moderator asked the participants to write down the answers to different questions. At the start, the moderator asked the members of both the groups to write the names or titles of movies that occurred to their minds, and later on, to mention the

country. In response, all the 22 participants mentioned a total of 122 movie titles. The members of the focus group discussions wrote 72 Bollywood movie titles in contrast to 28 Hollywood films, 18 Pakistani movies, one film each from Afghanistan and Saudi Arabia, and two movie names weren't identified. Twelve participants put down the names of Bollywood films in their first attempt, and six wrote them down in their second attempt.

The moderator asked the participants to write the names of actors (male and female) either Pakistani, Indian, or any other that occurred to their minds, so all the participants wrote a total of 175 male and female actor names. Out of 22 participants, the name of Bollywood male actor Shahrukh Khan was mentioned by thirteen members, along with the names of other Bollywood male actors Salman Khan and Aamir Khan, which were mentioned by ten participants each. Also, eleven members wrote the names of Bollywood actors in their first attempt, and four wrote them down in their second attempt. The names of female Bollywood actors Madhuri Dixit, Kareena Kapoor and Katrina Kaif were stated by four respondents each. The names of Pakistani female actor Mahira Khan and male actor Shaan Shahid were mentioned by six and four participants respectively. From a total of 175 actor names, the members of the focus group discussions wrote 93 names of male and female actors from the Bollywood industry in contrast to 59 Pakistani actor names. The participants also mentioned fifteen Hollywood film stars along with one movie character named James Bond.

In response to write the names or titles of dramas or soap operas that are either Pakistani, Indian, or any other that

occurred to their minds, along with mentioning the country, all the participants wrote a total of 106 dramas or soap opera titles. The members of the FGDs wrote 67 Pakistani Urdu language drama titles in contrast to 14 American television series, 12 Indian soap operas and three titles of Turkish dubbed Urdu language dramas. The participants also mentioned two names of British television dramas, and one name of a British and Irish drama series. Two participants mentioned the Spanish series with English dubbing, and one respondent stated the name of a Turkish soap opera with English subtitles, and another respondent wrote an Albanian dubbed Pashto language drama, and three drama titles weren't identified. Also, to check whether Pakistani viewers watch more Bollywood movies or Indian soap operas, the moderator asked the participants of both the groups to write that they either watch more Bollywood movies or prefer to watch Indian dramas or soap operas. In response, 18 participants mentioned that they prefer to watch Bollywood movies more as compared to Indian dramas or soap operas. Two respondents wrote that they like to watch more Indian dramas. One female respondent mentioned that she is not interested in films of Bollywood and also one male respondent stated that he doesn't watch much of the Bollywood movies.

In terms of language acculturation, the moderator asked the participants to write down any Hindi language words that occurred to their minds and after that, to write the meaning of those Hindi words. In response, all the 22 male and female participants wrote a total of 110 Hindi language words. The word 'Namaste' was written by 10 participants and they also

wrote the correct meaning of this word. Six participants wrote it in their first attempt, and two wrote it down in their second attempt. The word 'Shanti' was stated by five members along with the correct meaning, i.e., peace. Pranam was also mentioned by five of the participants but four of them wrote the correct meaning of this word. The words Pati and Patni were pointed out by four participants along with their correct meanings, i.e., husband and wife respectively. Ram was also mentioned by four respondents but three of them wrote the correct meanings. The word Sundar was stated by three members who also wrote the correct meaning of this word. Also, the words including Pita, Maata, Sohana and Svagat were mentioned two times each by the members along with their correct meanings. Out of 110 Hindi words, the respondents of the focus groups mentioned 90 correct meanings.

To explore the music preference, the moderator asked the participants to write down the answers to three questions. Firstly, to write the one or two lines or lyrics of any song either Pakistani, Indian or any other that occurred to their minds along with to mention the country. In response, all the participants wrote a total of 53 song lyrics. The members of the focus group discussions wrote 21 Pakistani song lyrics in contrast to 19 Indian songs and four songs from the United Kingdom. The participants also mentioned three songs from the United States, two songs from the Canada and one song lyric each from Afghanistan, Puerto Rico and Romania. One participant mentioned a song that was a joint production project between

Pakistan and India. Out of 19 Indian songs, the participants mentioned 17 songs from Bollywood movies.

