

I. Introduction

Producer Vidhu Vinod Chopara's films *Muna Bhai MBBS* (2003) and *Lageraho Munna Bhai* (2006) won a number of national and international awards. In both films the director has shown the power of popular culture that can disestablish the canonicity of Indian modern and secular myths. This research study attempts to reveal the disestablishment of established myths. *Munna Bhai MBBS* (2003) the Myth of 'White Coat' doctor is deconstructed while in *Lageraho Munna Bhai* (2006) the national myth of Gandhism is deconstructed. While doing this, both movies reveal the dynamism of Popular Culture.

Rajkumar Hirani, the director of both movies born in Nagpur and studied there up to graduation. Right through his student days, he was very actively involved in Hindi Theater in Nagpur. From Pune, he completed his diploma in Cinema in 1987 with a specialization in editing. He began his career in *Munna Bhai MBBS* as an editor and gradually moved on to established himself as a director and producer of advertising films with his own production home 'Canvas Films'. He has a substantial body of advertising work for many major Indian brands behind him.

As director he has looked for the varieties like, advertising, documentaries, public service, sports, TV serials and music videos. Generally human subjects have attracted him the most. He enjoys in capturing the humour in a situation or the warmth of a moment.

Occasionally, he has also edited for other directors. One such assignment for Vidhu Vinod Chopara's *Mission Kashmir* (2002) got him the best editor award at the Zee Cine Awards. Then these duo established themselves in Bollywood Film Industry.

Munna Bhai MBBS is not just a comedy but it also belongs to the Gangster Genre. As a Bhai, *Munna* and his gang go around solving monetary problem disputes using threats and underhanded tactics. This film has brought the noticeable change into approach comedy in modern Hindi film. Unlike other old fashioned films which have styles of having a separate comedy tracks, it has the organic combination of humour into the story and enacted by the real characters. One of the famous critics Shalid Khan views the film as, on the best comedies of the year. For him:

The Story of the film is quite tricky, it tough 'Gangstar' develops a story conscience and cares about every dying Person in the hospital. That would have been rather difficult to believe but the director but the director narrowly videos it by refusing to show *Munna Bhai* actually kill someone and developing the character as a modern day Robin hood who only harles rich and corrupt businessman. A warm and charming film *Munna Bhai MBBS* is one of the best comedies of the years. (1)

Another renounced movie critic Naresh Kumar Deoshi reviews the film as a well combination of emotion and sentiment that are not exaggerated. The film has raised the serious issues about the doctor's profession.

Thus the film deconstructs the well established 'Myth of Doctor'. Doctor and medicine only are not the perfect solution of patient's sickness. Sometimes they need psychological support and enjoyment to forget about their personal tension and the tension of decease. 'Munna', professionally a 'Bhai' has that power to treat the patient.

Similarly, another film *Lageraho Munnabhai* (2006) has received high praise from many critics. Poonam Joshi of the BBC notes that:

Its rare to see a film that bounces between humors and sentiment so seriously. And it is rare still to see characters become etched in the memory so enduringly that audience become almost protective of them. It's testimony both to the quality of the writing and Performances, that *Munna* and *Circuit* have taken a life of their own. The humour is mostly derived from the way that Munna winds up the other Characters with his no nonsense and Straightforward but cocky attitude. It is nice to see Arshad's Comic. Potential being utilized properly and he Shines as the Sincere but loopy circuit. (36)

Inspite of being a comic film it has raised the serious issues like Gandhian Philosophy of non-violence and peace. Before the move brings this in to public Gandhian Philosophy was only in textbook history. It was supposed to be only the cultural and mythical property of India, Ajit Duara argues in 'the Hindu' that the accomplished cultural sophistication and political genius of Mohandas Karamchand Gandhi has to be dumped down to the astoundingly moronic levels of *Lageraho Munnabhai*.

Myth is not only an amusing story but the subject of great importance. It not only bears the fanciful events about primitive people but also carries the heavy truth of the past. Mythification takes long historical time period. Myths are used by cultures as traditional objects. Dr. Ashok Nagpal says 'myths are part of continuous which begins with the infants finding of the traditional object and goes right up to cultural process'. Societies carry around myths in the same way children carry their mother's blanket. So, the mythification is a historical and cultural process. The function of repetition is the only reason of the composition of myth. Its growth is a continuous process where as its structure remains discontinues long historical tradition and

repetition mystify the matter. Doctor's job and their uniform helps to create a 'myth about doctor'. The symbolic uniform of doctors, 'white coat' stands for the symbol of doctor. In the course of historical tradition the white coat, myth of doctor also created. Similarly, the Gandhism is another Indian secular myth. Mohan Das Karmchand Gandhi was Indian historical leader. His thoughts like peace and non-violence is known as *Gandhism*. It is famous not only in India but also beyond the Indian sub continent. In this famous theory; '*Gandhism*', most books also written and it become so popular and developed it as a myth.

After the arrival of cultural study in the field of literary theory challenges the idea to traditional thinking, it introduces the cross cultural and inter disciplinary perspectives. It has sought to theorize the role of literature in society in a new way. By doing this, it questions the aesthetic value, canonicity social meaning and identity of a text. Cultural studies starts to deconstruct the established notion of society and established myth. This brought the demythification of the traditional myth and was it in its own way. Popular culture adopts the traditional myth as the means of expensing their idea in different manner.

The 18th century idea of Personal freedom, liberation of individuals brought the age of modernity. Media development has been the over growing tendency towards Psychological intimacy. From the 20th century personal Problems and Private of feelings have not any longer restricted to fiction. This brought the rapid development of movie genre. All the social Practice is being constantly revised in the light of new information. In all, from working methods to subject matter, from purpose to justification, film movement put socially as a collective in focus.

In the 1970's cultural studies developed with the new discipline of media and film studies in Britain. It developed as the 'Media Studies' and 'Popular Culture' and challenged the theoretical and methodological narrowness of traditional discipline, Canonical Literary tradition art, history and other Social disciplines. Glenn Jordan and Chris Weedon, in their book *Criticism in the Twentieth Century* says that : "Cultural studies as constantly asking new question, looking for new ways of theorizing and understanding cultural phenomena and their social implication" (251). Definitely the 1960s represents a breaking through towards a more individualized and graduated perception of human subjects within film. Independent film and TV. program makes approached institutions by not going from the outside in, but by going inside out. Generally every aspect shown in the films have sense-leans on mythology.

The popularity of man media in particular has resulted in a recurring in both academic and public debate about whether the product of media are good because they are popular or bad because they are popular. Popular culture depends on some extent and meaning that are produced by or for the people. That meaning can be taken as evidence of what the public wants or what the public gets. So, the popular culture is democratic. It is the strong power to define everything for popular culture.

Thus the cultural studies view ever inspect of society quite closely. Literature, art, and movies are the representations that reveal the social reality. Cultural studies analyses the social activities from different angle. Cultural study is the analysis of the part played by particular culture forms and practices in a social relations. The analyzing approach of cultural studies to that literature and movie tries to seek the social translation. The new discipline of cultural studies, Media and Film Studies, developed in Britain. This new discipline rooted in communications theory and

sociology. In 1970s there developed a new form of film studies based on the British film institute (BFI) in London. This was also important in the development of new theoretical approaches to reading literature.

