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Are 'Audience Motivation' and the 'Influence of Cinema on Personal Behaviour' Related? – A Study Incorporating U&G Theory on Indian Viewers of Hollywood Cinema

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Abstract:
Many studies have proved the impact of cinema, and its narration on audience based on demographic and psychographic considerations, till date. Similarly, the audience motivation has been studied across global, but mostly from marketing perspective (Kerrigan, 2010). Studies establishing relation between audience motivation and its influence on behavior are meager. Considering the growing and enduring popularity of Hollywood cinema among Indian youth, this paper aims to explore the key motives that drive the audience to choose a Hollywood cinema and to provide a comprehensive overview on how the audience motivation influences their personal behavior. The paper achieves this through a systematic application of Uses and Gratifications Theory reviewed by Rubin (2002) and statistical analysis of responses collected through survey method. The sample size was 400, comprising the age group of 15 to 25 years. The study reveals that there is a significant relation between the motives that drives to view Hollywood cinema and the influence of Hollywood on the behavior of the viewers. The study also evidently proved that the influence of Hollywood cinema on personal behavior is more on heavy viewers than moderate and low viewers.

Keywords: Audience motivation, Hollywood cinema, uses and gratifications, social & psychological needs, personal behaviour, Indian youth

1. Introduction

India has a thriving film industry and is considered to be the largest of the world in terms of number of films it produces. Here, the movie viewing culture is also strongly rooted and multifaceted since the beginning of the movie era. Hollywood is part of this culture since its inception in 1990s providing a special tang of western flavors to Indian audience. While having a strong demand for Bollywood and regional movie content across various regions in India, the craze for Hollywood remained stalwart and reaping increased box-office collections year by year. According to a report by Movie Box Office Collection (2016), the Hollywood movies released in 2016 dominated Indian box office, and the movie '*The Jungle Book'* lifetime collection itself stays at the highest position earning 183.94 crores which is highest among all Bollywood Movies Collection 2016.

The current domination of Hollywood's international box-office is not all of a sudden or because of current technological innovations. Over the years, it gradually conquered the world market with its systematic structural development of industry, while upgrading technical and production skills, and narrative styles from time to time. Its widespread vertical and horizontal distribution mechanisms, trading on the appeal of spectacular audio-visual effects, dubbing into regional languages, regional productions and co-productions, outsourcing the technicians are its other popular strategies to note.

Besides these driving factors, India moved much closer to Hollywood cinema with the enactment of 1990s liberalized economic policies that extended its market outlets. Also the infrastructural development at urban and semi-urban towns in India like growing multiplexes, satellite broadcasts, and fast spread wireless communications like Internet, Smart phones etc., has enhanced the reach and access of Hollywood cinema. The awareness created by the convergence of digital technologies and social media platforms such as those offered through Facebook and Twitter are growing in influence. On the other edge, the access in illegal approach i.e., piracy is also going deep rooted in India like torrent downloads, unauthorized / uncensored smuggled CDs, DVDs, Camcording etc.

This domination is reinforced by a constant examination of motivation behind movie making, as well as by according high importance to research on audience motivation in 1930s itself to find out what they wanted to view (Kerrigan, 2010). The motivational factors had been identified from time to time and the studios incorporated their observations into their production strategies. For instance,

many Hollywood movies which are global box-office hits have had either adopted Indian characters, or 'going-native' themes, or included Indian actors to ensure a feel of nativity among Indian audience. The 2009 released visual grandeur "Avatar" is one such movie that stole the hearts and minds of Indian audience with "going-native" theme. It's not just the title of the film, various visuals, the characterization of Na'vi tribe (the protagonist group) and story narration provoked discussion on the usage of the iconography of Hinduism, which Cameron the director of the film confirmed had inspired him (Svetkey, 2010). Hence with its powerful ways of ingress, the Hollywood cinema can enable the audience to actively choose and perceive the cinema in line of their own needs and preferences. The audience can experience the Hollywood cinema and its semiotics more personally and interactively. This situation can fortify the cross cultural milieu, generate certain attitudes, behavior and consequences that are different from indigenous norms.

It is an established fact that consumers of cinema are motivated by different wants and needs (Kerringan, 2010) and the theories of motivation suggest that personality affects behavior via specific goals or motives (Diefendorff & Chandler 2010). Thus the current research study aims to explore the key motives that drive the audience to choose a Hollywood cinema and to provide a comprehensive overview on how the audience motivation influences their personal behavior. The paper achieves this through a systematic adaptation of Uses and Gratification theory, a psychological communication perspective, which emphasizes the role of audience who can take an active role in interpreting and integrating the content of cinema with their motives and thereby gradually absorb into their own lives to serve different functions. The following are the objectives and Hypotheses of the study.

2. Objectives of the Study
1. To analyze what motives the youth to view Hollywood cinema by adopting uses and gratification theory.
2. To study the influence of Hollywood cinema on personal behavior.
3. To establish the relationship if any, between the 'motives to view the Hollywood cinema' and 'the influence of Hollywood on personal behavior of the viewers'.

3. Hypotheses
- H 1: Hollywood cinema viewing habit influences the personal behavior of the heavy viewer than moderate and low viewers.
- H2: There is an association between the motives behind viewing Hollywood cinema and the influence of Hollywood cinema on the behavior of the viewers.

