

Movie Posters of Bollywood Remakes: A Semiotic Analysis

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Abstract: *Today, films have become a huge part of the lives of people across the world. Their popularity has peaked over time despite competitions from other sources of entertainment. As a powerful visual element, posters play a key role in promoting a film's theme and narrative. They are also an important tool for promoting the film. While film posters act as a medium for advertising the film for the audience and for the film companies, they are a medium that arouses curiosity and attracts the audience to the theatres. This research aims at comparing the content, design, typography, colour, socio-cultural norms and the symbolic, written and technical elements of the posters of both the original and remake film in the Indian film industry. The research has been conducted for six months' period through qualitative analysis of Indian film posters. Films from Indian languages like Malayalam, Tamil, Telugu, Hindi and others which cater to the audience who follow different social and cultural norms are analysed through this research. Other elements of visual languages that include colour and typography that enhances subtle meanings in the posters are also analysed in this research.*

Keywords: *Film Posters, Semiotics, Bollywood, Regional Movies*

I. INTRODUCTION

A poster can be derived as any piece of printed-paper designed to be attached to a wall or vertical surface. Even in the age of digital film promotion, film poster has not lost its significance, only perhaps the province of its may have gone down in the publicity of films. A film poster usually contains images of the lead characters or a scene or a collage of various scenes of the film with text. The textual information on film posters mainly contains the title of the film in large letters, names of the main actors, director, producer, music director, storywriter, etc. with date of releases. A movie is produced to entertain people by presenting and telling a story recorded as a set of moving pictures to be shown on cinema theatres and television.

Hence, it needs poster or trailers as means to sponsor the movie. Poster brings a lot of signs that deliver particular meaning. One of the intention of poster and is to give publicity to a film.

The word Bollywood is emerged from Hollywood, and the alphabet B Bombay (now known as Mumbai), portrayed as the center of Indian film industry. Unlike the Hollywood industry, the beginning of Indian film industry was in a slow pace. It is characterized as one of the largest centres for film production. Bollywood has the highest box office revenue when compares with other industries. This industry provides a major contribution to the Indian cinema. After modernization, several changes were adapted in this industry. Innovative story lines were one of main element of today's Bollywood industry, as most of the audience prefers story-based cinemas. With the arrival of digital cameras and other major techniques, Bollywood has got recognition among other world movies. Yash Raj Films and Dharma Productions were the main producers of new modern films, as they own the largest production houses. Bollywood movies were an international obsession.

A Remake is defined as a film, which was produced or inspired by an already existing motion picture. The term remake unveils everything in the domain of reprocessed material. However, remade version of movie gives rise to a new version of an old film, usually with significant changes. The fundamental adjustments were made in remaked movies. Most of the Bollywood movies are actually remakes of South Indian films. Sadma, Virasat, Chachi420, Sooryavamsam, Saathiya, Run, BhulBhulaiya, Ghajini, Billu, Bodyguard, Wanted, Ok Jaanu etc. are some of them.

Language has been described as a system of arbitrary symbols used for communication in between human beings. Language itself is a system of communication that takes key role for human life. By using language, people can transfer and show their views and make a good communication with others. Semiotics is closely related to the field of linguistics, which concerns on the study of signs. In this thesis, semiotic theory is applied in the process of making interpretation to voluntary meaning emerge on movie posters.

Cinema is considered as one of the most essential and effective media that plays an eminent role in progressing the expansion and survival of real art and culture of a society. The socio-cultural difference between the states in India is so obvious. The divide between several states is seen in its Dressing style, food habits, traditions, music, dance, geography, politics etc. Each state has a very rich art and cultural background. Some of the regional movies take relevant social issues as its theme from the beginning.

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The dressing style, food habits etc. of each character show their culture. Regional cinema caters more immediate cultures to the audience and shows that our nation is rich in its heritage with so many voices and languages coexisting. The audiences are potentially large; therefore, it reaches various places around the world with different messages. The use of image and narrative storyline made the movies one kind of persuasive tool that can shape ideas about certain culture depicted. People of different cultures are less likely to get an idea of another culture from actually experiencing it but rather through movies. There are various cultural elements that are depicted in Indian Movies. Viewers can understand the cultural aspect of the story through how people in a certain culture live their lives, as well as other cultural-specific attributes. This is somewhat beneficial, because most of the people do not get an opportunity to experience other cultures in their lifetime. Other cultural factors that represented in films include work etiquette, daily lifestyles, usage of technology, traditional and native values. The representation itself do matter as good as how viewers actually grasp them. If the audience are more common with the format of a certain culture, they are more likely to recognize and be able to determine which is true and which is just for pure entertainment purposes.

