DCPsych thesis

Exploring the influence of Bollywood films on the identity of British second-generation South-Asian men

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EXPLORING THE INFLUENCE OF BOLLYWOOD FILMS ON THE IDENTITY OF BRITISH SECOND-GENERATION SOUTH-ASIAN MEN

Submitted: June 2023

NEW SCHOOL OF PSYCHOTHERAPY AND COUNSELLING AND
MIDDLESEX UNIVERSITY

Thesis submitted in partial fulfilment of DCPsych in Counselling Psychology and Psychotherapy.

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PRIMARY SUPERVISOR: DR DANIELA BLOOM /SECONDARY SUPERVISOR: DR SUSAN IACOVOU

Abstract:

The main objective of this thesis was to understand the influence of the Indian film industry on British second-generation South-Asian men. In addition, it also explored how they related to their daily life, identity, culture, and relationships and whether there was any dual identity crisis. Seven, male, second generation participants, aged between 25-36, who watched Bollywood media, were interviewed regarding their experiences, and meaning making processes. Three superordinate themes emerged: 1) Bollywood films influencing world view and way of being, 2) British Asian sense of identity and Bollywood films and 3) Making sense of relationships and social world. I interpreted that the participants felt Bollywood films influenced their own (and other viewers) values, behaviour, and identity. Interpretative Phenomenological Analysis (IPA) was used to extract these themes.

Lastly, the study aimed to support the Counselling Psychology community to understand the issues of identity crisis, isolation and disconnect -through an existential framework- that South-Asian men may present in the therapy room and how to better assist them.

Key words: Phenomenology, Existential, Identity, Values, Psychology, Bollywood, South-Asian culture.

For Mum and Dad and your unalloyed patience and support. This couldn't have been possible without you.

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I also want to state that this study is an original piece of work conducted by me. My ethics was approved 20th July 2021 by the New School of Psychotherapy and Counselling Ethics board.

Chapter 1:

Introduction:

1.1: Purpose:

The purpose of this thesis was to explore the 'Influence of Bollywood films on the identity of second-generation British South-Asian men', the origins of this topic, how my personal epistemology links to it and what has been found from interviewing my participants.

The section below will be introducing the topic, explaining the definition of specific terms that were used throughout the study and discussing my personal motivators for conducting this research.

1.2: Introducing Research topic:

The initial motivator for this research topic was my personal experience as a second-generation British South-Asian. Growing up and attending social gatherings allowed me to witness a level of cultural norms present in my relatives which included differing expectations between men and women. I noticed how Asian films, namely Bollywood, acted as form of connection to those with South Asian ethnic roots and it appeared to correlate with the importance and influence, they exacted. This was further explored through studies in my literature review.

Realising the broad scope of the subject I wished to explore: the impact of South Asian films on identity, I defined my interests. Being a female viewer of the films, I already understood the impact it had on me, and I felt it would be more insightful for me to explore the effect on the opposite sex. It coincides with my views on family, tradition, and culture with my beliefs on family togetherness. The rigid views like women shouldn't eat before men made me angry and impacted the way I act in gatherings, as I refused to comply with these traditions. I have always felt a level of dual identity crisis, the films help me feel a connection to my ancestral homeland, have taught me how to speak better Hindi, and I wanted to see whether any of this would be present in men as well. My interaction with Bollywood films and recent literature influenced this decision. Studies such as that done by Hafeez (2017) noticed links between

crime rates in South Asian countries, the messages and level of violence conveyed in Bollywood cinema. Taking this into account, I wished to understand male psyche better. I wanted to provide a platform to examine whether some feel an influence of the film industry on their behaviour and identity. As a British national, I believed this question should be explored in the United Kingdom. I have felt influences of both Western and Eastern culture in myself and wanted to assess whether the influence would be present in men of my generation living in the United Kingdom (UK). Furthermore, I was conscious of research into South-Asian identity crisis issues in the British Asian population (Reiff, 2005) and felt that my study may be able to be related to present counselling issues.

The dual identity crisis in British Asians can be best described by looking at a few co-existing points. A study by Ineichen (2008) found that South-Asians are more likely to have mental health issues that are overlooked by General Practitioners (GPs), that South-Asian men are less likely to seek therapeutic help and that suicide is the biggest cause of death for men under the age of 45. The study explained that it is related to the brown man idea of machoism and felt that it is paramount to explore what influences this. I believed that through exploring the influence of Bollywood films, I would be able to further Ineichen's (2008) findings and give a greater explanation to South-Asian male identity crisis.

My most conflicted decision was in narrowing down the industry of film. With multiple languages and vast geography, South Asia consists of multiple film industries in different dialects (Teo, 2013) The one suggested to have the most far-reaching influence, global presence and box office sales is the Bollywood film industry (Maheshwari, 2013). Research (Chakravarty, 2012) suggests that these films are not only watched in South-Asia but also across the world, including the UK, and have a global influence. I felt that this increased the impact on non-residential South-Asians. Additionally, since Bollywood films were an influencing industry for me personally, I believed this added to the authenticity of my research.

1.3: Definition of terms used in Research Study:

'Bollywood', a term used for Hindi cinema, was previously known as Bombay Cinema and is the Indian, Hindi language film industry based in Mumbai - formerly known as Bombay (Mazumdar, 2007). The title is therefore taken from the play on words Hollywood and Bombay.

South-Asian or British-Asian is generally classed in the UK as persons originating from countries of Bangladesh, India, Pakistan, Maldives, or Sri Lanka (Gov.UK, 2020). To limit the amount of variance, the following thesis focussed on participants from Bangladesh and India. 'Second-Generation' added to this terminology, denotes the British born descendants and children of migrants of this ethnic origin (Dustmann et al, 2010). Therefore, in people raised with this close ethnic origin in a differing cultural environment, it would not be surprising to find complexities in identity.