4. Cinema Viewing Preferences, Motivations and Global Trends – A Review
The evolution of watching movies – from movie theatres to drive-in movies, to television broadcasts, to video recording, to cable television, to DVD rental, to online DVD rental, to online downloads, to the future – exemplifies the need to review the global trends of modern cinema viewing, moviegoers' preferences and various motivations behind choosing a movie. Here are few studies which explore the same.

For an 'avid' movie-goer, as analyzed by Donovan and Garey (2007), a movie is a passion and is central to their social life, that can be informative and reveal essential truths about the human condition, and more interestingly, the avid spectator can derive satisfaction even from a 'disliked' film. Nevertheless, the primary reason for majority of people to consume a movie is to experience it, rather than expecting it to fulfil a psychological need (San, 2006). For a young adult, cinema is all about entertainment more than 'believability' and being with close friends or partners; for a middle age movie-goer, 'escapism' is the prime motivator along with entertainment (Val Morgan and Millward Brown Survey, 2011). A study of cinema consumers found that moviegoers were preferably young and education is related positively to the preference for cinema, whereas family responsibilities related negatively with this preference (Fernández Blanco, Prieto-Rodríguez, & Orea-Sánchez, 2004).

Axelson (2008) through a qualitative and quantitative analysis study comprehended circumstances, under which a movie can be a resource for individuals and their thoughts about existential matters. The study based on socio-cognitive theory and a schema-based theoretical tool reveals that viewers seems to be inspired by movies as a mediated cultural resource, promoting the development of a personal moral framework with references to values deeply fostered by a humanistic tradition; which also supports the concepts of contemporary western society i.e., 'self-expression values' and 'altruistic individualism'.

A primary research conducted by Linville *et al.,* (2009) on attitudes of movie goers reveals an interesting point that respondents used the word "love" while describing 'going to movies'. These consumers are motivated to see movies at theatres to escape, to relax and to see a recommend first-run feature on the big screen with theatre ambiance that exceeds what they have at home (Linville *et al.,* 2009). Mintel survey (2008) observes that serious moviegoers consider going to the theatres and watching movie amongst other movie lovers a worthwhile activity. This integrated psychological phenomenon makes the likelihood of a movie becoming a favorite 'greater', when first seen in a theatre than watching on a home television screen (Fischoff *et al.*, 1998).

When it comes to Hollywood spectatorship, as it evolved in later classic style, did not yet exist in primitive films, which are operated outside cinematic conventions, inciting a visual curiosity (Gunning, 1990). The film exhibition of early classic Hollywood period focused on the spectacle of improved theatre design, new genres customized to women, and the extra-diegetic role of fandom to influence their viewing (Dubois, 2009). Beginning in the late 1950s and thereafter, movies became a defining purveyor of youth culture (Snyder, 1995). And now, Papadopoulos (2001), keeping in view the taste for global flavors and prevailing success of crossover cinema culture, states that modern audiences are unpredictable and can see any film of any culture and any language despite previous movie-going habits, attitudes and opinions.

The effortless doorway for Hollywood cinema across various countries since impactful years has increased its popularity and sustainability among the foreign audience, either due to disagreement towards local cultures or because of various preeminent

fantasies generated by Hollywood cinema. Damásio (2004) discussing the perception of Portuguese movie-audiences, argue that people decide to consume foreign content that has higher possibility of satisfying their desires when the motives and expectations that guide them are not in their view fulfilled by local production, and when audiences are less attached with the cultural artifacts.

Educational levels and exposure to various sources of western media and accent has increased the ability of global audience to ease with Hollywood theme, plot comprehension, character recognition, cultural perceptions, language preferences and synchronization (Henrich, 2000). An empirical study conducted by Bernschütz (2010) on the attitude of youth with reference to subtitled English movies reveals that Hungarian young people watch subtitled movies mostly for learning foreign language easily, whereas Finnish respondents favour subtitling because they consider each foreign movie an entity, and therefore they do not ask for dubbing.

5. The Progression of Uses and Gratification Theory – An Overview

Any theory about the media is incomplete if it does not take audience into account, says Kitzinger (2004). Generally speaking, U & G research mainly examines the motivations and behavior of viewers. This complete audience-centered theoretical framework is grounded on the assumption that audiences choose and use the media and content so as to meet their specific needs or wants. These needs are expressed as motives for adopting particular medium use to the disregard of others (Severin & Tankard, 1997), and are connected to the social and psychological makeup of the individual. Based on perceived needs, social and psychological characteristics, and media attributes, individuals use media and experience related gratifications (Papacharissi, 2009). Thus the theory tries to answer the very basic question "what people do with media" rather than "what media does to people" (Katz, 1959; McQuail, 1983). Though it does not assume a direct relationship between message and effects, Katz, Blumler and Gurevitch (1974) explains that audiences put messages to use and such usages act as intervening variables in the process of effect.