II. LITERATURE REVIEW

Daniel Chandler (1994) described about the science of signs which is known as ‘Semiology’. The ‘reality’ were always involves in representation to the semioticians. He focuses on “structuralist semiotics and it helps the readers to use semiotics as an approach to textual analysis”.

Rachel Dwyer and Diva Patel (2002) analysed the reflections of cultural and natural identities in Bollywood. The authors focus on the “development of commercial cinema in Bombay since 1913”. The importance of posters, from the days of ‘Raja Harishchandra’ to modern era was explained with several examples of notable films such as Sholay, Mother India, etc.

Mohammed Shahid (2014) done a “comparative study of the title design in both Hindi and Bengali film posters and it analyzed the evolution in the context of two cultural backgrounds”. The advancement in technology and upgradation of design knowledge enhanced the possibility of exploration in form, style, colour, texture etc.

Umberto Eco (1976) pointed that “the meaning of signals and signs is not necessarily determined by whether they refer to actual objects.” He also explains, the existence of objects to which signals or signs may correspond is not a necessary condition for their signification.

Theo Van Leeuwen and Carey Jewitt (2004) together wrote about “the wide range of methods for visual analysis such as content analysis, Social semiotic analysis, film analysis etc.” They also represent each approach through detailed analysis of a variety of data, including newspaper images, art works and cartoons.

Dr. Manash Pratim Goswami (2017) observed from his studies that the idea of digital poster establishes the fact that the posters has not lost its significance completely even in the presence of enormous tools of film publicity. In order to remain in vogue, it has the transition from paper to digital. It

also indicates that the posters reflect the socio-economic situations, art, culture, techniques and technology of different period.

FeyrouzBouzida (2014) emphasizes “the non-verbal communication or the visual image as a sign system.” The process of semiology in this field refers to signs in all their manifestations, linguistic or non-linguistic, which involve the signifier and the signified as the main components of media signs according to the cultural phenomena.

Ashish Rajadhyaksha(2009)highly illustrated the images, which gives important visual references to many old and new films. The illustrated images of posters, photographs and publicity materials represent a lot about the changing trends of Bollywood over last 100 years.

By analysing these books, thesis and journals the researcher found that semiotic analysis is a proper way to identify the symbolic meaning from the signs or codes used in an image. It also makes us to understand that Movie Posters plays an important role for the publicity of a film rather than trailer, teaser etc. Recently, the remakes from regional films to Bollywood are increasing. From languages to culture, every state has its own preference and the film industry faithfully caters to their needs. Usually, a movie was either dubbed or remade after its success in one region. And this must be according to the cultural domain of other states resulting in one movie with the same story being made in different languages. Hereby, the researcher finds out the differences in design, typography and colour tone of the poster of the original film and remade film. Along with this, the additional contents in the remade posters and the socio cultural norms of the society which reflects in the poster will also be examined.

III. THEORETICAL FRAMEWORK AND METHODOLOGY

Semiotic theory is adopted in this research. Semiotic theory helps to understand the production and interpretation of meaning. Its fundamental aim is that meaning is made by the deployment of acts and objects which function as ‘signs’ in relation to other signs. Moreover, the researcher applies Barthes’s theory to dismantle the meaning (denotative meaning, connotative meaning and myth). Based on the result of the analysis, it concludes that those movie posters give numerous signs. From this analysis, finally we understand the hidden meaning of the movie posters. Through the comparison of posters, we get an assumption of cultural difference and variants.

V. OBJECTIVES

- To analyse how regional films and their respective Bollywood remakes address socio cultural realities
- To find how movies get better when they remade in a bigger industry.