Cultural studies is not simply the close analysis of objects, literature and movies but the formal, thematic or semiotic analysis of films, paintings, songs and books. Moreover, culture studies does not imply abandoning what has traditionally been studied in literature but it urges new ways of studying such tools. Above all, cultural studies is concerned with the struggles over meaning that reshapes and define the terrain of culture.

Thus the cultural studies have important effect on the study of literature. It has challenged the idea of canonical literature, established myth and other area of canonicity. The cross cultural and inter discipline perspectives of cultural studies develops the new trend in Literary eroticism and movie analysis. Raymond Williams *Culture and Society* (1958) began to rethink the relationship between cultural and Society (1958). It opens the door for popular culture. Popular culture have the power to deconstruct the power of popular culture dislocates the canonicity and demystify the established myth that carries the heavy truth of the past.

The frontal address of Hindi Cinema is not a premodern form in itself. In the beginning phase only the mythical film like *Satya Harischandra*, *Ram Rajya* were made. But in the modern period the cultural forms developed as the changing force in Indian film industry. The historical dynamics that shape Hindi Cinema and a industry and as a cultural practice of film. In India different temporation coexist within any one society. They are annunciated with interest group struggling to gain control over the institution of transformation. Film critics have tended to confine themselves to the

glorification of popular makers use the traditional Myth to transform the social context. By doing this they become able to convey the new message in traditional way and context.

However, the director of the movie has used the strong power of popular culture in his film *Munnabhai MBBS* and *Lageraho Munnabhai* to disestablish the canonicity of the established myth. In the film *Munnabhai MBBS(2003)* the power of popular culture has challenged the doctors myth. In that film he has shown that the incapability of MBBS doctor to save the life of cancer patient. Though, cancer is a fatal disease, the doctor only knows the theoretical knowledge which is devoid of practicality.

Similarly, in the next film *Lageraho Munnabhai* (2006) there is a demythification of Gandhian myth. In Indian culture Gandhi is supposed to be a spiritual sage. Indians have given him the position of 'Mahatma'. They have distinguished him from the public and limited only in text book history. But the dynamic power of popular culture breaks that canonicity and brought him into public life. The film has made him a pop icon and conveys the message in new way.

It can be concluded that the power of popular culture can disestablished the power and canon of traditional myth. Cultural studies developed the new area of cultural theory, that is popular culture. It flows through media, so, it falls under Media Studies. On one level and it is quite easy to establish the new canon by exposing the public affair. In movie genre, through the use of parodic and ironic reference the dominant aspects are undermined and marginal issues are raised.

Thus the movie genre exposes the public need and related to public affair. By applying the dynamic force of popular it can change the public notion about well

established canons. The newly invented territory of cultural studies has the concept of inter discipline and intertextual approach. By applying this, the director has deconstructed the established myth of both secular and national order of India. In his two films *Munnabhai MBBS* (2002) and *Lageraho Munnabhai* (2006) he his revealed the democratic and secular power of popular culture in India.

II. Cultural Studies, Popular Culture and Movie Studies

Cultural studies is multi or inter disciplinary field of inquiry which blurs the boundaries between itself and other subjects. From the theoretical perspective 'culture' renders individual experience coherent and meaningful but rather inescapable cultural difference, division and dissonance. When culture is conceived as an organism, modern history tends to become a narrative of historical decline. The historian of anthropology James Clifford argues that:

Everywhere individuals and groups improvise local performances, recollected pasts, drawing on foreign media, symbols and languages. This existence among fragments has often been portrayed as a process of ruin and cultural decay. In Levi-Strauss's global vision one widely shared today authentic human differences are disappearing in an expensive commodity. It is easier to register the loss of traditional orders of difference than to perceive the emergence of new ones. (14-15)

Cultural studies suggests that the aim of cultural criticism is some thing more than preserving culture and interpreting culture in a common democratic space of discussion. Cultural studies in this sense means "a refusal of the universals of Arnoldian Culture" (Gerald Graff and Bruce Robbins 435).

By mid twentieth century the meaning of culture has undergone massive change. Raymond Williams contrasts the anthropological meaning of culture, denoting the whole way of living of a people, with the narrative meaning of culture. Then the specific definition of cultural studies came. By 1970 the new concept in cultural studies popular culture came. John Harley in his book key concepts in

communication, cultural and media studies define popular culture as “of people in general, for people in general, well liked by people in general. ‘Popular’ is often synonymous with ‘good’ in ordinary conversation.” (178)

Harley's definition of popular culture is similar to the definition of democracy. By this he has wanted to expose the power of popular culture in contemporary society.

Film is one of the most important kinds of entertainment in the world today. Through it, stories of cultures of our own. People from similar experience and background, time and place are brought to life. Because of the supremely linear nature of film, it is arguably the most important mode of storytelling in this modern world. The visual element of a truly great film is often enough to overcome even the most basic language barriers. Then the film studies work to understand the nature of film better and they also end up studying the human condition, other cultures, traditions in storytelling and any infinite number of other relevant aspect of the film experience. So, this is a truly fascinating area of study, and wide ranging than many people initially think. Therefore cultural studies, its new product popular culture and movie study are the related parts of modern cultural studies.

Myth, Culture and Demythification

Myth is generally understood to be a form of narrative that is shared amongst members of a traditional community or culture. Myth is not only the matter of amusing story for children and others, it is the subject of great importance on which critics have been sweating on for years. It not only bears the fanciful events about primitive people but also carries the heavy truth of the past. Critics are still struggling to describe the roles and functions of myth. So, it is hard to define exactly what the

term means. However, within the limit of the present study, myth is taken as a living reality. To clarify the nature of myth etymological distinction is often made between logos and mythos. Logos refers to the traditional faculties expressed in the form of analytical or dialectical reason. Myth on the other hand is an expression of truth as a totality, it is a narrative of expression of a total mode of perception of the reality of the world. Myth in its journey often collides with legend, folktale, religion, ritual etc.

On the other hand the idea of culture arose in the late eighteenth century. The term culture has a social and anthropological circle because of the multiplicity of its references and vagueness of study. The meaning of culture can be interpreted in terms of human being and their experience. Human actions take the form of social structure and develop as an existing network of social negotiations. Culture for Arnold was the best that has been 'thought and known' in the world. Taylor defines culture in an ethnographic way. For him 'Culture or civilization taken in its wide ethnographic sense, is that complex whole which includes knowledge, belief, art, morals and other capabilities and habits acquired by man as a member of society' (Tylor 1).

From this line the construction of culture and myth is similar. In myth also past is included. The emergence of post colonial criticism and the post colonial theory of discourse, made culture most contested space. In the study of culture Foucauldian notion of power and Discourse and Gramsci's concept of hegemony are the most cited terminologies. These terms play the vital role in constructions of the myth also. Myths are by nature collective and communal; they bind a tribe or a race together in common psychological and spiritual activities.