The origins of uses and gratifications, which was traced back to Laswell's (1948) model of "who uses which media, how and with what effect", has undergone a series of progression twigs from a functionalist paradigm in the social sciences and has been strengthened by many researchers. The earlier U & G studies had followed a similar methodological approach pointing out that media can help fulfil several everyday needs from functional perspective, which did not result in a collectively more detailed picture of media gratifications that are helpful to the eventual formulation of theoretical statements (Katz, Blumler and Gurevitch, 1974). According to Blumler and Katz (1974) the media serves the functions of surveillance, correlation, entertainment and cultural transmission for both society and individuals. Hence, Katz, Blumler and Gurevitch (1974a:20) has organized and reviewed the volume and state of U&G research, defining the theoretical foundation of the perspective as: *(1) resting upon the social and psychological origins of (2) needs, which generate (3) expectations of (4) the mass media or other sources, which lead to (5) differential patterns of media exposure (or engagement in other activities), resulting in (6) need gratifications and (7) other consequences, perhaps mostly unintended ones.*

Katz, Gurevitch and Haas (1973) developed various needs from the social and psychological functions of the mass media and put them into five categories: (1) Cognitive needs, including acquiring information, knowledge and understanding; (2) Affective needs, including emotion, pleasure, feelings; (3) Personal integrative needs, including credibility, stability, status; (4) Social integrative needs, including interacting with family and friends; and (5) Tension release needs, including escape and diversion. Congruously, McQuail's (1983) classified the common reasons for media use i.e., Information – the audience gain an understanding of the world around them by consuming mediated text; Personal Identity/ Self Gratification – Audience often identify part of themselves in a media text through character or circumstance; Integration and Social interaction – Audience create personal relationship with characters in a media text, creating common ground for discussion in everyday life.

For the contemporary U & G theory, people are typically more influential than media in process of uses and gratifications, but not in all cases (Rubin, 2009). For instance, in the internet environment, users are considered to be more actively engaged communication participants, compared to other traditional media (Ruggiero, 2000). Media takes an influential role in few cases. This enhances the inherent ability of U & G approach to arbitrate the interpersonal and mediated communication and its associated effects. For this reason, Papacharissi (2009:146) insisting on the strength and relevancy of the uses and gratification theoretical perspective in the age of media convergence, argues that –

- "… the strength of the U & G perspective lies in its ability to describe, explain and expect media uses and consequences. The flexibility of the theoretical model it proposes progresses from motives and individual dispositions to patterns use and possible cognitive, attitudinal and behavioral effects. Timeless assumptions the perspective contains about individual preferences and interchangeability of communication channels allow its explanatory power in a traditional and convergent media environment".

6. Adaptation of U & G for the Current Study

Numerous studies have shown that audience gratification can be derived from at least three distinct sources: media content, exposure to the media per se, and the social context that typifies the situation of exposure to different media. The perceptions derived thereby could vary from group to group and context to context. For instance, researchers like Zhao (2008) used reception analysis under uses and gratification theory to evaluate the gratifications that Chinese audience receive when watching American films and how the viewing habits contributed to the formation of Chinese audience's perception of the American culture. Similarly Ying (2009) used the U & G to study the relationship of foreign film exposure on ethnocentrism of Americans to find out their perceptions towards other cultures.

Other communication scholars have shown interest in finding how entertainment media influences emotional arousal, learning, and engagement by using U & G theory (Raney, 2004; Shapiro & Chock, 2003; Zillmann, 2006). Maxfield (2003) candidly targeted the

Hollywood movie spectator to see what motivates them to watch a particular movie in theatre. Another study advances documentary film effects research by comparing the influence of a political documentary with a historical reenactment film on narrative engagement, affect, learning, and interest (LaMarre and Landreville, 2009). Drumheller (2005) through her analysis on Millennial's uses and gratifications of popular media with religious content argues that, gratification of films can go beyond entertainment aiming for value laden gratifications that can function to shape identities of impressionable Millennials.