Secondly, in response to write down the names of singers (male and female) either Pakistani, Indian or any other that occurred to their minds, all the participants wrote a total of 132 male and female singer names. The name of Pakistani male singer Atif Aslam was written by 14 members of FGD. Eight participants in the discussion also mentioned the name of the late Pakistani male singer Nusrat Fateh Ali Khan. The name of the male Pakistani singer, Rahat Fateh Ali Khan, was also mentioned by six respondents. The names of Indian male singer Arijit Singh and female singer Lata Mangeshkar were mentioned by five participants each. From out of 132 singer names, the members of the focus group discussions wrote 81 names of Pakistani male and female singers as compared to 25 Indian Bollywood singers, seven names of Afghan singers, three names of American singers and three names of Spanish and Cuban origin singers who use to perform in United States. The participants also mentioned two Canadian singers' names and one singer's name each from England and Barbados, along with one pop band name each from Russia and Romania, and seven singers' names weren't identified.

Thirdly, the moderator asked the participants to write down which music they prefer listening during marriage, parties, driving and leisure time. In response, five participants mentioned that they prefer to listen to Indian Bollywood songs during driving, weddings or on any occasion. Along with, four participants stated that they prefer to listen to Pakistani music as

well as three participants wrote that they prefer to listen to both Indian and Pakistani music. Two members pointed out that they prefer listening to Afghan music, and one participant indicated that she prefers listening to Pashto language songs. Two participants mentioned that they prefer to listen to English language songs. One member pointed out that in marriages, music could be Indian, and another participant mentioned that in wedding ceremonies, music could be from India and Pakistan. One male participant responded that he prefers to listen to ghazals (poems or ode) either Pakistani or Indian which depends on words.

To explore the dress preference, the moderator asked the participants in both the groups to write down the names of dresses that occurred to their minds. When all the participants wrote the names of dresses, the moderator asked the participants for making a consensus on each male and female dress that either they belong to Pakistani, Indian or other culture. The participants made a consensus that pant shirt, coat tie, jeans, top, skirt and maxi dress belong to Western culture. The respondents agreed that Balochi shalwar, Sindhi dress, kameez lungi, Balti ghos, dhoti kurta, khet partug, kurti pajama and sharara belong to Pakistani dress. The participants also made a consensus that female dresses, i.e., sarhi, lehnga, churidar pajama and Patiala shalwar belong to Indian culture. The members also gave their agreement that dresses such as male kurta pajama and male dupatta belong to Indian dresses.

After that, the moderator asked the participants in both the groups to write down which dress they prefer to wear

during marriage and parties. In the male group, three participants mentioned that they prefer to wear shalwar kameez and two members wrote that they prefer to wear kurta shalwar. Two participants stated that they prefer to wear coat pant and tie. Another member wrote that he prefers to wear kandari. In the female group, seven participants mentioned that they prefer to wear lehnga, and three members each stated sarhi, sharara and gharara. Seven respondents also mentioned that they prefer to wear shalwar kameez during marriages and parties.

To explore the practice of marriage customs, the moderator asked the participants in both groups to write down the names of marriage customs that occurred to their minds. When all the participants wrote the names of customs, the moderator asked the participants to make a consensus on each wedding ritual that either belongs to Pakistani, Indian or other culture. The participants came to a consensus that the custom of bridal shower belongs to Western culture. The respondents gave their agreement that the rituals of mangni (engagement), dholki, mehndi, joota chupae (shoe hiding), doodh pilae (milk drinking), darwaza rukae (door blocking) and maklava belong to Indian culture. The participants also came to a consensus that marriage customs such as nikah, baraat, walima, gharoli, munh dekhai and sehra bandi belong to Pakistani culture.

Discussion & Conclusion

In relation to movie consumption and preference, the data indicated that Pakistani viewers watch more Bollywood movies as compared to Hollywood, Pakistani films, or movies from any other country (Khan et al., 2014; Qamar, Asim, Shawar, & Zafar, 2012). Also, Pakistani viewers have more knowledge regarding Bollywood movie actors than Pakistani or Hollywood film stars. The researchers also observed from the collected data that Bollywood actors Shahrukh Khan, Salman Khan and Aamir Khan are among the most famous and popular among Pakistani viewers. The results also showed that Pakistani viewers prefer to watch Urdu language dramas of Pakistan as compared to others. The viewers also watch more English language drama series in contrast to Hindi language soap operas of India or others. Also, Pakistani viewers prefer to watch Bollywood movies more in contrast to Indian dramas or soap operas. So the data clearly indicates that Pakistani viewers could learn about Indian culture from the movies of Bollywood.