Myth is a conception which runs through many areas of contemporary thought: anthropology, psychology, comparative religion, sociology and several others. Its best anthropological approach brought a fresh vitality to the study of classical religion and myths. The anthropological understanding of myth is influenced by the work of Claude Levi-Strauss, who argued that myths are unique to specific culture and are used as a means of explaining the working of the world; they are thinking machine. He argued that these explanatory narratives worked to deal with contradictions in experience, to explain the apparently inexplicable and to justify the inevitable (Turner, 1993:72).

The rise to Prominence of 'new western history' since the late 1960s promoted an increasing demand of truth, fact, and credibility in frontier western writing. Despite, the extraordinary popularity of traditional views of the myth of the west, an important group of contemporary imaginative authors starts to write about the territory with greater insight into the reality behind the myth. They intended to depart from the historical inaccuracy of old western literature. Nevertheless, the interaction between myth and reality in the west is so strong that both elements will remain interdicted. New western authors treat old myths in fresh. New days authors treat old myths in fresh, new way. They deconstruct conventional structure of old myth and expose the limitation of heroic western narratives. From this turning point the demystification of the myth was started. Slowly any gradually its scope also developed. Then media and other sectors also start demything myths. Movie genre also found suitable to demystify myths.

Levy-strauss and Roland Barthes' idea of mythology as a basically empty case of freedom, ideological Projection. On a concrete level the Phenomenon covers the contact recycling of a classical or travel myths and mythological notions in popular culture. In the popular Psychology of coal Gustav Judy:

Myths are the metaphorical expression of the basic, unconscious experience and identity formation of humanbeings, connecting and reconciling through identification the stages of our own lives The stories of sharply outlined figures are as such, helping us to "understand our culture and ourselves". (A Battle 295)

Though history itself has produced the increasingly rational, disinherited mind of modern man. It may also be invoked as a non rational mythical memory, a man made record of man's intuitive conception of themselves. These mythical forms are still available because in another sense they are outside history, residing in a timeless world. Myths are public and communicable, but they express subliminal mental patterns that come close to the compulsive dives of the unconscious.

Different critics and scholars have different notions about the subject. Ellman cites James G. Frazer, one of the influential critics of this century, regards myth as "a primitive habit of mind that we have largely overgrown" (Ellman and Feidelson, introduction 617). And it is clearly associated with religion. For Mailinoski myth making function is universal. Ellman and Feidelson quote, Malinoski in their introductory chapter of 'myth' for whom myth making function is universal. According to him:

Myth is not a fanciful way of describing natural phenomena or a disguised chronicle of actual persons and events. Rather, mythical stories served as a practical culture force, completely shopping and motivating the moral and social life of a group. The primitive does not feel his myth as a function referring to something other than itself, but as an articulation of cultural values. Sanctified by its archaic origin, the living forms of myth gives warranty to every individual etc. though and ritualistic performance. (Ellman and Feidelson, introduction 618)

Thus, the validity of mythical thought makes it a working force beneath the surface of the traditional or civilized mind. Myth worked to ex-nominate the gaps that can be understood to exist between such oppositions. Myth works to naturalize contradictions such as these and attempts to turn something that is cultural into something natural.

Cultural Studies, Development and Internationalization

Over the last thirty years, cultural studies have developed into a diverse and lively international intellectual field. It is not a lightly coherent unified movement with a fixed agenda but a loosely connected group of tendencies, issues and questions. It is composed of elements of marxism, new historicism, feminism, gender studies, anthropology studies of race and ethnicity, popular cultural studies and post colonial studies. Those fields that focus on social and cultural forces that are either create community or cause division and alienation. As Stuart Hall, one of its founders says, "Today, cultural studies programmes exist everywhere, (criticism into 20th century 245). Another critics Graff and Bruce writes, within cultural studies. "the aim of cultural criticism is something more than preserving transmetting and interpreting

culture or cultures. Rather, the aim is to bring together, in a common democratic space of discussion, diversities that had remained unequal largely because they had remained apart". (Graff and Bruce 434-35)

Cultural studies is a multi or post disciplinary field or inquiry which blurs the boundaries between itself and other subject. It is generally seen as a route to bringing the university back into contact with the public with a counter disciplinary breathing down of intellectual barriers. As Lawrence Grossberg and others emphasized that the intellectual promise of cultural studies lies in its attempt to "cut across diverse social and political interests and address many of the struggles within the current scene". (Grossberg 1)

Cultural studies in this sense is a discursive formation i.e. a cluster of ideas, images and practices which provide ways of talking about the forms of knowledge and conduct associated with a particular topic, social activity or institutional site in society. The central strand on cultural studies can be understood as the study of culture as the signifying practices of representation which requires us to explore the textual generation of meaning. Cultural representation and meaning have certain materiality since they are produced. Cultural studies here takes linguistic turn because it is language that gives meaning to material objects and social practices that are brought into view by language. Culture is articulated with moments of production but not determined necessary by that moment.

Cultural studies has the centrality of the foundation concept of power. For barker "Power is not simply the give that holds the social together, or the coercive force which subordinates one set of people to another... but the processes that generate and enable any form of social action, relationship or order" (16). Thus, from

this observation the single proposition of cultural studies is reduced. It refers to a multi standard intellectual movement that places cultural analysis in the context of social formation, seeing society and culture as historical processes and always makes a committed call for democratization.

Cultural studies initially developed in Britain as a reaction against specific disciplinary and political positions. Cultural studies developed as a part of an engagement with the new left in the 1950s and 1960s. In 1960s Matthew Arnold's 'culture and civilization' reached in a highpoint. It privileged canonical literature over other fictional writing and non-literary cultural forms and practices. In 1950s and 1960s Richard Hoggart and Raymond Williams began a thoroughgoing critique of the clam character of ancient literary tradition and its narrow definition of valuable culture. Texts such as Hoggart's *The Use of Literacy* (1957) began to rethink the relationship between culture and society. It extends the range of cultural texts deemed worthy of analysis.

In Britain cultural studies began to transcend its roots in English studies and adult education with the founding of the centre for contemporary cultural studies at the university of Birmingham in 1964. During the 1970s the range of cultural texts practices, and cultural institutions brought within the admit of British cultural studies expanded and new perspectives, theories and methods were developed. In the process, questions of aesthetic value derived from literary studies were largely replaced by a concern with questions of subjectivity, identity, social meanings, values, and power.

In 1970s the centre for contemporary cultural studies not only set the agenda for what cultural studies might include it also defined a particular type of cultural intellectual practices. Cultural studies in the 1970s began to develop more complex

ways of theorizing the ideological and political role of culture. The major influences on cultural studies in this period were the work of French structuralist, marxist philosopher Louis Althusser, Italian Marxist Antonio Gramsci and French semiotician Roland Barthes (criticism into twentieth century 247). From this perspective the constitution of subjectivity in culture becomes a crucial area in culture studies. Another major influential Marxist Gramsci says ‘Hegemony is the outcome of cultural guaranteed’. (248)

Above all, cultural studies is concerned with the struggle over meaning that reshape and define the terrain of culture. It is devoted among other things, to study the politics of signification.