VI. RESEARCH QUESTIONS

1. What are the differences in design, typography and colour tone of the poster of the original film and the remade film
2. Whether there are any additional contents in the remade movie posters
3. What are the socio cultural norms of the society that finds while comparing the posters of the original film and the remake film

VII. HYPOTHESIS

1. The colour tone, design and typography of the remade posters will vary from the original posters according to the culture and preferences of the audience of that industry.
2. Additional contents in the Bollywood movie posters such as taglines, body language, incidents etc. which will help it to connect with new audience.
3. The socio cultural norms of the society such as dressing style, body language etc. influences the designs in the poster.

VIII. RESEARCH DESIGN

Qualitative analysis is used in the research. In this analysis, the researcher has selected five movie posters of recent Bollywood remakes and compared with its original movie posters. The movies include:

Sl. No	Title of the Original Movie	Title of the Remade Movie
1	Rajkahini (Bengali Movie, 2015)	Begum Jaan (2017)
2	Sairat (Marathi Movie, 2016)	Dhadak (2018)
3	Temper (Telugu Movie, 2015)	Simmba (2018)
4	Thuppakki (Tamil Movie, 2014)	Holiday: A soldier is never off duty (2014)
5	Drishyam (Malayalam Movie, 2013)	Drishyam (2015)

Content analysis is the method used in the research. Five regional movie poster and the posters of its Bollywood remade movies were selected for the analysis. The five regional film posters are from different languages such as Bengali, Marathi, Telugu, Tamil and Malayalam. Indian cinema became very much popular and they produce almost 1000 movies every year. A lot of technological advancements were happened during 2000s. The main cause for the switching in the content and the ways movies are produced in the last few decades is because the target audience has changed. When the target audience increased it

resulted in the commercial aspect of the box office also. The choice of the movies for the study were based on

- Box office budget
- Both the original and remade movies were directed by same person.

IX. ANALYSIS AND INTERPRETATION

Rajkahini (Bengali Movie)

(Refer: Appendix – Image 01)

Signs/Codes	Symbolic meaning
Monopoly of Female characters	Film is women centric
Gun	Gunfight, Violence
Partition like lines through the characters faces	Separateness, dividedness
Facial expression of characters	Ready to face
Partition lines in the typography of title	Disconnectedness, Separateness

X. SYNTAGMATIC ANALYSIS

The main factor of the poster is a clear sign that the central characters are a group of women. Each line that cuts across the women's faces is a clear indication that these distinct boundaries affect every woman in the film. The poster reveals that despite the circumstances that pull back these women, they are willing to take weapons against this partition. Signifiers leading to partition have been given out since the release of the film logo.

(Refer: Appendix – Image 02)

BeegumJaan

(Refer: Appendix – Image 03)

Signs/Codes	Symbolic meaning
Sky- (Partially cloudy, burned)	Something is not right
Tagline- 'Freedom fought independence'	Have relation with independence
Text- 'Lived as whores, fought as queens'	Main characters are sex workers, The story is about their fight for something
Monopoly of Female characters	Women centric film
Prominence of VidyaBalan's character	She is in the center of the poster, she could be Begum Jaan
Body language of characters	Don't care what others think, these are the sex workers mentioned as 'whores' in the poster.

Syntagmatic Analysis

They wait for customers in front of a faded building, wearing vividly colourful dresses. While the back portion is dull, the front is colourful. The back row consists of minor girls to elder women. The building is not too colourful either.

In the poster, the sky looks as if the building, underneath it, is burning away in flames. It is a clear hint of an eminent threat that may well destroy the building.

The words whores, queens are positioned in the front, and written in comparatively large font size. The sentence has been split into two lines, and each line has started with a capital letter to grab the attention of the viewer. The characters in the picture complement the relevance of these words. Since VidyaBalan's character seems taller than the building itself, we can understand the importance of her role in this movie. Her character and the movie share the same name, Begum Jaan. The words when freedom fought independence has been written in a comparatively smaller font size. The portion above it is a clear signifier that the palace may be subjected to unfortunate events coming its way in the future.

Paradigmatic analysis of posters

Despite both the versions of the film being directed by the same director, Srijit Mukherjee, they have a lot of differences. The poster of the Bengali film is themed around the perils that women go through during the partition while the Hindi version revolves around the fight for freedom put up by the sex workers. The difference is evident even in the expressions of each character. It also reflects the fact that the Bengali audience have a first-hand experience of the partition of India. Hence, the Bengali version of the film emphasis on the partition of the country. This theme is reflected even in the typography of the poster. The Hindi version of the film, titled in English, shifts the prominence from social realities to strong, individual women. The However, the Hindi posters enjoy a superior position when it comes to depicting different layers of the film by employing various aspects including colour tones. The posters of both the versions of the film have highlighted the importance of women equally.