The American Psychological Association Dictionary [APA] (2020) stated culture is a set of acquired concepts that are socially inherited and include collective norms such as values, customs, and language. These are the basis for how people think and behave. For example: British culture, despite a few internal differences, shares the norm of English as its main spoken language (Christopher, 2015) and values of individual liberty and freedom of expression (Department for Culture, Media, and Sport, 2016).

In Social Science, identity is defined as qualities and beliefs, amongst other things, that make a group or person. Weinreich (1986) stated in Rex and Mason's *'Theory of Race and Ethnic Relations'* book, that this is self-constructed and is a harmony of the past with aspirations for the future. I used this definition for my project. One of the ways to define identity is through ethnicity. Like Weinreich, Kelly (1996) described ethnicity to be a cultural construction based on historical context but mouldable by changes in daily life. Weinreich believed this to be due to our expectations and goals related to the ethnicity we identify with. It can apply to either an individual or groups and can involve exhibition of the ethnicity through symbols such as clothing, music, food, language, and festivities. In contemporary times, it is suggested that this can also be expressed through media and films (Kelly, 1996).

Finally, values, identity, culture, and Bollywood films are key terms in this research and alongside them the words that appear consistently throughout this thesis are Counselling Psychology. As a Counselling Psychologist practicing within the framework of Existential Psychology, this thesis aspired to benefit the Counselling Psychology community and educate them further on the impact of Bollywood films on South-Asian British men through the lens of Existential ideas. Therefore, it was paramount to include a definition of this division of Psychology.

Simply said, Psychology is a discipline with many sub-specialities that differ greatly regarding philosophy, mode of practice and goals but they all focus on a study of the mind and behaviour (American Psychological Association [APA], 2013). Some theorists describe Counselling Psychology as a profession that focuses on therapeutic relationship, how people operate, their crises, and relationships with the other (Ardito & Rabellino, 2011). Understandably, it extends to beyond that, but the study below will be implementing this definition. In this context, it can involve assisting for a range of problems; from physical to social, emotional, and mental and usually using verbal psychotherapy. It also involves many different approaches: Psychoanalytic, Behavioural, Existential (Corsini & Wedding, 2008), amongst a few and some of these are explored below. Since this study is based on Existential ideas, I will aim to highlight them more extensively. The Existential theorist Sartre stated in his book *'Being and Nothingness'* that 'existence precedes essence' (Sartre, 2003 p57). In very basic terms it implies that human beings weren't built for a specific purpose or a pre-designed model, unlike a chair or pen, they exist first and then create who they are. This suggests that they can make meaning and changes to their being by exploring and understanding parts of themselves. Existential psychologists occasionally use these ideas in therapy.

In addition to this, some theorists and Psychologists also focus on phenomenology. Originally developed by the mathematician Husserl (1859-1938), it is stated to be the description of experiences in the way they are experienced by someone and looks at the whole of a consciousness, including sensory awareness, memory, perception, and time-consciousness (Husserl, 1928). It implies that phenomenological studies involve an investigation of an event/situation or phenomenon through the senses of the person who experienced them. This can, as it does in this thesis, rely on subjective interpretation of these experiences and hence this thesis opted to use a methodology that favours phenomenology.

Therefore, as mentioned by Ardito and Rabellino (2011), since Counselling Psychologists explore the values and attitudes that people hold, I believe the topics of this thesis will benefit that community. It highlights issues that may have been dormant or dismissed by therapists, as suggested by Naeem et al (2015). Their study stated that cultural norms of South-Asians is largely overlooked by British therapists, which indicates that these topics have not been discussed or given space in the counselling community.

1.4: Aims:

Through this study my aim was to understand the impact that Bollywood films may have on their viewers. Additionally, my objective was to enhance appreciation in Counselling Psychologists of the level of influence that an industry such as Bollywood can have on an individual's identity. I hope this thesis may add to the literature in the field of Counselling Psychology, aid dialogue on the importance of belonging and ethnic roots and through it be a better way to support clients who may present for therapy.

Chapter 2:

Systematic Literature Review:

The section below explores the method used to compile my literature review and gather studies on my research topic.

It started with an entry on Google search engine and Google scholar for research that had been conducted on Bollywood films influencing South-Asian men. The inclusion criteria were peer-reviewed journals, publications and studies which showed influence of media on identity. The studies were based in the last thirty years, which is suggested to be the time frame in which most British second-generation south-Asian's were born, reached adolescence and formed their identity (Peach, 2006), but it was with an understanding that this was a large range. The main supporting studies for example: Tirumala (2009), Gill (2018) and Paul (2018) were research that had been conducted in the last ten to fifteen years to help their relevance to my study. The research mainly analysed and relied on journals and scientific studies and kept the exclusion criteria as any unreferenced links or unreliable sources. This was with the understanding that sources such as newspapers and unreferenced links can contain biased information.

In relation to websites, the following sites were used: Middlesex online library, Research-Gate, Academia.edu, Taylor and Francis online journals, SAGE publications, SSRN online journals, digital commons, and the National library of medicine (Pub-Med) website. A search for the impact of media and films on second-generation diaspora was conducted using these forums. This garnered various journals and research that had been done in this field. For Existential information on identity, literature by Van Deurzen (2010), Sartre (2003). Heidegger (1962), Martin Adams (2014) and De Beauvoir (1989) were extensively explored.

The main terms used during the search were: films, identity, second-generation and Influence. This was then expanded to include the words: Impact, male, culture, values, and Bollywood as enough research specific to the study was not emerging. Finally, a more specific search into gender identity and roles for British South-Asian men was made by using the search words: British, South-Asian and male gender roles. Most of the journals found came from Research-gate, Middlesex online library and Sage publications. Alongside this, the study used snowball technique to gather some references from key publications that had

been found. The references were initially bookmarked as they were found and when used were stored in Ref-works and then under References section on a document. The names of the author and the title of the study were recorded to assist this process.