Cultural studies is developing largely in the context of English departments, where attempts are being made to extend it. The tendency in early accounts of cultural studies in Britain to leave out the modifier ‘British’ provoked a number of critiques. Particularly from Australian and Canadian cultural studies. As Jon Stratton and Len Ang put it in their essay on the impossibility of global cultural studies: ‘we want to develop a more pluralistic narrative of the history of cultural studies, which can account for local or regional variations as well as commonalities in concerns and approaches’ (7). Although the published work of the centre for contemporary cultural studies plays a role in the development of cultural studies elsewhere. Now, the history of cultural studies can be put in global frame. While cultural studies is now an internationally recognized discipline. National difference reflect both particular institutional and disciplinary institutional and disciplinary contexts and the theoretical and methodological perspective against which cultural studies developed.

Despite national, regional and institutional variations, certain patterns in the development of cultural studies have begun to emerge. In the non-English speaking world speaking world cultural studies is developing largely in the context of English department where attempts are being made to extend the curriculum into the area of popular culture and look at questions of culture and power. Although, early British cultural studies was rooted in a critique and extension of English studies. Moreover, it drew strongly on sociological and historical perspectives, as well as an techniques of close reading developed within literary studies. In an editorial statement in the journal *cultural studies* written in 1999, Lawrence Grossberg and Della Pollock commented that:

Cultural studies continuous to expand and flourish, in large part because the field keeps changing. Cultural studies scholars are addressing new questions and discoverers, continuing to debate long-standing issues and reinventing critical traditions. More and more universities have some formal cultural studies presence; the number of books and journals published in the field is rapidly increasing, we understand the expansion, reflexivity and internal critique of cultural studies to be both signs of its vitality and signature components of its status as a field. (10)

As cultural studies continues to expand and develop, the key questions of what it should be studying remain central to a discipline. The different sites where cultural studies established certain shared concerns are language, subjectivity, meaning, culture, power and the importance of located studies. The original focus of cultural studies is the wide range of cultural texts, forms and practices excluded from the

mainstream arts. Subsequently, as the discipline has become more widely established, the unifying project has been threatened by a tendency in some quarters to see cultural studies as a term which might cover anything to do with culture. Stuart Hall and Raymond Williams indicated cultural studies as a kind of radical intellectual practice intervening in the academy and in the cultural-political space of every life. Arnold & Leavis in their book, *culture and civilization tradition in English studies* argues that:

Literature should be produce subjects with shared understanding of society and common values for which they claimed universal status in a society. For cultural studies today, the study of cultural texts, including literature, should throw light on how subjectivities, identities, meanings and values are constructed in societies fractured by relation of power.

Popular Culture and Media Studies

Of people in general, for people in general, well liked by people in general is 'popular'. 'Popular' is often synonymous with 'good' in ordinary conversation. In its original form popular was used to distinguish the mass of the people. The popularity of something may be taken either as an indication of its positive or of its negative value depending on alignment to the people. (communication and media studies 178)

Thus the concept is not exempt from politics, which has in fact dogged its usage within the sphere of cultural analysis. The popularity of mass media in particular has resulted in a recurring ambiguity in both academic and public debate about whether the products of media are good because they are popular or bad because they are popular.

The ambiguity about popular culture is not simply a matter of the personal prejudice of the critic. It is implicit in the position of those people and products that can be described as popular. It has two aspects. First, there is ambiguity about the extent to which popular culture is imposed on. The second, there is ambiguity about the extent to which popular culture is merely an expression of a powerless and subordinate class position. These ambiguities have an important bearing on the study of popular culture, since they make it very hard to specify an easily agreed objective of the study. The study of popular culture requires some attention to cultures other than popular ones especially that known as high culture. Then the established evaluations of different cultural products are naturalized. However, the study of popular culture can not get very far without some attempt to relate the social production and reproduction of meanings to the economy and political divisions and antagonisms of class.

The term 'popular culture' was not in contemporary use during the early modern period, when political and social structure was understood in reference to there orders or estates. The discovery of the people as a group of people as a group worthy of study is attributed to a group of German intellectuals at the end of the eighteenth and beginning of the nineteenth century. Sometimes the populism and popular culture studies have regularly been used for political purposes. The long standing identification of the popular will with national identity since Jean-Jacques Rousseau (1712 -1778) has led to the exploitation of popular culture studies by nationalists, racists, populists and communists alike.

One of the Marxist thinker Antonio Gramsci expressed faith in the culture of the people as a means to exercise and protest against a hegemonic ruling elite.

However 'Pop' culture in art and music began to symbolize grass roots protest during the 1960s. Popular culture studies succeed in entering into the mainstream of scholarly debate.

Modernist ethnographers tend to define culture in relational terms as a communicative system for the transmission of ideas rather than enduring institutions or structures. In this sense, popular culture is viewed as one form of expressive culture that plays a crucial role in power struggles to negotiate meaning in everyday life.

Michel Foucault has depicted the development of a system of social discipline as a power struggle played out in largely arbitrary and individualized discourses to gain control over cultural meaning. Ultimately, the nature of popular culture is difficult to pin down because it is applied in broad terms, to include ritual, art, literature etc.

Many popular beliefs, rituals and customs of the ordinary people were also shared by members of the social elite. So, popular culture is an expressive and shared system for the production, transmission and consumption of cohesive and simple values.

Since early modern popular culture was primarily oral or performance-oriented. The so-called superstitions and fleeting theatrics of everyday custom and ritual were seldom regarded as worthy of attention. Early modern popular culture involved the identification of useful sources to document a largely undocumented historical phenomenon. The role of culture is responsible for the recording and transmission of customs and traditions, is central in most of these transmissions. By doing this the popular culture transforms the certain popular beliefs and practices into public affairs. Public trials, is a form of popular entertainment on which thousands of onlookers, hawkers, pickpockets and prostitutes witness the brutality of contemporary justice.

The term media was used originally to describe audio-visual presentations that consisted of slide presentation synchronized with sound (Wise, 2000). The literal definition of the term is the proceeding and presentation of communication by more than one medium. It is now most widely used to refer to communication that is mediated by computer.

Communication was entering an unprecedented phase of intensification; culture was flowering; information was valuable and the sky was the limit. The media, communication and culture were moving center stage, and become the most dynamic area of contemporary life. (Communication, Culture and Media Studies Introduction)

In 1970s cultural studies in Britain developed in tandem with the new disciplines of media and film studios. The other main sites of media studies, rooted in communication theory and sociology. The centre for mass communication research at the university of Leicester and the Glasgow media group at the university of Glasgow (criticism in the twentieth century 248). The 1970s also saw the development of new forms of film studies based at the British film institute in London. This was also important in the development of new theoretical approaches to reading literature.

As relatively new areas of study communication, cultural and media studies have been characterized by fast moving and innovative research work. At the same time they have borrowed widely from a variety of established academic discipline and discourses. As a result, there is often an uneasy period for the newcomer to the area. Media studies in its beginning period developed from mass society. During the nineteenth century it is developed by the industrialization process through the division

of labor, growing centralization, development of a complex and international communication system and mass political movements.