Sairat (Marathi Movie)

(Refer: Appendix- Image 04)

Signs/Codes	Symbolic meaning
Young pair in the poster	Love story
Vivid back ground	Back story is relevant
Colour tone-Sunset, dry landscape	There are some problems
Positioning of characters	Female lead is important, She is holding him around
Title language is Marathi	It's a Marathi love story, Its focused on Marathi audience
The boat	There is a Voyage
Logo of Berlin film festival	Internationally Accepted

This is the first box office hit movie in Marathi language with an account of 150 crores.

Syntagmatic analysis

The poster depicts that the film is heroine - centric. The heroine is portrayed as wrapping her hands around the hero. The poster clearly states that the film is about the relation between two young lovers. It can be seen that the title in Marathi language primarily targets the Marathi audience. The image of four people in a boat in the middle of a river connotes the signs of a journey. We can see that this visual with much more detailing is used in the trailer. This is a clear indication that there is some crossing in the film. It is included the poster as a silhouette. The poster also attempts to attract the attention of festival loving audience by sharing its selection on the Berlin film festival on the poster.

(Refer: Appendix- Image 05)

Dhadak

(Refer: Appendix-Image 06)

Signs/Codes	Symbolic meaning
Young pair in the poster	Love story
Vague back ground	Back story is not much important
Bright-greenish colour tone	Happiness, cool, pleasant
Positioning of characters	Male is dominant and protective, female is care seeking
Blood tone in title typography	Story has violence, Love not accepted, there is something unexpected
Title language is Hindi	It's a Hindi love story and it is focused on the whole Indian audience.

Syntagmatic analysis

Primarily the poster depicts the film to be a love story. The blurred background forces one to concentrate mainly on the couple and title. The heroine who happily leans on to the hero's shoulders reminds us of a longing love experience. The poster is made in such a way to attract these types of lovers. The heroine seems to be in a dream world. The poster is made in a way that makes the audience feel that this dream world is the contribution of the hero.

The absence of background details helps in this. By placing the hero in a higher position this concept is thus confirmed. When decoding this poster, the mass audience will receive a feeling of connection with their love stories. The poster portrays a love which is socially acceptable. But still the title hints us that the film is not just only about love. The blood stain in the title attracts the audience very much due to its vague background and connotations.

Paradigmatic Analysis of posters

Both the posters are handled in a similar way. Primarily it is a love story is the fact that is being focused and stressed by both the posters. In dhadak the heroine is seen leaning to the shoulders of the hero while in sairat the heroine is seen embracing her hand round and this is one difference that can be seen. The importance of the female lead is dealt with in two ways. The two posters also convey a message that there is something more than what is seen by us. While dhadak used a blood stained title, Sairat uses an image of four people travelling in a boat in the middle of a river and silhouette is thus used to represent this.

Temper (Telugu Movie)

(Refer: Appendix- Image 07)

Signs/Codes	Symbolic meaning
Casual Dress	Not a typical police officer
Playing with guns and cooling glass	The central character is cool
Police vehicle in background	Story is mainly a police story
Police name in the vehicle	Reimbursing that the film is about a police officer
Look of central character	There is a revenge story in the film
Absence of other characters	Film is hero centric

Syntagmatic Analysis

The poster depicts the story of a police officer centered upon a male protagonist with supporting elements such as the title 'Police' on the police department vehicle. The lack of other characters in the film caters to the life of the lead character, which is a hint. The hero without the uniform is portrayed through an arrogant attitude that plays with gun.

Simmba

(Refer: Appendix- Image 08)

Signs/Codes	Symbolic meaning
Single person in the poster	The film is the story of one person
The word police in the poster	It's a police story
Costume of character	It's the story of a stylish police officer
Tagline	It's a celebration

Syntagmatic Analysis

The poster of the film portrays an extraordinary police officer in lead. Contrary to the ordinary course, an unusual composition is followed in the poster to picture the central character. The lead character is depicted in a police uniform as well as an agent who is diminishing its binaries in the context. The tagline 'SangramBhalerao' evidently indicates the content of the film.