The current study is based on the Uses and Gratifications, reviewed by Rubin (2002), who addressed the previously mislaid, yet crucial links between media uses and media effects, focusing on audience activity as well as media orientations, dependency and functional alternatives, and social and psychological circumstances. He gave a contemporary view of the uses paradigm grounded on five assumptions. First, audiences' communication behavior is goal-directed, in other words, motivated. Here, people are relatively active participants who choose media or media content. That functional behavior has consequences for people and societies. In case of Hollywood cinema, its wide-spread distribution and exhibition mechanisms has emphasized the active role of viewers, especially youth to choose the required genre or category of movie through the feasible and accessible source.
Second, the audiences select and use the media to satisfy their needs and wants, as previously specified by Katz, Gurevitch & Haas (1973). Here media use may respond to pre-set needs, but also satisfies other wants or interests such as seeking message or information to solve personal dilemma. For instance a movie viewed with a motive of pastime activity might satisfy unintended purposes like 'a viewer starts relating himself to character or storyline', which is an unknown situation or unexpected gratification.
Third, a set of social and psychological factors, including predispositions, the living environment, and interpersonal interactions mediate the communication behavior. A study by Archana (2012) proved that factors like age, gender, status of living, educational background, social living environment, the media convergence culture of the audience influence the Hollywood cinema-viewing habits and thereby their perceptions. These factors also help to analyze viewers' potentiality and affordability to extend 'interaction' among viewers or carry out other perceived functional activities based on Hollywood cinema.
Fourth, the media compete with other forms of communication, like interpersonal interaction, for selection and attention. There are definite relationships between personal and mediated channels in the process. This parameter is directly applicable to the context of Hollywood's converging strategies that enables the viewer to engage himself with various forms of media and communication platforms. For instance, a viewer can seek ample information related to a particular Hollywood cinema either through Internet, television or through a magazine etc; he/ she can share the derived experience through social media platforms like facebook or blogging; and can carry out any other extension activities like purchasing the CDs, participate in theme based video games etc. Cover (2006) argues that the uses-and-gratifications assumptions may be best applicable to the internet and other interactive media like video games due to requirement of activity levels need for users to actually produce the media content.
In the final stage, through processes after people initiate media selection, media may affect individual's attitudes and perceptions, individual characteristics, or social, political, cultural or economic structures of society and lead to the people reliance on certain media programming. Because of its apparent and intricate interrelations among the key factors outlined in U & G model, it provides an appropriate theoretical framework to examine the relationship between Motives in viewing Hollywood cinema and its influence on viewers' personal behavior and derived gratifications.
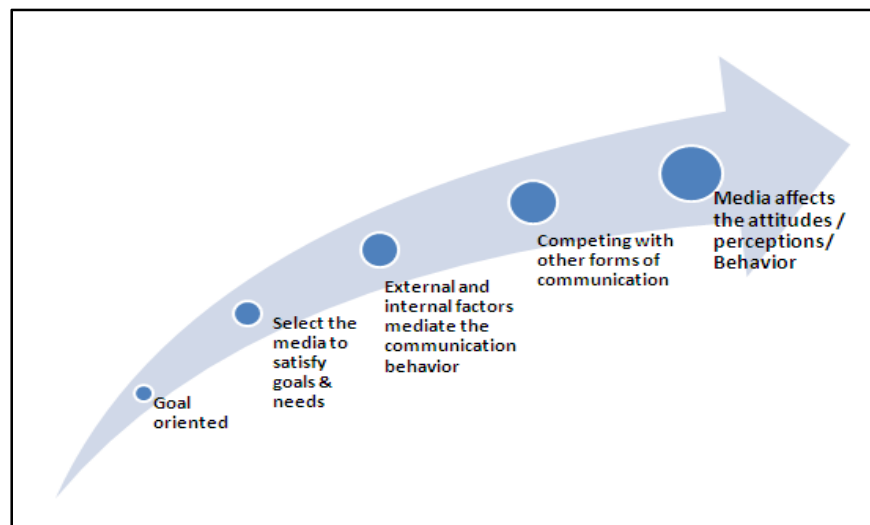

Figure 1: Graphical representation of Uses and Gratification Theory reviewed by Rubin (2002)

7. Methodology
The survey method is adopted to organize this study. The survey includes 400 respondents of the ages of 15 to 25 years representing both the gender. The research is carried in Hyderabad, the capital city of Andhra Pradesh, India. The two-stage random sampling technique has been used to select the colleges and the respondents. Care has been taken to give equal representation to male and female. The sample had been classified in to Heavy, Moderate and Low viewers on the basis of "number of Hollywood movies they

watch per a week" and the "duration of years" since they initiated the habit of viewing. The 'Level of Viewing' and 'Gender' are crucially considered for hypothetical analysis. *The association between Motives and Influence is measured in terms of percentage of Respondents who tend to view cinema with particular 'motive' and their agreement towards influence on their Behavior.*

8. Results

8.1. The Demographic Details of the Respondents

The sample was fairly uniform in terms of percentage of male and female viewers (53% male and 47% female). The percentage of heavy viewers is comparatively higher than moderate and low viewers i.e., 53.75% are heavy viewers followed by moderate (30%, N=120) and low viewers (16.25%, N=65). A significant percentage of respondents (66.3%) belong to the age group of 15- 20 years and 33.8% of respondents are between the ages of 20 and 25 years. The data on the 'type of family' revealed that a great majority of respondents are from nuclear family (78.5%), and very few are from joint family (18.5%). The distribution of respondents on the basis of 'Status of living' disclosed that a considerable amount of respondents fall into upper class category (44.5%), followed by middle class (30.3%) and upper middle class (25.2%).