Social Experience of Popular Culture

Popular culture in early modern Europe is one of mounting social stratifications and a concerted effort by the political and religious elite. The popular culture also found itself increasingly on the defensive as the representatives of established authority into officially sanctioned activities. The fight against superstitions and popular magic is the attempt of the mixed success of the ruling elite in limiting popular access to the supernatural. However, the popular culture studies is the academic discipline studying popular culture. It is generally considered as a combination of communication studies and culture studies. Academic discussion on popular culture started as soon as contemporary mass society formed itself and the views on popular culture that were developed then still influence contemporary popular culture studies.

Following the social upheavals of the 1960s, popular culture has come to be taken more seriously as a terrain of academic inquiry and has also helped to change the outlooks of more established discipline. Conceptual barriers between so-called 'high' and 'low culture' have broken down, accompanying an explosion in scholarly interest in popular culture. The developing medium of popular culture is comic books, television internet and cinema. Reevaluation of mass culture in the 1970s and 1980s has revealed significant problems with the traditional view of mass culture as degraded and elite culture as uplifting. Division between high and low culture have been increasingly seen as political distinction rather than defensible aesthetic or intellectual ones. (Mukerj: and Schudson 1991:1-2)

whatever questions on this view of popular culture may be, it still leaves some traces in theories depicting narrative as necessarily ideologically conservative (Charles Grivel 1973). Such theories see dominant ideology is purely a matter of message. The position of message is in the general social discourse, and in the position of its producers in the social formation.

III. De-Mythifying Myths: A Study of *Munna Bhai MBBS* and *Lageraho Munna Bhai*

Confutation of White Coat Myth of Doctor

Munna Bhai MBBS (2003) is a successful comedy of director Raj Kumar Hirani. In the movie, he has demystified the well established myth of doctor and established a new concept that doctor and medicine are not the ultimate solution of illness but the psychological support and enjoyment are also equally essential.

Actually, general concept about doctor and his role has developed as myth. Their profession had regarded as a character that give validity to communal faith and actions. In the changing course of time it has created as myth, just like the history created. Though, the history itself has produced the increasingly rational, disinherited mind of modern man. History may also be evoked as non rational, mythical memory and man made record of man's intuitive conception of themselves. The famous myth of doctor in also the record of history.

In the movie *Munna Bhai MBBS*, the director has demythified the established notion about myth. When the movie starts protagonist 'Munna' who is a gangster of Mumbai terrifies all the local people. He lies his village based parents telling that he is a doctor. He gets a shock when he finds out that his parents are coming to visit him. So, he transforms a rooming shanty house into a fake hospital, populated by patients. When they arrive, they are pleased and happy that their son is well settled. They would like him to get married to a doctor's daughter. The marriage is arranged, but before the engagement the bride's father finds out the truth about Munna and cancels the marriage. Munna's humiliated parents see the truth and hurt. They return home,

leaving Munna with a strong desire to hurt the doctor. To take revenge Munna get admission in the medical college.

In the film *Munna Bhai MBBS* the director has shown the doctor patient relationship and the so called myth about doctor. Our relation to people or situations is to a large part depends on our attitudes values and beliefs which are largely unconscious. It helps to form a mythical belief in society. As Bronislaw Malinowski says myth fulfils in primitive culture an indispensable function: it express enhances and codifies belief, it safe guards and enforces morality, it vouches for the efficiency of ritual and contains practical rules for the guidance of man (633). Salman Akhtar noted, psychiatrist and poet writes that super hit films have the collective stamps of approval of the Indian society. They reveal much about the evolving culture and socio-economic affairs in India (Tremblay 1996). These social changes are accompanied by parallel intrapsychic process in the Indian audience. These registers seems to be in a dialectical relationship of cause and effect with each other.

The films of Indian popular cinema are in the end the story of the nation or family that has been broken and gets reunited. In to a whole by the time lights come on. Their deeper agenda consists of elucidating and healing the intrapsychic splits of their audience. A cultural repetition compulsion seems to be in operation here. The film *Munna Bhai MBBS* is collectively attempting to master with the help of popular trends. The notion and well rooted myth change with the time and popular trends in cinema reflect these changes. The pleasure of entertainment meets the pain of post immigration, dislocation, cultural unbelonging nostalgia etc. The film reveals out that what goes on in a doctor patient relationship, along with what doesn't go on and what is wished for. Through this movie the director has tried to read about patients, doctors

their fantasies and their reality which holds the distinction of being may be the only Indian movie to earn mention in the British Medical Journal. (Mahajan and Mishra 27)

The story of this movie revolves around Munna a local Bhai in Mumbai who along with his waton circuit symbiote with Mumbai civilization till their world is turned upside down by the arrival of Munna's parents, with whom he is keeping up a pretence of being a doctor as he wants his father to be proud of him. His reality is revealed to his father who suffers humiliation and symbolic castration at the hands of the Dean of a Medical College. Munna promises to get back at the Dean by becoming a doctor and marrying his daughter. He succeeds in gaining admission to the medical college fraudulently but finds that the first casualty in the casualty is if empathy for the patients suffering. Munna and Dean take up Polar Position, Munna advocating recognition of the subjectivity of not only the patients but also the staff and students. A loving fusion- hug 'Jadhu ki Jhappi' being the sine qua non of his treatment whereas the Dean advocates an excision of subjectivity as a prerequisite to being an effective doctor. Munna seems to be winning over the Dean, his therapy yielding miraculous result. In between finding time to romance the somewhat desexed daughter of the Dean and veering away sharply, from more sexual women, till the end of the movie where he throws in the towel and concedes victory to the Dean just when he as about to win over him conceding that he can never become a doctor and is merely a thug. This act earns him the vocal support of the Dean's daughter along with other people and an equally miraculous turn around in the Dean who becomes transformed from a heartless to a doting grand parent. Interestingly the movie is narrated in the form of a flashback of a patient 'Anand Bhai' from whose life all

Anand and in fact everything else has gone since he has been friend for a number of years. He is eventually revived from his semi unconscious slumber by the almost maternal loving care of Munna.

In the movie when Murli Prasad Sharma, Munna, left his village to come to Mumbai after being constantly reprimanded by his father Hari Prasad Sharma. His only dream is to see his son become a doctor. In Mumbai Munna becomes a Bhai. In the film he says:

Munna: Circuit, did you know that there are 206 bones in the body?...

We never thought about the while breaking them, did we?

Circuit: Your memory is very soild, man, so solid that I can see her. Hey, are you missing Dad also. I can see him too.

[Circuit and Munna have just kidnapped someone]

Munna: Circuit, I said" Point the gun'," not "Shoot out all of Mumbai!"

Circuit: Chill out, bro-these are blanks, they only sting!

[He grabs their captive, who was trying to escape]

Circuit: Hey, Flo Jo, even THEY can do the job at close range! Do you want me try it out?

[Circuit has received a telegram from Hari Prasad Sharma about Munna]

(My translation)

His job description includes kidnapping, breaking bones and 'paisa vasooli' and making threats on the phone. But, Munna Bhai and his sidekick circuit are a conscientious pair. They only loot dirty money.