Paradigmatic analysis of posters

Both the posters represent the hero centered plots of the film. As the other characters are omitted, the poster focusses on the male protagonists of the film; thus can witness the role of the posters to define the characters more. The protagonist of 'Temper' standing near the police vehicle without uniform defines that the film is a police story. Elements such as revolver and sunglass make the character look cooler. Also in Simmba, the protagonist who wears the uniform negligently is portrayed roaring similar to the MGM lion mascot of the Paramount Pictures inside a circle of words saying 'SangramBhalerao'. The sunglasses in the hands of the hero in 'Temper' are transferred to Simmba's face. The serious expression in the former turns to a party mood in the latter.

Thuppakki (Tamil Movie)

(Refer: Appendix- Image 09)

Signs/Codes	Symbolic meaning
Name-Thuppakki (Gun)	It's a story involving lot of gun fights
Typography of title as gun	Gun is very central element to the story
Placement of Vijay in central position	Vijay is the lead actor
Absence of female characters in the poster	Female characters are of less importance in the film

Syntagmatic Analysis

The poster, through the title 'Thuppakki' (Gun) as well as the typography used clearly delineates that gun is a significant aspect in the film. However, the poster says that the film has a gunfight with actor Vijay in lead. Nothing more. The costume of the actor is a coat, thus gives a hint of the character being an extraordinary, tough man.

(Refer: Appendix-Image 10)

Holiday: A soldier is never off duty

(Refer: Appendix- Image 11)

Signs/Codes	Symbolic meaning
Grey-smoky ambience	Warzone
Mumbai Taj hotel image	Terrorist attack
Captain chain, costume	Central character is a soldier, captain
Boxing balloons	Have some relation with boxing
Backpack	Captain was travelling
Tagline- A soldier is never off duty	Story is happening when central character is on leave from force
Typography	Presence of gunfight in film

Syntagmatic Analysis

The poster evidently shows that the central character is an Indian Army Captain. He returns to Mumbai, which is under terror attack. Images of Taj Mahal Palace Hotel, which went under attack in 26/11, are deliberately used in most posters to establish it. Boxing balloons are used to signify the relationship between the actress and boxing, thus the love life. It is more evident in another poster where the actress is seen holding a boxing balloon.

(Refer: Appendix- Image 12)

Paradigmatic Analysis of Posters

Both the films are directed by A R Murugadoss. A gun can be seen in both films' title typography. Actor Vijay with a gun is shown as a signifier in 'Thuppakki', whereas images of Mumbai terror attack are placed in 'Holiday'. 'Holiday' could evoke the nationalist sentiments of the audience (a soldier who is in holiday saves the day) which they fail to do in 'Thuppakki'. The roughness and boldness of the central character is depicted through the lead actor puffing tobacco. Similarly, 'Holiday' changes the focus to the actress by portraying her role as a boxer.

Drishyam (Malayalam Movie)

(Refer: Appendix- Image 13)

Signs/Codes	Symbolic meaning
Tagline-Visual Can be deceiving	Presence interlayers in the film
Family	Story centers around a family
Costume- Mundu, Saree	Village story
Bag	Travel

Syntagmatic Analysis

The poster makes it clear that the story revolves around a family from village. Although they are together and travelling they don't look happy. It implies that something bad is happening around them. The tagline- 'Visual Can be deceptive' stands aside and points out that there is some deception in the film. It is enough to invoke curiosity among viewers. Absence of the reason behind the sadness makes one think that what the reason behind their sadness is. Other posters of the film also try to invoke these feelings.

(Refer: Appendix-Image 14)

Drishyam

(Refer: Appendix- Image 15)

Signs/Codes	Symbolic meaning
Placement and emotions of family	They are under fear
Dry Shady background	Things are not going well
Female police officer	There is an involvement of police in the story
Title typography	Brings together additional elements in the story

Syntagmatic Analysis

Title typography brings together interweb of all the possibilities in the story. Murder, Evidence, Crime, Suspect, scene of crime, Unsolved, Mother... lot of words are used in title typography to denote the possible movement of the story. The facial expressions of the family members make it very clear that they are living in fear. Background and presence of police makes it clear that the family is living under a fear of arrest. Another poster of the film places the female police officer and Ajay Devgan in equal importance.