In relation to ethical considerations and issues, the BPS website was used for their guidelines alongside the Middlesex University and NSPC handbook.

For information and procedure on methodology, Interpretative Phenomenological Analysis (IPA), the book by Smith, Flowers, and Larkin (2009) was heavily relied on. This helped shape interviews and methodology in a reliable, consistent manner true to the nature of IPA. It must be acknowledged that an updated version of their methodology exists and was released in 2022. However, Smith et al (2022) instructed the following in their book:

'If you are new to IPA or in the early stages of an IPA research project, we would advise you to use the new terminology. However, if your analysis is well under way, we think you can use either the old terminology or change to the new. . .. We realize that both sets of terms will be used for a period of time'[.] (p.76)

As this thesis was near completion and the analysis, interviewing and methodology well advanced, it was decided to follow their guidance and continue with the 2009 version of their methodology.

Background Studies

2.1: Introduction:

The following review was then complied using the journals found from my search. These studies were useful in exploring the literature that exists on whether there is an 'Influence of Bollywood film on the identity of second-generation British Asian men'. The review was written with an appreciation that these concepts can be explored with different ethnic and national backgrounds. Nonetheless, I have related it to South-Asian ethnicity and British Nationality. The study explored this with men aged between the ages 25-36 and will expand on the rationale on this in the Methodology section. Thus, the research below will only be related to adults.

The focal point of the study was male identity and how it is impacted by Bollywood films. Consequently, it began by analysing the different psychological theories on identity. To understand the specifics, the literature review explored studies that look at the cinematic influence on men. It also searched for studies looking at British South-Asian identity crisis issues and examined whether there is a want to connect with their ethnic background. This was then linked to studies of south-Asian male identity crisis.

2.2: Identity:

Behavioural View:

Identity is a popular concept in Social Sciences and Psychology and can be used to explore a sense of belonging or membership in a particular group. For example, Behavioural Psychology – in particular, Tafjel's Social Identity Theory (SIT) – is based on the principle that a person's identity comes from their group memberships (McLeod, 2019). These groups can be anything from social class, football teams and even ethnic groups but all follow a similar trend of social categorisation of them and us. Tafjel and Turner (1979) found that identification with the 'in-group' and finding negative aspects of the out-group could be fatally catalytic in causing issues such as prejudice, racism and genocide. Examples of this in relation to ethnicity can be seen throughout history; Rwanda: Hutus and the Tutsis (Kang et al, 2022), where a civil war began between the two tribes. Another one is the Yugoslavia war: which involved ethnic cleansing of minority groups, civil war and conflict between different fractions following rising tensions. It resulted in the country dividing into Bosnia, Croatia,

North Macedonia, Slovenia and Serbia (Burrows et al, 2022). If the behavioural explanation of identity is considered, it could be used to highlight the impact films – specifically Bollywood- may have on British South-Asian men and how to tackle it in an inclusive way. Stets and Burke (2000) assented to this and stated that in SIT, people who are similar to the self are categorised with the self and this then develops the in-group. Identity formation involves two processes: self-categorisation and social comparison. This impacts beliefs, attitudes, values, behavioural norms, and styles of speech. We can therefore consider how forming an identity related to Bollywood films and ancestral homeland may impact the diaspora living in the UK.

In comparison, identity theory stated that the core of identity is the occupant of a role. The expectations and meaning associated with it are then incorporated into the sense of self and these then guide behaviour (Burke & Tully, 1977). Again, if applied to British South-Asian men who may use Bollywood to form identity, we can consider what impact seeing specific roles may have on their sense of self. For example, would seeing a man being the provider and protector on screen influence their beliefs in having to fulfil these responsibilities. It may then negatively impact their view of themselves if they felt they were unable to fulfil this role.

Stets and Burke (2000) compared identity theory and Social Identity Theory, stating that though there are differences between the two, a combination of both helps establish an integrated sense of self. They stated that in both theories, the self exists in society, is influenced by it, and influences society. Activation of identity formation is related to motivation and self-esteem. For example, Ellison (1993) stated that in SIT, self-worth that comes with the in-group identification is also related to the group acceptance of the individual as a member. Perhaps watching Bollywood films would help participants feel accepted into a group which connects them to their homeland and their ethnic roots.

Tajfel (1970) described in his theory, SIT, that a member can leave the in-group when they no longer identify with it. Dirmirden (2021) critiqued this idea by exploring how one may be identified to be a member of a specific group due to characteristics beyond their control e.g., accent or physical features, which in turn would make it difficult for them to leave the group or escape the behaviour that is inflicted on that group. When related to this study and ethnic identity, this critique can be used to understand the difficulties intergroup identification may

cause to participants who are second-generation British, when trying to develop a British identity alongside being associated with Asian roots.

An alternative Behavioural Psychology thought was that of operant conditioning suggested by Skinner (Johnson, 2014). Classical conditioning involves an organism simply responding to a stimulus presented to it. Skinner (1904-1990) studied how different organisms learn and how their behaviour is shaped and controlled. This can be useful to explore as it may explain how the values, behaviour, and identity of second-generation south Asian men is formed. With operant conditioning Skinner suggested that an organism first acts in a specific way in an environment. If this behaviour is rewarded, the behaviour is reinforced, and they are likely to repeat it. If the behaviour is followed by punishment, they are likely not to repeat it (in Johnson, 2014). The study explains how Skinner believed human behaviour was tied to this and heavily impacted by the antecedent (conditions before behaviour) and the consequence after the behaviour.