Every year Munna Bhai's parents pay him an annual visit thinking their son is the city's top doctor. Apparently Munnabhai developed cold fiet during a telephone

conversation he has with his father and he lied about him being a MBBS. Hari Prasad bumps into an old friend Dr. Asthana during a laughter therapy session. The two decided to fix their kids Munna and Chinkie together, unfortunately for Munna Dr. Asthana reveals his true identity to his heartbroken father. Now, the story of Munnabhai turning into an *MBBS* kickstarts. Then Munna says:

Munnabhai; you! Dr. Asthana, you have revealed my secret in front of my father and hurt him. Wait! I will rule over you in your own hospital.

(My translation)

In these lines the inspiration for munna to be a doctor is clearly visible. To prove a point to a prodigal Asthana, Munnabhai gets himself admitted at a medical school by both look and crook. Of the intention of taking revenge Munna starts to tease Dr. Asthana the Dean of the college. When the Dean asked a question:

Dr. Asthana : Are there any question?

Munna: Yes, sir... If a man is dying in the admission ward, is it necessary for him to fill out a form?

[a shocked Asthana dismisses the class, but the next day...]

Munna: Sir, I asked you a question yesterday that you didn't answer can't you answer it today?

[Circuit accompanies Munnabhai to his college room]

Munna: Not that, circuit - I meant, have you ever felt as though you were fatally ill, and could only wait, helpless? Watching the clock and calendar go by like a time bomb, and your life, your dreams coming face to face with THE END....

Circuit: My mother used to say that we become stars when we die...

[He starts pointing at stars in the sky]

Circuit: Look, there's my father - the bugger used to beat me a lot! And there's Uncle-he was a cool dude! Hey ... where's Mom? Aaah, Mumbai's getting too polluted, man...

(My translation)

Munna mocks at upon the medical treatment process on which a patient can die due to the long process of hospital management. Munnabhai does a patch adams by introducing the concept of Magic hugs 'jaadu ki jhapi' and suggests that he is a man who believes in alternative therapy. Generally, doctor's concept is to use medicine advise to treat the patient. Munna sees the patient quite differently than other ordinary doctor. In the movie:

Dir. Suman: [about Anand]Murli, what's the point of talking to him? Nothing you say to him will reach his ears!

Munna : So what if his ears can't hear it, he hears it with his heart! You see, when two people share a strong connection, then they can communicate to each other through their herts...

(My translation)

Munna can feel human sentimts and internalise their feelings. In the above dialogue Dr. Suman Asthana stands for ordinary doctor who can not hear the internal feeling and appeal of emotion of patients where as Munna advocates for the people's strong connection. For him the language of heart should be listened by doctors.

He wants to use this therapy to the terminally ill zaheer. Not only that, he also convinces a frustrated heartbroken teenager about the stupidity of suicide.

A layer of emotional corniness beings to set in during the latter half of *Muna Bhai MBBS*. The music, too, could have easily been done away within this otherwise smoothly placed fun flick. But he has used music to treat zaheer quite different than other doctor.

By doing all these Munnabhai who really a bhai become able to get the position of MBBS doctor. His own therapy is more effective than MBBS doctor. Dr. Asthana and his team bound to keep Munnabhai in the position of MBBS doctor. Finally, he wins the heart of Chinkie and get support from Dr. Asthana. His lie to his parents become true and he become able to fulfill his parents desire.

To presenting the transformation of Bhai into the MBBS doctor director of the film has taken the advantage of media culture. Communication is entering an unprecedented phase of intensification, culture is flowering information is valuable. The media communication and culture are moving centre stage and become the most dynamic areas of contemporary life. Popular culture is flowing its influence through media and people are practicing the new experiment. In this time the film has convince the people that the old therapy of traditional doctor is not appropriate. To prove the, in this film, the director has brought the new method of treatment like jadu ki jhappi and musical therapy. By all these the film has de-established the myth of doctor and established the new notion. Medical knowledge and theory only are not proper for curing patient but the practical and harmonious method also suitable. Munnabhai MBBS radically destroyed the halo around the unholy medicos. The film while glorifying the academia also does its bit to sensitize the fact that no knowledge is good, if it is not shared. In a bitter way, it denounces the academic elitism and gross arrogance of characteristics of the educated class.

Transforming Gandhi into Pop Icon

Lageraho Munna Bhai (2006) is a film that illustrates the Gandhian idea and redefines it. Gandhi had almost fanatical faith in some moral values. The role of Gandhian struggle in winning independence to India is vital. The one Indian struggle that came very close to kicking an unwilling and powerful British regime out of India was the very brutally violent mutiny. The greatness of Gandhi lies in the fact that he walked to talk. And thereby he comprehensively won the battle of the pedestal against the British. He snatched the moral high ground from British. Gandhi made them the villains of peace. In the global cosmopolitan colonialism became a bad word. All these establish Gandhi as a global hero and leader of firm determination and create a myth of Gandhism. Gandhism and the myth of Gandhi is not only popular in India but it has got the global effect.

Similarly, Mahatma Gandhi's contribution for India had also constructed a myth about Gandhi. In Indian history there is a great and special place for Mohan Das Karam Chand Gandhi. Since, he was a global hero for his theory of non-violence and peace. Indian freedom movement was possible only by his great contribution. Gandhi was nominated for Nobel Prize five times, in 1937, 1938, 1939, 1947 and finally a few days before he was murdered in January 1948. He was undoubtedly a good, noble and ascetic person a prominent man who is deservedly honored and loved by the mass. All his capacity and contribution constructed a myth about Gandhi that is Gandhism.

Many of Gandhi's ideals and ideas were deep and profound. Whether they would work in each and every situation is a different question, but they were largely responsible for getting independence. Non-violence as a general framework is the best

possible one for world peace and progress. Gandhi's greatest achievement probably was in releasing that armed aggression. It is also remarkable that although Gandhi believed in God, his philosophy is refreshingly at least to a large extent free of religious underpinnings. That makes his philosopher more universal than any kind of religious parable could become. The other truly commentable thing is that even the British who were not his friends never questioned his integrity and other positive value. As Orwell says, nobody accused him of being ambitious in a vulgar way or being driven by fear or malice or being corrupt...

In 1960s the development of cultural studies brought the change in thinking and belief of the people. During the 1970s the range of cultural studies expanded and new perspectives, methods and theories were developed in the process. Questions of aesthetic value derived from literary studies were largely replaced by the question of subjectivity, identity, social meanings, values and power. In this process the well established canons were also started to be questioned. In 1970s there established the new discipline popular culture. It re-theorized the relationship between culture, media and language, and new approach to the discipline of history.

In *Lageraho Munna Bhai*, the director Rajkumar Hirani has presented the legendary hero Mahatma Gandhi as a popular hero and shown the impact of popular culture. *Lageraho Munna Bhai* is truly a masterpiece of Hindi cinema. It is highly original in its conception and execution and is a proof of the fact that great art can be created if great heart is put into it. Gandhi's influence on Indian's psyche for better or worse is undeniable. India, as it is now, has a lot to do with Gandhi.