It makes it clear that they are the main protagonists
(Refer: Appendix- Image 16)

Paradigmatic analysis of posters

Malayalam drishyam poster reveals a family, which is disturbed by some external facts. There are no other characters than family members in the poster. Whereas the Hindi poster introduces the female police officer with much importance. Both posters have used the tagline visual can be deceptive. Hindi Drishyam goes much ahead by including major words which denotes the whole story by some words in title typography

Findings

One among the major objectives of this study was to identify the changes happening to Bollywood films when remade into vernacular languages. For that, successful films in several regional languages are chosen in the study. The theatrical release posters of each film are taken to analyse how the Bollywood remakes of those films are presented before the audience. Also to understand what all changes are made to the film when remade into a large industry. This is why both original and remake films of the same director such as Rajkahini- Begum Jaan, Thuppakki-Holiday are chosen for the study. Three other regional films which were commercially successful in the last five years were also considered for the study. Films made by the same director also showed priority differences in poster designs.

Srijit Banerjee's Bengali film Rajkahini and its Hindi remake Begum Jaan are the first pair of films taken for evaluation. Though both films are products of one director, there were variations in poster designs. Rajkahini poster evidently indicates the remarks of the partition of India and Pakistan. Instead of partition, the poster of Begum Jaan focusses on the sex workers. Posters of Sairat and Dhadak are made based on love. The lead character is portrayed with a high gravity of seriousness in Temper whereas in Simmba the central character is depicted in a festive mood. The film Thuppaki is centered around the actor Vijay whereas Holiday depicts the back view of main character who is a soldier returning home for vacation. The Malayalam poster of Drishyam shows the family of the main character, whereas the villain is also shown in the poster of its Hindi remake. Typography has a major role in setting the film theme in the films Rajkahini, Thuppaki and Temper. Typography of Temper indicates as blood-ridden whereas Rajkahini relates to the partition of India and Pakistan, and typography of gun itself is used in Thuppaki which means gun. Holiday had also incorporated the same. Begum Jaan could have been more indicating regarding the partition if the Hindi title was used, yet the English title makes it less indicative we can assume it's done intentionally. The seriousness in Temper is avoided, hero is portrayed with resemblance to a roaring lion instead of blood. From Sairat to Dhadak, typography indicates the shedding of blood by the blood stains visible in the title typography. Various elements of the story are carefully and specifically detailed in the Hindi title of Drishyam, thus being justice to the name.

Colour tones used in the films also shows this difference. Grey colour tone in general is seen in Hindi remakes of

films of conflicts. This is evident completely in posters of Drishyam, Thuppaki and partially in Begum Jaan. Whereas in malayalam version of the film Drishyam, Dhadak and Simmba have formulated using light shades.

From Rajkahini to Begum Jaan, occupying the sex workers inclusively go hand in hand with the focus on partition. The woman who holds hand with her lover in Sairat is seen lying on his hand in Dhadak. Also the seriousness in Simmba is less compared to Temper, has been noticed in ways the contents are handled. The Taj Hotel which was under terror attack can be seen in every posters of Holiday directed by A R Murugadoss who made the original Tamil film Thuppaki. Boxing balloons in some posters. It is important to notice the presence of female police officer in the Hindi adaptation of Drishyam's poster which isn't in Malayalam.

The audience of Bengal still bears the reminiscences of partition. However, the Mumbai centered Bollywood audience can easily relate to the district's socio-stratified red street and other brothels. This difference can be pinpointed in the posters of Rajkahini and Begum Jaan. Instead of symbolizing the partition, 'whores' are given much significance in the Begum Jaan posters; duly note keeping in mind that these two are mastered under the same filmmaker. Sairat's poster remarks that in a caste prevailing patriarchal society, power position available to upper caste women may not be equally and easily rendered to lower caste men in public forums. But in the case of Dhadak, the film turns the tables on power position. It was initially criticized that the film Dhadak tried to market the scope of commercialization of love relationships than discussing the socio-cultural realities today which can be seen in Sairat. Yet, Dhadak was a commercial failure. Temper shows the hot tempered, conventional police officer. The poster brings coolness to the character by portraying the character wearing no police uniform, sunglasses in the pocket with a revolver in hand. But Simmba achieved hits the mark more simply portraying the lead wearing the uniform half opened, laughing with sunglasses on. The poster of Thuppaki focusses mainly on the fan base and stardom of the actor Vijay. The only signifiers in the posters are Vijay and the gun which signifies the star fanatics in Tamil society and film industry. When it comes to Holiday, the poster reminds the remnants of the Mumbai terror attack and this plays a major role in the film's theme. In the case of Drishyam in Malayalam, it's significant that the actor Mohanlal's rural family goes through a crisis in their life. The major signifiers in this are Mohanlal, family and the conflict. The countryside seen in the Malayalam poster disappears when it comes to the Hindi version. Instead the poster focusses on the family in crisis, and the female police officer who's in pursuit of the family.