8.2. Motives Associated with Hollywood Cinema Viewing based on Users and Gratification Theory

For the current study 20 different reasons were identified associated with the content of Hollywood cinema, to find out what factors drives them to stick to Hollywood cinema. The statements which are corresponding in nature are categorized into seven crucial 'motives'. The percentage of agreement for each statement within a group is aggregated and the average percentiles are distributed among the motives. The results are illustrated in figure 2.
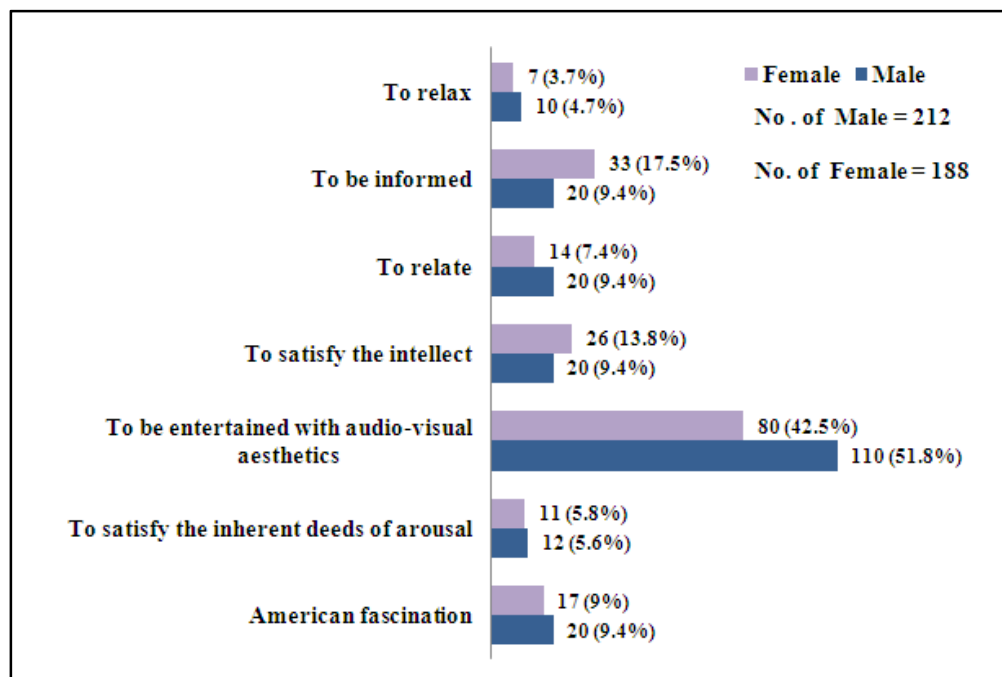
Figure 2: 'Motives' associated with Hollywood Cinema Content – Gender wise Responses

Figure 2. reveals that a majority of viewers (42.5% of female viewers and 59% of male viewers) view Hollywood cinema mainly for entertainment purpose while experiencing its impressive audio visual aesthetics. They strongly agreed that its' mesmerizing locations, settings, story blended with rich special effects, graphics and technically advanced production aspects motivated them to perceive the Hollywood cinema.

While 17.5% of female viewers expressed that they want to be informed through Hollywood cinema about various cultures, including western and history across the world, only 9.4% of male viewers have been gratified with that need. The study of Chinese students' media use conducted by Cui *et al.* (2004) suggests that the strength of the students' motivations to acquire foreign-country information is an important mediating variable between the need to become "globalized" and their global mass media usage behavior.

Notably 13.8% of female respondents who are comparatively more than male (9.4%) agreed that the fictional portrayal of various science related elements, complex plots, narrative styles etc., are inspiriting and satisfies their intellect. American fascination remained one of the gratified needs, as an equal percentage of male and female (around 9%) agreed that they view Hollywood cinema because, most of the movies deal with popular American youth culture, American culture fascinates them and it gives them an aspiration to achieve materialistic comforts.

Only 7.4% of female and 9.4% of male respondents agreed these movies deal with realistic and truthful concepts and they can relate themselves with the plot and characters, which are emotionally satisfying. However, in this particular category, 48% agreed that the actors act very close to reality and their expressions and emotions are impressive.

Similarly around 6% of respondents agreed that they view Hollywood cinema to satisfy their inherent deeds of arousal. Three statements are identified for this category like – to satisfy my sexual fantasies, the violence and criminality they portray is innovative and interesting, and the action-packed sequences, chasings scenes, adventures are exciting. Though for the first two statements the percentage of agreements from the respondents is negligible, around 58.5% agreed that the action packed sequences and chasing scenes and adventures are exciting. Finally the motive – viewing Hollywood cinema 'to relax' is the least opted reason among the list of motives as only 3.7% of female and 4.7% of male felt that viewing Hollywood cinema allows to forget everything, loosen up and have a great fun or felt like roaming in a dream world which they can never come across or achieve.

8.3. Social and Psychological Needs Derived from Hollywood Cinema 'viewing'

 McQuail (1983) specified 'Integration and Social Interaction' and 'finding reinforcement for personal values' as some of the crucial common reasons for media use. He elaborated it with factors like –finding a basis for conversation and social interaction; enabling one to connect with family, friends and society or self identity; gaining a sense of belonging; social empathy etc. These social and psychological needs associated with Hollywood cinema viewing provided a common platform that can enable interactivity and gratify shared experiences with family and friends, as well as personal cognition. Deffner and Liouris (2003) expressed that the urban fabric and socio-cultural geographies in and around the sites of cinemas forged into the development of contemporary leisure places like multiplexes and other lifestyle leisure activities like dining out, fun, sports gathering, and shopping, allowing to experience new pleasures.

Besides, viewing cinema in a local language, dialect or with sub-titles support enables the viewer to gain a sense of belonging and empathy. Hence, probes into analyzing the social and psychological needs associated with Hollywood cinema viewing, in terms of factors like 'shared experience with family', 'shared experience with peer groups', 'personal passion', and 'language comprehension'. Some eleven statements are identified and collapsed in to the above four categories. Figure 3., provides the gender-wise responses on the same.
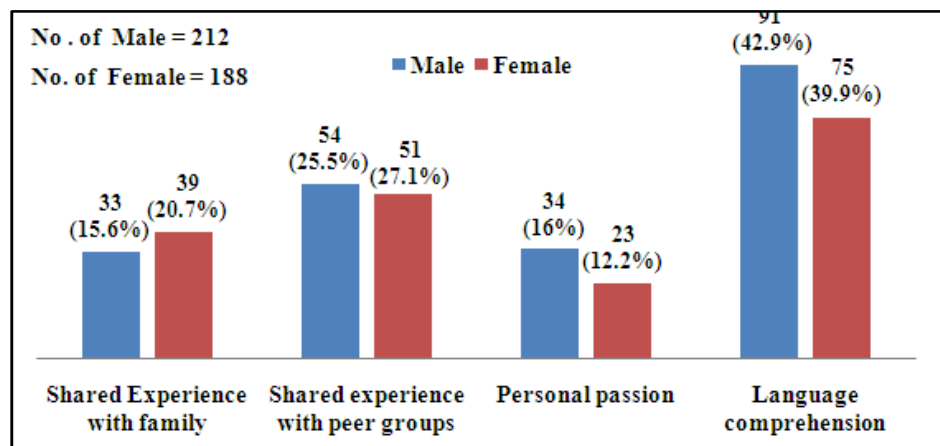