Lageraho Munna Bhai is about 'Munnabhai' a small-time crook in Mumbai who tries to win the heart of a radio talk show host by pretending to be an expert on

Gandhi. He gets absorbed with faking expertise on Gandhi and Gandhi's spirit soon appears to him, advising him to adopt Gandhigiri or living life by Gandhi's principles such as truth and non-violence. Gandhi's principles of truth and non violent resistance from the theme of the film. In the film director has made comedy with Gandhi speaking in a language that youngsters identify with. By this he has tried to present Gandhi as new ages popular icon. *Lageraho Munnabhai* has made Gandhi accessible to Indian youth. It took a crook called Munnabhai and his sidekick to bring public focus back on Gandhi's long forgotten ideas. For decades, Indians were taught Gandhian principles through tedious textbooks and boring documentaries. Gandhi was put on a pedestal and revered as a saint. Gandhi's relevance to Indian were ever city has a road named after him, currency notes bear his picture and his birth anniversary is a public holiday. To many Indians, Gandhi was that old man who advocated self denial and abstinence from the fun things of life.

Lageraho Munnabhai appears to have change that commenting on the movies role in reworking Gandhi as a contemporary. Eminent sociologist Siva Vishvanathan observed "from distant have, Gandhi is now a part of modern folklore re-engineered in a new role as agony aunt and management consultant. He appears practical effective gentle and professional. He is not mythical religious or political. This new Gandhi is pragmatic art of man. *Lageraho Munnabhai* marks the magnificent fun filled return of Gandhi to mass consciousness."

Indeed, it has made Gandhi 'hip', and such principles as satyagraha, path of truth and ahimsa, non-violence, that he espoused seem 'cool'. These Gandhian notions are brought into public by the force of popular culture and youngsters sport his teachings on T-shirts, Gandhi websites and fan clubs have multiplied. Students are

participating in quizzes and debates about Gandhian principles and techniques are putting those principles into practice. They are volunteering to work in villages and slums.

Thus, to bring the Gandhian concept of non violence and shanty the director has taken the way of cultural theory. Writer- Director Rajkumar Hirani has excelled in popularizing the conventionally absurd, eulogizing the most susceptible and sketching raw feeling with innate defines of master filmmaker. In the film when Munna Bhai got Gandhi as his conscience keeper, it was alarming in the beginning. Munna makes Gandhigiri the principle of his life. He learns more about Gandhi and his principles. According to Gandhian notion if any one slape on your one cheek give him another to slape. In the film Munna also tries to practice it:

Munna: [Munna Bhai is slapped by a police officer] Gandhi said if you are slapped, kindly show them the other cheek!

[he turms his other cheek toward the officer]

Munna: [the officer slaps his other cheek, Munnabhai punches him] Gandhi didn't say what to do after he hits the other one!

(My translation)

He mixes Dadagiri into Gandhigiri and tries to prove the Gandhigiri was suitable at the time of Gandhi, Now, the changing time period demand another one. Today's dimand is Gandhi in new form. Movie tries to present Munna like Gandhi who can behave according to changing time's dimand.

Indeed, in a scene, Munna come to practice Gandhigiri and displayed some of his own Brand of Dadagiri to get things done. But on the movie proceeded, there were

more complex crossroads between theory and practice that easily left anyone with a deep impression for appreciation.

In the film, Munna Bhai moved by the idea of Gandhi, has given up the life of dadagiri. He says Aapun Aab Gandigiri Karega Dadagiri Nahi...(film). The language that Munna use is totally related to gangsters of underworld. It is quite popular in Mumbai. To use the popular language director Hirani has made his attempt success to popularizing Ganhian idea among the contemporary society.

Several subplots in the film highlight the power of Gandhigiri. One of the most prominent of these details the story of Lucky Singh and his daughter Simran. Lucky is an unscrupulous businessman, who employs Circuit and Munna Bhai to conduct underworld activities for him. His daughter, Simran, is engaged to marry Sunny, the son of powerful businessman Kkhurana. KKhurana, however is superstitious and his activities are controlled by his astrologer Batuk Maharaj. Maharaj's particular use of numerology led Kkhurana to add an extra 'K' to his real name Khurana as well as to the conclusion that the 'second linnings house' would be the most auspicious place for Sunny and Simran to leave. Lucky sing grabbed the ownership of that second inning house by using his underworld force in the absence of Munna and Janavi. After coming back Munna launches a 'non-violent' protest called 'Get well Soon Lucky' in which he asks his radio show audience to send lucky flowers to help him recover from disease of dishonesty. Munna along with Circuit, Janavi and the senior citizens of 'second innings house' begin a peaceful 'satyagraha' in front of Lucky's house. Thus 'get well soon', movement of Munna and his team is related to the 'Bharat Chod' movement of Mahatma Gandhi. The mythical and traditional movement of Mahatma Gandhi is used by director in this movie in quite

popular manner. However, Janavi soon discovers that Munna had lied to her about his profession. Heart broken Janavi leaves Munna. Munna receives another setback when he is tricked by Lucky into revealing his conversation with Gandhi before a public audience. Munna thinks Gandhi and his Gandhigiri both are out dated. There are some problems that could be solved only by Dadagiri. Some superstitious believes only can be hanged by the use of force. So in the film:

[Munna and Circuit after being drunk]

Munna: (Pointing pistol to Batuk Maharaj) this man has all knowledge about future but I don't know what will go on to him after a minute. Do you have any knowledge Circuit.

Circuit: I don't know. But I think he knows it. Very well.

Munna: Tell me what will go on to you after a minute.

Batuk Maharaj: I don't know.

Muna: you haven't any knowledge about your own future, how do you know about others?

Batuk Maharaj: Sorry sir.

(My translation)

Munna is unperturbed by the setbacks in his life. However, continuous to use Gandhigiri a decision which transforms lucky brings Janavi back to him and resolves Simran's marriage.

Film director and screen writer Rajkumar Hirani admitted in an interview that he felt the burden of expectation while writing the screen play for *Lageraho Munnabhai* as he had to creat something to match the first film: *Munna Bhai MBBS*. Initially there was some effort to incorporate scenes. One of his goals in making the

film was to receive an interest in Mahatma Gandhi, a figure whom he felt, had been forgotten in contemporary India. To highlight this fact he has mixed popular artist Sanjaya Dutta and Gandhi in contemporary discourse. Since, cultural studies, popular culture and media studies has played the vital role to highlight the hidden and forgotten thing, Director Hirani knows it very well and chooses to use cultural element in his film. In film the director has taken the way of media to express Gandhian idea among people. Jhanvi a radio hostess presents a live programme in radio called 'Good Morning Mumbai'. Munna, underworld don of Mumbai wins a contest, appears on the radio has a date with Jhanvi, gets to meet Jhanvi's family. Consisting of six elderly gentleman who live at a palatial house called second innings house and wins a place in her heart. Since, Gandhi is only visible for him and teaches him he takes the way of radio to express the Gandhian notion to all people. He solves the problem of common people with the live programme from radio. Vectors problem with his father is solved by Munna from live radio programme. The whole film is a part of media from which the director has able to convince the people and able to remember Gandhi who is forgotten by the Indian society. By doing this he has used the power of popular culture that can easily move people.