XI. CONCLUSION

Hindi remakes always have upper hand in case of design, typography and colour tone of posters. As we can observe from the posters of Drishyam, Holiday and Simba they succeed in presenting the



theme more attractively to the audience. In Begum Jaan and Holiday we can observe the manipulation of films story to more attractive one to reach out more audience. In Dhadak we can observe the cunningness to incorporate additional elements in the film.

Since these films are coming out after the release of the originals they carefully include those factors which attracted the common mass to the theatre. In Drishyam they included the female police officer as a major character to establish the tension. In Holiday they incorporated the Mumbai terror attack image to establish a personal relation with the audience. The same can be observed in case of Begum Jaan where they glorified the brothel element in the film. In Simba they add more coolness to the character by the poster. Dhadak succeed in this with the addition of blood in the poster.

Although remakes most of the time excel in technical quality they sometimes miss out the central socio cultural elements from the film. In Begum Jaan we can clearly observe the distance they are keeping from the border crisis. The superior power position of the female vanishes in Dhadak. The arrogant police officer becomes an entertainer in Simba. In Drishyam what misses out is the village. In the mean time they have incorporated additional elements to the posters which is in pace with the mass audience they are going to receive. The best example is Holiday, where they used the Taj hotel terror attack image in the poster. In begum jaan, it was the glorification of the brothel. The cunningly placed the female police officer as villain in Drishyam and made the poster looks like a metro centric one. Dhadak was designed as a normal happy love story which later turns out to be a blood shed. The Simba police officer was also designed in keeping the socio cultural mind-set of the audience

Hindi remakes most of the times misses out the socio cultural content not only from the poster but also from the film. Each poster reflects its proper socio cultural norms. Patriarchy, Class and Consciousness can be seen in almost every poster.