Figure 3: Social and Psychological Needs associated with Hollywood Cinema Viewing - Gender wise Responses

The result shows that a majority of respondents (around 43% male and 40% female) prefer to watch dubbing – version, and sub-titled Hollywood movies for a better comprehension of language and a sense of belonging. As a matter of fact, the dubbed versions of Hollywood successes remained one of the successful and strategic motivating factors to attract audience from all the corners of India to experience the flavors of Hollywood cinema. With regard to other gratified factors – 'shared experience with family' and 'shared experience with peer group', the priority of young viewers went to the latter category. Both male and female respondents almost equally agreed (around 26% male and 27% female) that they prefer to watch Hollywood cinema with friends and choose multiplexes to carry out other entertaining activities like shopping, hanging out snooker points, food courts etc.

However, some 21% of female Hollywood viewers and 15.6% of male Hollywood viewers opined that they prefer to watch Hollywood movies with family, discuss and share the experiences of movies with family members. Shared experience, as specified by Williamson (2010) a social use derived from viewing a movie, is an important source of pleasure; whether or not the audience member is socially acquainted with other consumers of a genre, they are regarded as being part of an 'interpretive community'.

When it comes to 'personal passion', the respondents are asked to respond on 5 statements like – prefer to watch alone; record and watch the movie as per my own time schedule that are telecasted in TV channels; watch in Big screens for better ambience and audio-visual experience; watch original version without censor cuts; and, own a DVD for my home library. Only 16% male and 12% female agreed that viewing Hollywood cinema is associated with their 'personal passion'. However, the agreement results for internal statements shows that 52% of respondents prefer to watch in big screens for better ambience and audio-visual experience, and around 53% agreed that they prefer to watch movie without any censor cuts.

8.4. Hypotheses Testing

- H 1: Hollywood cinema viewing habit influences the personal behavior of the heavy viewer than moderate and low viewers.

An attempt has been made to find out whether Hollywood cinema viewing is leading to any sort of behavior like certain customary practices of day-today life or intends associated with lifestyles of youth. A set of ten individual statements are posed in the questionnaire, for which the answers are obtained on Likert 5-point scale (Strongly Agree, Agree, Neutral, Disagree, and Strongly Disagree). The responses are collapsed into three categories Agreed, Neutral and Disagreed, to check the gender-wise responses. These details are provided in table 1. Also the variation in responses between heavy, moderate and low viewers has been analyzed in table 2.

Among male respondents, as specified in table 1., a considerable number of respondents (42.4%) agreed that that Hollywood cinema has influenced them to relate themselves with the characters they like. A 34.5% of viewers said they consciously imitate the mannerisms of characters and similarly 34.5% agreed that they consider their favorite actors as role models and imitate their behaviors. Though female respondents' agreement is slightly low to that of male, around 36% agreed they related themselves with the characters, 26% agreed they consciously imitate the mannerisms and around 24% agreed they consider the favorite actors as role models and imitate their behaviors.

When it comes to certain lifestyle related behavior or practices of respondents, a significant number of male respondents i.e., 104 (49.1%) and female respondents who are 79 (42%) have agreed that Hollywood cinema has influenced them to pick up American accent and jargon. Similarly, a good number of respondents opined that Hollywood cinema has influenced them to get familiarized with new ways of socializing (Male =47.6%, Female =42%), to adopt new hobbies (Male =47.2%, Female =37.2%), and to aim for traveling abroad (Male = 45.3%, Female = 38.8%).

An interesting observation from the percentages is the least agreement from both male (around 31%) and female (around 22%) goes to the statement *'to indentify myself with the characters and enjoy in disguise because my cultural background doesn't allow me to practice them in real'*. This shows majority of respondents are liberal in adopting the behaviors out of their own interest, instead of enjoying in disguise. From the overall percentages of male and female respondents it can be understood that the more the viewer try to relate themselves, the more the chances for considering the actors as role models and imitate their mannerisms or behaviors and incorporate them into their lives.