Other Behavioural Psychologists such as Meltzoff & Williamson (2017) suggested that human beings learn through watching and imitating. They explained how for young children, imitation is an efficient way of learning behaviours, skills, customs, and traditions and found evidence of this in animal testing such as with macaque monkeys -who watched juveniles wash sweet potatoes before eating- and copied it. However, their experiments were conducted on animals and therefore may not be applicable to human behaviour. On the other hand, the Boba Doll experiment conducted by Bandura et al (1961), displayed the influence of observational learning on children. They tested whether social behaviours such as aggression could be acquired simply through observation and could then lead to imitation and found that the children who were exposed to the aggressive model displayed more imitative aggressive responses. Nevertheless, McLeod (2014) explained how the study has many limitations, including ecological validity, as it was carried out in a lab. It didn't mimic natural setting between adults and children and was conducted without either interacting with the other. On the other hand, he acknowledged that the experiment was the only way to effectively test cause-and-effect and it successfully showed the impact that models can have on behaviour.

If these Behavioural Psychology theories are implemented in this study, it can be considered whether British South-Asian men copying Bollywood films and having that behaviour

rewarded would increase the chance of them implementing what they see on screen. Furthermore, would this then be used to shape their sense of self.

Psychoanalytic View:

Identity has also been looked at through perspectives of Psychoanalytic Psychology. The psychoanalyst Lacan (1953) tried to approach the topic in a logical way in his talk on 'identification' by stating that identity is equal to itself. He spoke of how the experience of identity comes from answering the question of 'Who am I?'. This study aimed to ask whether part of the answer for some men would include their ethnic origin. He also claimed that human development is guided by images (cited in Vanheule, 2011). This would fit in with the idea of the Bollywood films impacting male identity.

In contrast. Vanheule & Verhaeghe (2009) explained Freud's thoughts on identity and its relation to parental figures through his theories on Id, Ego, and Superego. These are said to represent the three basic characteristics of human identity. Freud (1923/1961a) spoke of how these characteristics are related to development and primary identification with parental figures. This theory could be used to suggest why second-generation British South-Asian men would feel a conflict in their identity; especially if their initial identification was with their migrant, ethnically rooted parents. The contrast with a different cultural upbringing would cause conflict.

Differing still, Adler (1927/1954) spoke of Gemeinschaftsgefuhl, which means community and feeling. Through it, he explained how social interest is related to identity formation. He stated that this included a feeling of unity, sense of belonging and being equal. It suggests that a sense of community and neighbourly spirit is tied to feeling belonging and equality in the environment. Sweeney (1998) expanded on this theory further by explaining how identity and developing a social interest is linked to forming a relationship with 5 areas: 1) Familial ties, such as parents and siblings 2) Work environment 3) Sexual partner 4) Ourselves and 5) A chance to reach beyond and to something that is beyond our immediate existence. This can be something to guide and motivate people. If values, identity, and social interest are related to these points, second-generation south-Asian men who feel identity crisis may be experiencing a lack of belonging and conflict in one of these areas.

Alternatively, another psychoanalyst Alexandra Adler (1938) claimed that personality and identity are related to environmental factors such as position in the family. For example, she

said that first born or only children typically enter the family as the focus of attention and when a second child is born, the first can feel like they have been dethroned. This may be unexpected and hurtful and can result in them feeling animosity or insecurity towards those who get attention. Although, the trait can also motivate them to achieve more in life to garner the same level of attention they had before. A. Adler stated that the difference between an only and first child, is that an only child doesn't lose their royal position, and this may then result in them wanting to control situations and feel a low need to affiliate with others. For second or middle children, she felt that they are the most well-adjusted and good with interactions but can also be rebellious. With youngest children, it's said that they are 'the baby of the family' and this is carried with them into adulthood. Due to this, they may not develop the required skills to be successful on their own but also have high levels of self-esteem. We can use these points to consider how position in the family may impact people's identity, especially those in south-Asian families. However, alongside that, it needs to be acknowledged that there are many modern myths regarding family structure influencing personality traits or identity. Therefore, direct causation theories need to be treated with a degree of caution.

Further contrast to Adler (1927/1954) theories on community and sense of belonging can be seen in the psychoanalytic ideas by Fromm (1941/1969), who explored identity and escapism (cited in Hardie-Bick, 2016). Fromm stated that people use mechanisms of escapism to protect themselves from feelings of insecurity and estrangement. He used this to explain why identifying with different groups can be so attractive and how this can be related to why people in groups sometimes behave in violent and destructive ways.

Existential View:

Identity development is also explored by numerous Existential theorists such as De Beauvoir (1989), Heidegger (1962), and Sartre (2003). In addition, Deurzen's theory on Four Dimensions (2010) contribute to a phenomenological understanding of world view and identity for people and will therefore also be included in this study.

De Beauvoir (1989) focused her work on gender, mainly female identity. In her book *'The Second Sex'* she investigated the difference between male and female roles. She stated that women were put in as objects into an inferior role without an explanation as to why. This idea can also be expanded to include men. If women are put into specific roles and

expectations, the same can be argued for men and the expectation of being macho or patriarchal. These defined roles can go onto create identity crisis (Gill, 2018). He highlighted this with his study on British south-Asian men and their experience of the role of caring. He interviewed men in their 30s and 40s, all held dual roles of professional employment and caring responsibilities. He stated that his participants felt that society had specific expectations of them to be financial providers even whilst holding the role of a carer. This, they believed, was not the expectation for women. Gill's (2018) study can be linked to De Beauvoir's (1989) view that people are placed into specific roles. It can also be used for this study and to understand British South-Asian men's view on their identity. Expanding on his views, it can be asked to what extent these men felt that Bollywood films contributed to this perception.