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APPENDIX

Image 01

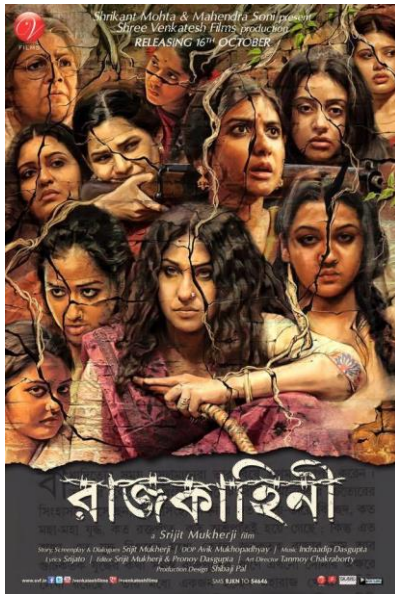


Image 02



Image 03



Image 04

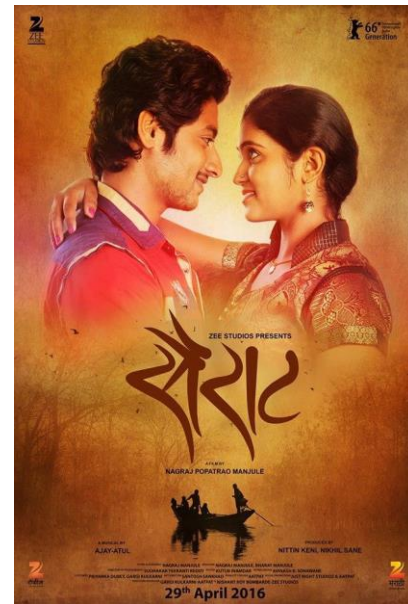


Image 05



Image 06



Image 07

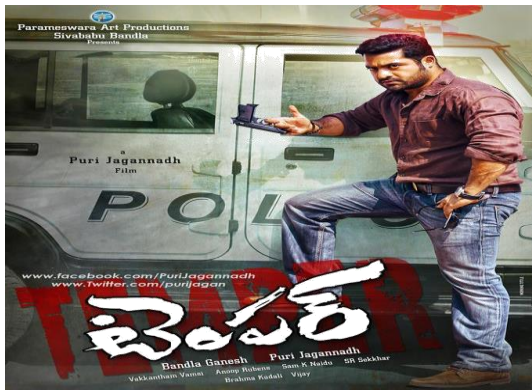


Image 08

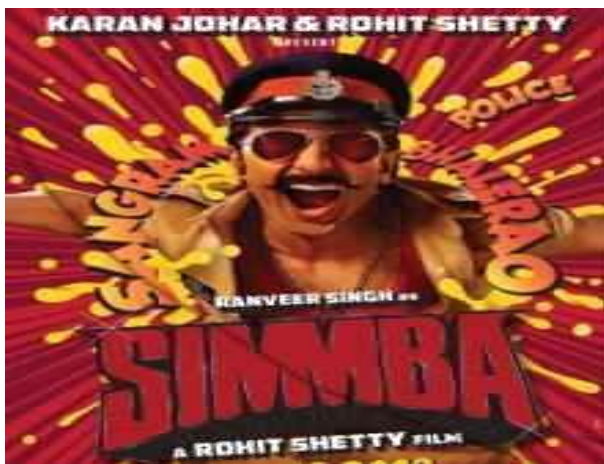


Image 09



Image 10



Image 11

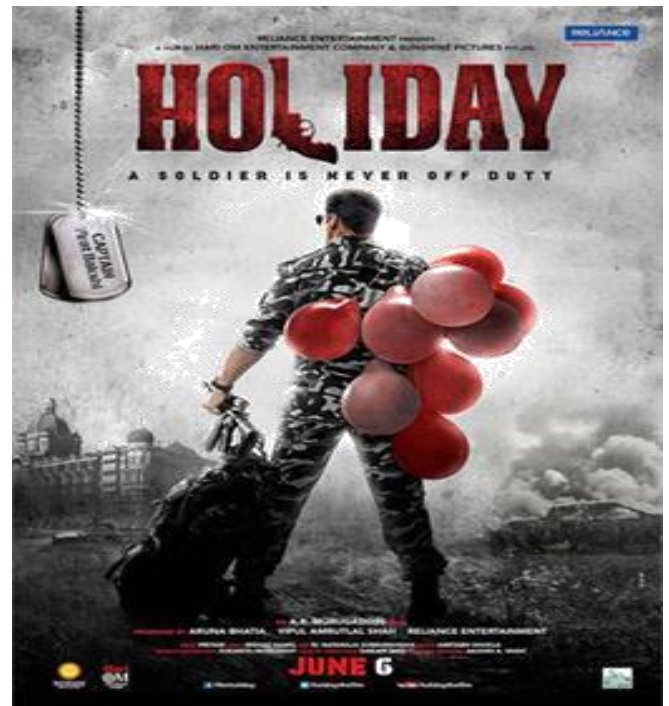


Image 12

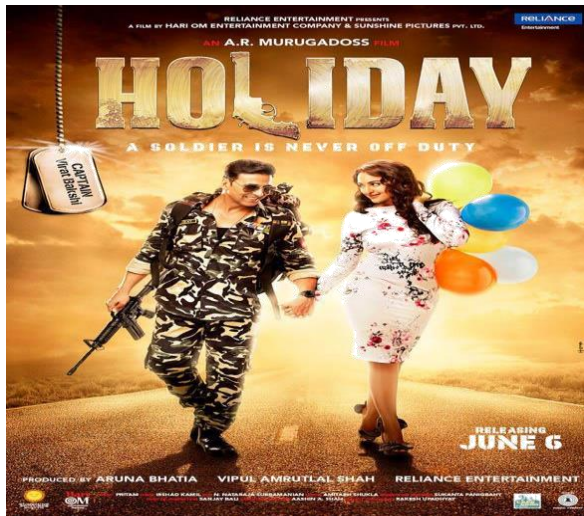


Image 13



Image 14



Image 15



Image 16