8.4.1. Influence Variations among Heavy, Moderate and Low Viewers:

In order to study the variations among heavy, moderate and low viewers, researchers have had evaluated the responses of only those respondents who have agreed that Hollywood cinema influenced their behaviour (refer to table 2). The frequencies and percentages of the respondents who are in neutral at opinion and who disagreed are not considered here to check the level of influence. The percentage and frequency distribution in table 2, shows that *the influence of Hollywood cinema on personal behavior is comparatively more on heavy viewers than moderate and low viewers. Hence the Hypothesis is proved.*

A considerable percentage of heavy viewers have agreed that Hollywood cinema has influenced them to relate themselves with the character they like (46%) than moderate (around 32%) and low viewers (32%). Similarly, 37.6% heavy viewers agreed they consciously imitate the mannerisms of the characters of Hollywood cinema, whereas only 25% of moderate viewers and 17% of low viewers said so. The influence is significantly visible among heavy viewers in other aspects like 'to aim for abroad travel (51%)', 'to get familiarized with new ways of socializing (50%)', and 'to adopt new hobbies (48.3%)'.

'To pick up American accent / jargon' is one crucial practice being influenced by Hollywood cinema. All the levels of respondents i.e., 46% of heavy viewers, 48% of moderate viewers and 40% of low viewers have agreed that Hollywood cinema has helped them to pick the American accent /jargon. Notably a considerable number of low viewers (though comparatively less than heavy viewers) have agreed that Hollywood cinema has influenced them to get familiarized with new ways of socializing activities (46%) and adopt new hobbies (40%).

- H2: There is an association between the motives behind viewing Hollywood cinema and the influence of Hollywood cinema on the behavior of the viewers.

Table 3 focuses on elevating the association between the 'motives' and 'the influence of Hollywood on personal behavior of the viewers in terms of percentage of respondents who tend to view cinema with particular 'motive' and their agreement towards influence on their behavior.

It can be understood from the given percentages that *there is a strong association between the respondents who view Hollywood cinema with a motive 'To relate' and the most of the behaviors*. A significant per cent of respondents i.e., 79.4% have agreed that they like to relate themselves with characters they like. A considerable amount of viewers (61.8%) who view Hollywood cinema with a motive 'to relate' agreed that Hollywood cinema inspired that to aspire for abroad traveling. Similarly, around 59% of viewers with this motive have agreed that they consider their favorite actors as role models and imitate their behaviors and around 56% opined that Hollywood influenced that to consciously imitate the mannerisms of characters they like. While 56% of respondents with the motive *'to relate'* agreed Hollywood cinema influenced them to get familiarized with new ways of socializing, around 53% said they try to identity with character and enjoy in disguise.

'American fascination' is another motive that showed significant association with many of the behaviors like adopting new hobbies (64.8%), Aspiring to travel abroad (around 60%), pick up American Accent and Jargon (around 60%), to make the physical

appearance look modern (around 60%), relate with characters (around 60%), consider them as role models (around 57%) and consciously imitate their mannerisms (56.7%).

An interesting observation is that around 59% of respondents who view Hollywood cinema with a motive to '*relax*' agreed that Hollywood cinema influenced them to aspire for abroad traveling, and a reasonable per cent i.e., 47% agreed they tend to relate with characters, consciously imitate their mannerisms, and adopt new hobbies. The viewers who view Hollywood cinema to '*satisfy their intellect*' could be able to relate themselves with characters they like (52.2% agreement) and get familiarized with new ways of socializing (52.2%).

Similarly from those who said they view Hollywood cinema *to satisfy their inherent deeds of arousal*, 65.2% agreed that they have been influenced by Hollywood to achieve lavish life with materialistic comforts, and 52% agreed it helped them in aspiring for abroad traveling. The respondents, who view Hollywood cinema with a motive *to be informed*, are inclined towards some behaviors, at reasonable percentage of agreements, like – Socializing activities (49%), aspiring to travel abroad (around 40%), adopting new hobbies (38%) and picking up American accent and jargon (around 36%).

Finally with regard to motive '*entertainment*', the percentages indicates that there is some association with behaviors like picking up American accent (around 52%), get familiarized with new ways of socializing (40%) and adopt new hobbies (40%). Overall the result shows that there is an association between the motives and the influence of Hollywood cinema on the behavior of the viewers.

No.	Hollywood Cinema influenced me…	Agreed				Neutral				Disagreed			
		Male		Female		Male		Female		Male		Female	
		Freq	%	Freq	%	Freq	%	Freq	%	Freq	%	Freq	%
1.	to relate myself with the characters whom I like.	90	42.4	68	36.2	52	24.5	48	25.5	70	33.1	72	38.3
2.	to consciously imitate the mannerisms of characters.	73	34.4	49	26.1	60	28.3	58	30.9	79	37.2	81	43.1
3.	to consider my favorite actors as role models and imitate their behavior.	73	34.4	45	23.9	66	31.1	69	36.7	73	34.4	74	39.3
4.	to identify myself with the characters and enjoy in disguise because my cultural background doesn't allow me to practice them in real.	66	31.1	42	22.4	60	28.3	63	33.5	86	40.6	83	44.1
5.	to make over my physical appearance look modern.	79	37.2	49	26.1	84	39.6	72	38.3	49	23.1	67	35.7
6.	to pick up American accent / jargons.	104	49.1	79	42.0	63	29.7	66	35.1	45	21.2	43	23.1
7.	to achieve the lavish life with materialistic comforts.	71	33.5	45	24.0	91	42.9	75	39.9	50	23.6	68	36.2
8.	to aim for traveling abroad.	96	45.3	73	38.8	47	22.2	60	31.9	69	32.6	55	29.3
9.	to get familiarized with new ways of socializing.	101	47.6	79	42.0	63	29.7	66	35.1	48	22.7	33	22.9
10.	to adopt new hobbies.	100	47.2	70	37.2	61	28.8	67	35.6	51	24.1	51	27.2