Alternatively, Bilsker (1992) talked of Marcia's Identity Formation model which is based on Erikson's Ego-Identity concept. Marcia (1980) believed that for identity to form it needs a commitment to its basic areas and requires a period of Identity crisis. This involves questioning, investigating, decision making and exploring with roles and beliefs. Bilsker's (1992) explanation of Marcia's theory highlights the dichotomy this process can create in a child from a dual cultural background. The crisis may be exacerbated further if Western and Eastern media give varying messages, and these are reiterated through the films the individual watches. This supports the relevance of the current study, which explored this topic further.

Bilsker (1992) noted in his paper that the existential approach to identity is crucial and invaluable to a therapist who is entering the world of a client with identity disorder. Therefore, analysing any identity issues presented in the following study through an existential lens may be beneficial to the Counselling world.

Identity can be related to ethnicity if looked at through Heidegger's (1962) idea of fallen-ness. This is the belief that people often behave in an inauthentic default way to fit in with societal expectations. He detailed that an individual's identity and experiences are linked to a communal one, such as an ethnic group, and this provides a level of comfort. It could be questioned whether this comfort is a sense of belonging but, more importantly, if ethnic identity and behaviour are impacted by media. Instead, it may be due to the same actions being witnessed in a member of one's 'group' and copying these because of expectations. Additionally, we can relate Heidegger's (1927) theory on thrown-ness to identity and forming

of a sense of self as he claimed that we are thrown into the world, into a particular environment and culture and we make sense of this anxiety provoking situation and uncertainty by first relating to and understanding the objects to hand (*Zuhanden*). This then forms our initial ideas of relating to others and plays a part in how we come to understand ourselves.

Similarly, Sartre's (2003) theory on bad faith also discusses values, behaviour and identity formation. In his book *Being and Nothingness*, he gave the example of a waiter who is enthusiastically displaying skills of '*waiter-dom'* whilst working in a café (page 59). He described how he is acting in bad faith and said an individual quoting influence of an external source as a reason for their behaviour may be an attempt to avoid the choices they have made or must make. Using this, it can be analysed how the participants in this study may be acting in 'bad faith' to tackle situations in their lives. These were necessary points to consider and explore in this study.

Deurzen (2010) mentioned that people cannot be islands and are inherently connected to each other. They are therefore always in relation to what is around them. It implies that a human's identity and values are likely to be based on what is around them and how they relate to it. Deurzen elaborated on Binswanger's Three Worlds and stated that there are Four Dimensions, She also sometimes called them worlds. These are the 1) Around world (*Umwelt*): a look at the physical and material world around us, 2) With world (*Mitwelt*): which focuses on the social aspect, our relationship to the public and our idea of culture, 3) Own world (*Eigenwelt*): She said that this is based on our own world and looks at private, personal and psychological factors and 4) Above world (*Uberwelt*): this stresses on the spiritual and ideological domain for humans. According to Deurzen (2010), our identity is linked to these dimensions and the layers of life are built around these. An exploration of participants understanding of their worlds through this lens offers a better appreciation of their identity formation in a phenomenological way. It assesses whether there are any links between their identity, any crisis in it, their culture, whilst exploring the potential connection to their ancestral homeland.

2.3: Ethnicity Impacting Identity:

As the dialogue above focussed on identity and questioned whether there is a correlation between ethnicity and identity, in consequence it necessitates an examination of the level that

British South-Asian men may identify with the culture of their ethnic roots. This is with the thought that seeking a sense of belonging with an ancestral homeland can lead to using a source like Indian films as a way of connecting. Kelly (1996) advocated this with a study which found that even third and fourth generation Americans claimed an ethnic identity and cited ties to their ancestral home. Alongside this, Cunningham, and Sinclair (2000) claimed that the cultural orientation of migrant communities is towards those of their national origin. However, neither Kelly (1996) nor Cunningham and Sinclair (2000) focused specifically on male participants or South-Asians. Additionally, their studies were carried out in North America. Thus, their findings cannot be entirely related to this study.

On the other hand, Saini (2022) looked at identity formation in British South Asian ethnic minority community and claimed that racialisation was related to class. She claimed that racially charged political issues such as Brexit and a burgeoning hostile environment for immigrants has created an overarching feeling that race is problematic. She further argued that post-colonial Briton's ancestral ethnic identity, rooted in imperial history. May complicate their contemporary British identity (Kapoor & Narkowicz, 2019). Researchers such as May et al (2020) agreed with this and claimed how national belonging is racialised both structurally and symbolically so that British ethnic minorities experience suspicion as 'other'. These factors are likely to contribute to ethnicity playing a large part in identity. Then, due to a lack of belonging, South-Asians may use media such as Bollywood films to connect to their ancestral homeland.

2.4: Family influence in Asian culture and British Asian identity:

Alongside exploring the connection to their ethnic roots, it was important to look at factors that can be used to connect to the ancestral homeland and influence British Asian identity.

The Asian philosopher, Confucius, described the importance of family in Asian culture through his Five relationships theory. It explains the way relationships should operate for society to function. Through it, he alluded to the need for hierarchy in collectivist cultures. For example, he stated that the parent should be loving, and the child obedient (Dhakhwa & Enriquez, 2008). He advocated that happiness is related to people following hierarchical and familial forms of respect in social interactions (Hinton, 1998).