The title itself suggests this movie talks about Munna Bhai, a gangster agent and MBBS doctor. In the movie the director has wanted to show the transformation of Munna Bhai into a doctor. The cultural forms of Hindi cinema drive their function and meaning from historical forces which operate outside the text. Which struggle to ascribe meaning to the available cultural stock. Film historians or South Asia associated with modern, individualized spectacles for can not be assumed to have the same meaning in a culture. Different speaking positions attaching to them are to be

identified here. In India, within any one society, different temporalities co-exist that are associated with interest groups struggling to gain control over the institutions of reproduction and transmission. Texts produced within the context and cultural historical temporalities associated with them. In order to grasp the complete functioning of narrative strategies a socio-cultural process a changing contested set of overlapping framework is established. The localized nature of social and cultural networks introduced in India in 1940s. With the internationalization and development of cultural study the understanding of Hindi cinema as a social practice with real material functions and effects. Film critics have tended to confine themselves to the glorification of 'popular culture'. By using this historical fact Director Hirani has wanted to establish a new notion about doctor and de-established the traditional thinking about doctor. To establish this notion he has chosen the way of popular culture which has got the democratic power and easily can de-establish the traditional thinking.

The definition of popular culture that: of the people in general, for the people in general is well practiced by Hirani in his film and highlighted interest in Gandhi comes even as India commemorates 100 years of 'satyagraha', the path of truth and non violence on a means of resistance.

The newly developed term 'cultural studies' has its own social, anthropological circle because of the multiplicity of its reference. So, it can be said that culture is a concept that includes a refining and elevating elements. Just like that from the eyes of cultural studies the movie *Lageraho Munnabhai* seem to be a means of cultural reformation. In the film the director has presented the duality between early established notion about culture and new concept. The film has presented Mahatma

Gandhi as a central character in the film. Through his interactions with Munna Bhai introduces important thematic concepts and ideas that draw upon the period of colonial India and the Indian independence movement. Gandhi was a leader in that movement, challenging the occupation of India by the British Empire through the use of 'satyagraha'. In this context, Jhanavi and Munna Bhai's non-violent protest against Lucky Sing serves as a metaphor for the Indian independence movement and the baffle against the British Raj.

Munna Bhai MBBS and *Lageraho Munna Bhai* are the movies that substrates the idea of de-mythification. There is no historical except as it is composed... (Terner, 24). Just the same, myth is also not excepted as if it composed. So, the director of the movies Rajkumar Hirani tries to de-establish the notion of well established myth of 'doctor' and 'Gandhism'. They were created in the creating process of history. Since history is the composition of man's deed in the past, and in the same process the myth also created. In both movies it is shown that the impact of culture directly effects on the well established notion. The power of popular culture is supreme and it can challenge the validity of established notion.

To sumup, both the films *Munna Bhai MBBS* and *Lageraho Munnabhai* has tried to establish the new thinking and brought the new message for people. For a generation of Indian who take fancy in opposing the traditional idea *Munna Bhai MBBS* and *Lageraho Munnabhai* provide the greatest lesson of life. The new theory of English critical field cultural study helps to convey this glorious message to the people through media like film. In both of the Munna struggles against the traditional culture and wants to establish new culture in society. His history, background are not good but he become able to change himself according to the demand of time. So, in

Munna Bhai MBBS he has struggle against the traditional thinking about doctor and their subject position. To prove this fact he has transformed himself in the from of MBBS doctor from an ignorant Bhai. And like that in the next film *Lageraho Munna Bhai* he has adopted the path of Ganghigiri by giving up the way of 'Dadagiri'. By doing this he had made the new definition of Gandhi and used his notion in every aspect of life. The director has shown all this by applying the theory of popular culture in his movies. The strength of popular culture can easily move people. While doing this both of the movies reveal out the dynamism of popular culture.

IV. Conclusion

The study tries to prove demythification of myths in the context of Bollywood films *Munnabhai MBBS* and *Legeraho Munna Bhai*. These films bring the strong power of cultural studies specially the popular cultural. Director Rajkumar Hirani's depiction of Munna in the films questions the traditional Indian concept of 'doctorship' and 'Gandhism'. In *Munnabhai MBBS* Munna struggles against the traditional concept of doctor. Being a 'Bhai' in reality he wants to win the heart of patients. The traditional notion of doctor, in which they are identified by their 'white coat', is destabilized through the use of ironic and parodic references. After getting admitted to a Medical college, Munna and the Dean take polar positions. Dean stands for traditional doctor where as Munna represents the modern one. Finally, he wins over the dean and able to establish the new notion about doctor, who knows the patients, their need and actual suffering. By doing this he has destabilished the doctor's 'white coat' myth and establishes a novel thinking about doctor.

Similarly, in the next film *Lageraho Munna Bhai* the director has shown the destabishment of ancient notion about 'Gandhi' and invention of new pop Iconic 'Gandhi'. Traditional Indian history had kept Gandhi limited only in text book, statue and Indian currency. Gandhi was put a pedestal and revered as saint. To many Indians, Gandhi was that old man who advocated self denial and abstinence from the fun things of life. But the film deconstructs the ancient concept abut Gandhi. Film has presented the changed form of Gandhism in modern context. The film makes the magnificent fun filled return of Gandhi to mass consciousness.

By demythifying those established myths of Indian national order the director has proved the strength of cultural studies and popular culture in the context of twentieth century. Constructing and deconstructing of myth is historical as well as cultural process. In the era of modern Cultural Studies the strength of popular culture questioned the canonicity of ancient traditional myths. James G. Frazer thinks that the myth is a primitive habit of mind that we have largely overgrown. But, the director has destabilised this primitive habit of mind by applying the inter-disciplinary approach of cultural studies. Cultural Studies is known as its multi or inter disciplinary approach which is represented through the traces of historical events in post modern period.

Myth is generally understood to be a form of narrative that is shared amongst members of a traditional community or culture. The intertextuality of cultural studies reforms those myths according to the time demand. Movies and Media sectors are the ones who give new pattern to myths using their popular strength. Thus the cultural studies play a vital role to demystify the traditional well established myth. In the process of demystification it questioned the canonicity of the traditional myth. Popular culture is viewed as one form of expensive culture that plays a crucial role in power struggles to negotiate meaning in every day life by playing this crucial role in power struggle it wins over the canonicity of traditional myth. Popular culture treats old myths in fresh new way. It deconstructs conventional structure of old myth and exposes its limitations.

Thus the film has chosen popular culture as the means of demythification. History of doctorship creates a general concept about doctor. That was constructed as

'white coat myth' of doctor. Similarly, Gandhian contribution to Indian in Indian independent movement created a myth of Gandhism. But the both film *Munna bhai MBBS* and *Lageraho Munna Bhai* questions the cannicity of both concept "doctor ship" and 'Gandhism'. So that the both films demythify the myth of Indian national order.

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