In terms of language acculturation, the findings indicated that Pakistani viewers not only understand the words of the Hindi language but also have knowledge about the meanings of those Hindi words. The researchers have also observed from the collected data that Pakistani viewers could easily understand the Hindi language words including 'Namaste', 'Shanti', 'Pranam', 'Pati', 'Patni', 'Ram', 'Sundar', 'Pita', 'Maata', 'Sohana' and 'Svagat', and they could also use these words in their conversations (Iqbal, 2013; Qamar et al., 2012; Zia, 2007). In relation to music preference, the data

indicated that Pakistani audiences have more knowledge regarding male and female singers of Pakistan in contrast to Indian Bollywood or Hollywood movie singers. The Pakistani singers, i.e., Atif Aslam, Nusrat Fateh Ali Khan (late) and Rahat Fateh Ali Khan are among the most famous and popular among Pakistani audiences. The data also showed that Pakistani viewers prefer listening to Pakistani songs as compared to Bollywood movie songs, English or others during marriages, parties, driving and leisure time.

The data also indicated that male Pakistani viewers prefer to wear local and Western dresses such as shalwar kameez or kurta along with pant, coat and tie. On the other hand, female viewers prefer to wear Pakistani and Indian dresses such as shalwar kameez, sarhi, sharara and gharara for marriages and parties (Iqbal, 2013; Khan et al., 2014; Naseer et al., 2014; Zia, 2007). In terms of marriage customs, the moderator asked from the female participants to write whether they would like to practice Indian customs in their weddings in the future. In response, most of the participants pointed out that they would never practice Indian customs and would prefer Pakistani wedding rituals such as nikah and walima. Three respondents mentioned that they would like to practice Indian marriage customs such as dholki and mehndi/mayyun (Iqbal, 2013; Naseer et al., 2014; Qamar et al., 2012; Zia, 2007). One respondent wrote that she would prefer to follow cultural tradition and another one mentioned that she would like to prefer Indian culture as well as Pakistani culture in her wedding.

The moderator also asked from the female participants that if they have any knowledge regarding the origin or history of wedding rituals. In response, one female participant said, "We are only following the marriage customs as our parents and grandparents followed them. We didn't bother about the history of these rituals ever. And we have indulged in them greatly and we like them so much that we have adopted not only the Indian customs but we are also adopting the rituals of Western culture such as bridal and baby shower." Another respondent said, "We don't have any knowledge regarding the origin of these customs." One female participant argued, "If people want to escape from these rituals, society doesn't give them escape and forces them to hold these functions as this is the trend." Another respondent said, "The origin of marriage custom, i.e., doli (palanquin) was started in the Sub-continent by a disabled bride. The bride's leg was fractured and the groom's place was a distance away, so they made a palanquin for her. After that, people started to follow and acquire this as a tradition."

The study indicated that Pakistani viewers have been influenced by the globalized and remote content of Bollywood and Hollywood movies (Ferguson & Bornstein, 2012; Ozer & Schwartz, 2016). Specifically, the Western culture in male dresses, and the Indian culture in female dresses are quite visible. Similarly, in the language domain, participants showed a slightly greater connectivity with the Hindi language words. But respondents indicated more preference for Pakistani music. They also pointed out some sort of mix and complex results regarding acculturation. One thing is also remarkable that Pakistani

audiences are much concerned with the standard and quality, and they are less concerned from the movie production industry of any country. With regard to cultivation, the current study supports the theory that exposure to Bollywood movies acts as the crucial means to reach beyond the limited cultural experience of Pakistani viewers.

Recommendations

This study was limited to focus group discussions. A new scale could be designed to analyze the acculturation levels of Pakistani viewers who watch Bollywood movies. The new scale could generalize the results of this study.

The globalized-based acculturation scale could also be designed to explore the levels of acculturation of Pakistani audiences who consume Hollywood movies or American drama series. This scale could also be helpful to examine the marriage customs of Western culture in Pakistani society.

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