This hierarchy, importance and influence of parents is also present in South-Asian cultures such as Indian and Bangladeshi and is explored by many researchers. Satpathy (2015) described Indian culture as being based on an ancient civilisation with fundamental principles of family togetherness, caste systems and with a heavy influence from religious and spiritual ideas. Similarly, Shariff (2009) studied ethnic identity in South-Asian culture and stated that family loyalty, obligation, self-sacrifice, and obedience towards elders are crucial points in Asian culture. She explored how this differs to Western, individualistic cultural ideas and thus can present conflict when living in the West. She found ethnic identity formation and parental stress as common issues presented by South-Asian families in the therapy space. Bhatnagar (2017) also stated that Indian and South-Asian culture is collectivist, with a focus on hierarchical relationships This may be useful in understanding the influence that families and parental views and values can have on second-generation south-Asian adult's formation of their identity. In opposition, Shariff's (2009) study was based in North America and therefore may have cultural differences to British society. On the other hand, Bush et al (1998) also found traditional ideas of family hospitality and food are present in South-Asian British families. It suggests that family plays a crucial role in South-Asian British second-generation identity and is likely to influence their behaviour.

In comparison, Christopher (2015) described British culture as individualistic and suggested that cultural material is more for entertainment than spiritual purposes. He gave examples of festivals such as Glastonbury and Guy Fawkes night. It is noted that though Britain is registered as a Christian country, there has been a decline in the role of the church since the middle of the last century, with over a third of Britons stating they don't affiliate with any religion. This implied that the films may perhaps cater to a more secular audience and therefore lack religious purpose.

As psychotherapy is generally based on Western individualistic ideas (Koc & Kafa, 2018), a lack of understanding of family importance, influence, and collectivist cultures, will prevent these from being addressed. This would make any dual identity issues difficult to appreciate or address in the counselling room.

2.5: Bollywood influence on British south-Asian families and parents:

Alongside considering if ethnicity and family are impactful influencers on British South-Asian second-generation identity, it is important to explore the link between families and

Bollywood films. Deakin and Bhugra (2012) analysed this in their study on 'families in Bollywood cinema'. They explained that though films are made to entertain, they often contain subliminal messages that leaves a lasting impact. For example, mental illness is often portrayed in Indian films as either being associated with villainy or comedy. It usually influences the family dynamic, and this directly correlates with an alienated other existence of mental illness in Asian society. Deakin and Bhugra (2012) acknowledged the popularity of Indian films globally and on the Asian diaspora with idealised stories of migrants.

In a study titled '*It's all about loving your parents'* Szymura (2021) also looked at the influence of Bollywood films on families and how it is the basic social unit in India. The study highlighted how Indians often live in joint or extended family settings and children feel they owe a debt to their parents. This comes from a cultural value on love and deep respect for elders. The study linked this to Bollywood films, giving examples of various films which highlight different parent-child relationships, the conflicts that arise and which portray similar ideas of parents having a plan for their children and children fulfilling it. The study concluded that Bollywood films encourage people to follow these patterns, therein suggesting that Bollywood films have an influence on parents, families, and the dynamic in the house.

2.6: Dual Identity Crisis in Second Generation British South-Asians:

The concept of dual identity crisis can be described by du Bois's concept of 'Double consciousness'. He explained it to be a state of internal conflict usually experienced by subordinated or colonized people in an oppressive society (Pittman, 2016). This usually involves looking at oneself through the eyes of the dominant group, which can cause an internal crisis between two identities.

Dey et al (2017) looked at dual cultural identity in British South Asians by interviewing participants from six cities in the UK. The findings stated that South-Asian British adults displayed traits of both their ancestral culture and British culture. These studies can be used to imply that migrant ethnicities and South Asians feel a need to connect with 'back home' (their ancestral homeland). It begs the question whether one route to do this is through Bollywood films.

Likewise, Maxwell (2006) looked at Muslims, South-Asians, and identity crisis in his study. He found that Muslims and South-Asians are equally as likely to identify themselves as British, alongside their white counterparts but that discrimination plays a major part in

identification and dual identity crisis. He felt that alienation contributes to the issue of dual identity. Mitra (1999) also stated that this isolation and alienation in Western society results in South-Asians connecting to back home. It would explain why second-generation British Asians would use Bollywood films as a form of connection with their ethnic and ancestral identity.

Dual identity crisis in second generation migrants was similarly evidenced by Warikoo (2005) who looked at ethnic and gender identity in second generation Indian-Caribbean population. She found that female second generation migrants were more likely to identify with their ethnic root and chose to wear ethnic clothes, but this was not the case for the men and that this was related to the portrayal of gender roles in Indian films. Since this study also looked at gender-based identity, it is important to verify whether gender differences in films influence people, what consequences they have and whether this is related to a want to belong.

2.7: Feeling of Belonging:

Belonging refers to a form of identification by self or others (Yuval-Davis, 2006) and can be analysed by looking at social location, individual identities, and ethical values (Kelly, 2018). Cultural and film studies have explored how films link to ethnicity and a feeling of belonging. Hall (1997) found that a society's cultural values and accepted norms are currently provided by a form of electronic media, including movies. This was reiterated by Shailo (2016) who investigated how certain Bollywood films create a feeling of belonging and Indian-ness by focusing on historical and geo-political aspects such as the British Raj. Shailo (2016) described that these use the Social Identity Theory of them and us. These points can be used to explore how Bollywood films can be used to invoke specific feelings and ideas in men.

However, alongside this, Hall (1997) added that this form of interaction with films also allows exposure to other cultures. This can instead cause a lack of relatability to the watched culture, by telling them that their own culture (surrounding them) is different to the one they are viewing. It can be argued that exposure to a specific culture via films does not necessarily mean you will identify with it. Similarly, Durham (2004) stated that interactions with any out-group –even when it surrounds you or is viewed- simply fortifies your differences and

your own cultural identity. Which could be used to dispute that viewing a specific culture helps you identify with it.

Despite this, Hall (1997) found supporting data stating that watching films which depict a cultural homeland builds a sense of cultural identity for its consumers living abroad. Thompson (2002) also argued that collectively watching Asian films and television was a crucial part of forming cultural identity for South-Asian migrant parents and their British children. This can be used to further emphasise the possibility that Asian Britons who watch Bollywood films still see their ethnic root as part of their identity and are trying to connect with 'back home' through these films.