Table 1: Influence of Hollywood Cinema on Personal Behaviour
Note: Table for Hypothesis H1

No.	Hollywood Cinema influenced me…	Heavy viewers		Moderate viewers		Low viewers	
		Freq.	%	Freq.	%	Freq.	%
1.	to relate myself with the characters whom I like.	99	46.0	38	31.7	21	32.3
2.	to consciously imitate the mannerisms of characters.	81	37.6	30	25.0	11	16.9
3.	to consider my favorite actors as role models and imitate their behavior.	68	31.6	36	30.0	14	21.6
4.	to identify myself with the characters and enjoy in disguise because my cultural background doesn't allow me to practice them in real.	66	30.7	29	24.2	13	20.0
5.	to make over my physical appearance look modern.	76	35.4	32	26.7	20	30.7
6.	to pick up American accent / jargons.	99	46.1	58	48.3	26	40.0
7.	to achieve the lavish life with materialistic comforts.	73	44.0	31	25.8	12	18.4
8.	To aim for abroad travel	110	51.1	37	30.9	22	33.9
9.	to get familiarized with new ways of socializing.	108	50.2	42	35.0	30	46.1
10.	to adopt new hobbies.	104	48.3	40	33.4	26	40.0

Table 2: Influence of Hollywood Cinema on Personal Behaviour- Variation in opinion between Heavy, Moderate and Low viewers
Note: The responses of only those respondents who have agreed that Hollywood cinema influenced their behaviour are evaluated (for Hypothesis H1)

Motives / Behavior	To relax	To be informed	To relate	To Satisfy the intellect	Entertainment with audio-visual aesthetics	To satisfy the inherent deeds of aggression	American Fascination
Relate with characters that I like.	47%	34%	**79.4%**	**52.2%**	24.2%	**56.5%**	**59.4%**
Consciously imitate the mannerisms of characters that I like.	47.1%	24.5%	**55.8%**	47.8%	15.8%	47.8%	**54%**
Consider my favorite actors as role models and imitate their behavior.	17.7%	26.5%	**58.8%**	32.6%	18.4%	43.4%	**56.7%**
Identify myself with characters and enjoy in disguise because ….	35.3%	17%	**52.9%**	30.4%	17.9%	47.5%	40.5%
Make over my physical appearance look modern.	35.3%	20.8%	41.2%	34.8%	26.8%	34.8%	**59.4%**
Pick up American accent / jargon	29.5%	35.8%	32.3%	41.3%	**50.5%**	47.8%	**59.4%**
Achieve lavish life with materialistic comforts.	29.4%	22.7%	41.2%	28.3%	20.6%	**65.2%**	48.6%
Aspire to Travel abroad.	**58.8%**	39.6%	**61.8%**	49%	31.6%	**52.1%**	**59.4%**
Familiarize with new ways of socializing.	29.4%	49%	**55.9%**	**52.2%**	40%	43.5%	54%
Adopt new hobbies.	47.1%	37.8%	47.1%	32.6%	39.5%	52.1%	**64.8%**

Table 3: Association between Motives and Influence of Hollywood Cinema on Personal Behavior
(In terms of percentage of Respondents who tend to view cinema with
particular 'motive' and their agreement towards influence on their Behavior)
Note: Table for Hypothesis H2

9. Major Findings

- The influence of Hollywood cinema on personal behavior is more on heavy viewers than moderate and low viewers. Hence the Hypothesis is proved.
- An association between the motives to view Hollywood cinema and the influence of Hollywood on the behavior of the viewers is evidently found in the study. Here the Hypothesis is significantly proved.
- A significant number of respondents who view Hollywood cinema with a motive *'to relate'* have strongly agreed they like to relate themselves with characters they like, consider they favorite actors as role models, and imitate their mannerisms. They also agreed that Hollywood cinema influenced them to get familiarized with new ways of socializing and aim for traveling abroad.
- Youth who view Hollywood cinema with a motive of *'American fascination'* have agreed that Hollywood cinema showed significant influence on their behavior like adopting new hobbies, aspiring to travel abroad, pick up American Accent and Jargon, to make the physical appearance look modern, relate with characters, consider them as role models and consciously imitate their mannerisms
- Youth who view Hollywood cinema to *'satisfy their intellect'* could be able to relate themselves with characters they like and get familiarized with new ways of socializing.
- Youth who view Hollywood cinema with a motive *'to satisfy their inherent deeds of arousal',* agreed that they have been influenced by Hollywood to achieve lavish life with materialistic comforts, and aspired for abroad traveling.

10. Conclusion

Uses and gratifications approach emphasizes motives and the self-perceived needs of audience members. Blumler and Katz (1974) concluded that different people can use the same communication message for very different purposes. The same media content may gratify different needs for different individuals. On a personal level cinema enables people to escape their worldly cares, it gives inspiration, helps people through their rites of passage, supports identity building, provides knowledge and promotes understanding in an accessible way, and (not least) gives considerable enjoyment (Donovan and Garey, 2007). The current study proved that a movie viewed with a particular motive not only gratifies the need of the viewer but also influence their behaviors like certain customary practices of day-today life or intends associated with those needs, either deliberately or subtly.

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