As this research topic looked at male perception of their cultural and ethnic identity, it was important that these ideas were analysed in this study in a structured manner. Du Gay et al (1997) explored how this can be done through the concept of a circuit of culture. They stated that there are five cultural aspects that can be considered in looking at cultural inclusion into daily lives. These are representation, identity, production, consumption, and regulation. This study asked the participants about the representation, in Bollywood films, and identity parts, so that we could assess the level of regulation: how the message impacts their daily life.

2.8: South-Asians Connecting to back-home via Bollywood Films:

Theorists such as Durham (2004) suppose that one of the reasons why South-Asians may feel a level of connection with their culture and country back-home is due to an Asian idea of social and family relationships in comparison to a Western individualistic ideology (Durham, 2004). Writers like Appadurai (1996) supported the idea of migrant south-Asians connecting to their homeland. Appadurai found that many migrants still connected to their root ethnicity via electronic media such as films. This was especially through films that depicted their identity. They saw this was specifically in the 1990s when many films represented Non-Residential Indians (NRIs).

Hennick, Diamond & Cooper (1999) also found this in their study with British Asian teenage girls. They saw that identity was related to social interaction and activities such as spending time with Asian friends and watching Asian films. They reported that this made them feel a connection with their home culture as the films represented the true culture of their attitudes, values, and behaviour. The studies above also support the notion that children of migrant Asians feel a connection with their home country and one way they connect to this is through

films and media. A critique to note though, would be that Hennrick, Diamond & Cooper's study was tailored specifically to British-Asian teenage girls. The results cannot be representative of British-Asian adult men, which impacts the support of their study to this research.

To counter this, Dawson (2005) conducted a similar study on the relationship between Hindi film music and the British South-Asian youth. She found that the music, item, numbers, not necessarily related to the film plot and featuring provocatively dressed dancing women, appealed to the British Asian male youths. These may have been associated with how often these numbers resulted in some form of reconciliation with the romantic partner. The appeal of this, what is typically called an item number or item song, can be testament of how Bollywood films influence international and dual identity population. Although, it evokes the question of what type of message or expectations these item numbers are giving to young men.

2.9: Values and their link to Bollywood films:

The definition of values in Social Psychology is an activity or object that holds importance and worth to a person or community (Rohan, 2000). It is an abstract and desirable concept that people strive to uphold and can be things like tradition and culture. Nonetheless, due to its ambiguous nature, it is difficult to define. This is especially the case when people think they share the same values. Rohan (2000) stated that values can be seen through attitudes and behaviours, which can be measurable. Alongside this, if values are linked to viewed cinematic culture, it would be important to explore how second-generation British men feel their personal values link in with the values they see depicted in Bollywood films.

One way to look at this is through the existential explanation. Max Scheler's book on 'Ethics and Values' (1973) highlighted the importance of these traits in humans and stated that they are organised like colours in a spectrum; with people responding to different values in different ways, as we do with colours. The five layers of values he spoke of include: sensory, pragmatic, life, mental and holy. Sensory values endear us through the experiences of our senses –include visuals such as watching films – and either attract or repel us, causing emotions of like or dislike (Deurzen, 2010). This can explain why watching a Bollywood film displaying specific values in an attractive manner can reinforce our own ones.

The importance of exploring a link between Bollywood films and British second-generation male values can be seen through work by theorists such as Wilson & Whitehouse (2016). They stated that values guide people's definition of right and wrong and bind communities. Schwartz (1994) study in different communities supports this, as he mentioned how in some patriarchal societies, rigid gender roles are seen as a value. From this, we can gather that values play a defining and influential role in people's lives.

It can be linked to this thesis through looking at findings from Takhar et al (2012). Their study looked at the influence of films on British Sikh population and saw that Bollywood films depicted values of 'Indian-ness'. This connected with British Asians values and having pride in south-Asian heritage, family values, and sense of kinship and created a feeling of longing and romance. Their conclusion was that Bollywood has a sway on British South-Asian values. It was therefore questioned whether this influence of Bollywood values would also impact the participants in this study and how they perceive their identities.

2.10: Bollywood affecting relationships and ideas of romance:

When looking at the impact that Bollywood films have on male family relationships; Deakin & Bhugra (2012) found that they show and give unrealistic expectations of joint and extended families and stated that these films influence society. They mentioned how despite, or perhaps because of, urbanisation, Hindi cinema remains a major cultural and ideological force. It creates and reinforces perceptions and attitudes towards several topics, in its viewers. Their finding mirrors the topics that this study was exploring and therefore felt relevant. However, their study was longitudinal and was more an analysis of the Bollywood films rather than the individuals or families that watch them. On the other hand, their explanation of Bollywood films' narrative of women being in mother figure roles and focusing on mother-son relationship holds transferable relevance to this study, as it touches on the impact it can have on male identity.

In exploring relationships, Szymura (2021) stated that the highest grossing Bollywood films are often based on topics of romance and love. The study explained that people find hope in these films, and it leads them to believe they can achieve similar. Deakin & Bhugra (2012) added that films used to explore romantic and sexual behaviour covertly; often through symbolism, with only the last 10 years displaying more obscene imagery. They analysed how economic liberation in society was related to a shift in female roles in the films, with her

needing to be controlled or stalked – e.g. in films such as '*Darr*' (fear) or '*Daraar*' (The Chasm). It is important to acknowledge the impact these roles and films would have on its viewers.

The influence on romantic relationship was discussed by Derne (1999), who observed that Indian films depict specific ideas on love and romance and stated that South-Asian men drew parallels between their understanding of real-life romantic relationships and the ideals that they see on screen. He explained that the importance of sexual portrayals in Bollywood films is because sexuality issues are rarely discussed in any other context in the culture. Therefore, for the common person, Indian films serve as a primary source of information on topics of sexual and romantic relationships. It should be noted that Derne's (1999) study was also a content analysis of the films and looked at the impact they had on native Indians so the analysis may not be applicable to this study. Furthermore, the study only looked at films from a specific era 1986-1991, which falls outside the bracket of the age group this study explored and therefore may not include films that they would have watched. However, Saari (2009) noted that the basic framework of Bollywood films has not changed over the decades and therefore we can suggest that the premise of Derne's (1999) analysis may still be applicable to this study.

2.11: Influence of Politics and religion in Bollywood films:

Blackmore (2019) suggested that Bollywood films are linked to politics and religion. He stated they are related to the British Raj and the Indian sub-continent history of conflict involving both factors. In 1947, during the final days of the British Raj, tension was rife between the majority Hindu believers and minority Muslim Indians and riots broke out, killing thousands. Due to this mounting political tension, Britain decided to exit but first partitioned the country into majority Hindu nationals India and majority Muslim Pakistan (modern day Bangladesh and Pakistan). This increased the conflict as it involved upheaval for many people.

Kumar et al (2014) took this further and spoke of how modern Hindi cinema is influenced by the political discourse this incident created. They added that Bollywood films reflect reality, construct political ideologies and people are often unaware of the extent to which they are being conditioned, influenced and controlled by the political issues shown in the films. These films play a central role in the formation of identity and normative behaviour. On the other

hand, the study was only a theoretical analysis of literature and films without participant interviews so cannot be used to reflect on British South-Asian people's views on their experience of influence. Thus, it may not be entirely applicable to a participant based, IPA study like this one. Despite that, it is useful in displaying the link and influence of politics and religion on Bollywood films. This showed that the political climate in India and religious beliefs impact Bollywood films, which in turn influence the viewers behaviours and values. This can involve increasing ideas of conflict, cultural identity, and gender roles.

Deakin and Bhugra's (2012) study looked at the influence of politics and the ruling party in power on the Bollywood films produced and the message conveyed. They gave the example of when Indira Gandhi called 'The Emergency' and how films which portrayed differing politics views were censored, refused production, or destroyed. This is likely to impact the viewers of these films. Similarly, they explained how Hindi cinema is strongly influenced by the Hindu Scriptures Ramayana and Mahabharata, where family plays a pinnacle role and divisions within the family occur due to want for power. This can be used to explain the sway that religion and politics have on Indian films and their intrinsic link to Asian ideas of family. Their study is supported by Sharif & Hussain (2020) who looked at the role of religion in Indian cinema and the films produced and claimed that religion is used in cinema as a tool for acceptance and popularity. These studies support the notion that religion and politics are used as propaganda pieces in Indian cinema and impact their viewers. However, Sharif and Hussain studied the impact on viewers in the Indian subcontinent which may not be as applicable to British Asian viewers.

Relatedly, Juluri (1999) criticised how films depicting a protagonist who is not rich is described as 'alternative' whilst the majority of Indians live in poverty. This is suggested to be related to political propaganda by both neo-liberals and the far-right religious, political elites. Again, these discussions are based on the impact of Bollywood films on a national level and may not be as relevant on a global scale. Despite that, these studies entertain the question of the impact such loaded topics have, when presented subliminally in a highly influential media source.

2.12: Bollywood Influencing Men:

The Negative influence of Bollywood was discussed by Hafeez (2017) in her paper on violent crimes. She showed the relationship between levels of violence depicted in Hindi

cinema and the increasing level of crime amongst South-Asian men who viewed them. Her study looked at four decades of films and found a relationship between the variables, in that peaking and troughing levels of violence in films were mirrored in society. This was explained by Yan (2014) in an article which stated that Bollywood films stereotype men and masculinity as a form of physical violence and dominance whilst women are often depicted as a love interest, in a hyper-sexualised manner. She stated that this contributes to India's high level of violence against women. However, the question remained whether this relationship was also present in British Asian men. It felt like a crucial avenue for psychotherapists to understand and help tackle issues of domestic violence.

Additionally, Itoo and Nagar (2017) looked at the impact of Bollywood through a negative portrayal of any location. They found that the target group had significantly higher negative view of the locations than the control group, which showed that Bollywood has an influence on people's perception. This indicated that there are similar effects on male identity.

Paul (2018) studied the role of men in Bollywood films and commented that it was rigid with the idea of an overtly strong man who doesn't cry. He concluded that this causes an assertion in society for Asian men to behave in a macho manner. Though he refrained from overtly linking this to negative behaviour, it does expose the damage this idea can have. Mishra's (2002) study also stated similar ideas through the analysis on Bollywood films and the topics they display such as nature of the hero, the role of women and nationalism.

To further cement the link between Bollywood films and male identity or behaviour, Sehgal (2019) discussed Indian Cinema's toxic masculinity. The study correlated it to the heinous crimes taking place on the streets. She quoted scenes of 'sex-at-knifepoint' being glorified in specific Indian films such as *'Kabir Singh'* and then recited similar incidents occurring in real life. Ganguly & Dutta (2019) reiterated this also in their study by stating that mainstream Bollywood films instil a toxic, male, hegemony which leads to an escalation of crime against women. With the knowledge of the influence that Bollywood films have, it was asked as to how far reaching this influence is and what the repercussions are on the male south-Asian population in the UK.

Most of these studies looked at the negative effect on people residing in South-Asian countries and did not investigate the negative influence that these films may have had on those living in Western countries.

2.13: Counselling Need for Research:

Whilst there were many studies and research on identity crisis and film studies, the specific area of the influence of the Bollywood films on South-Asian male relationships and identity seemed to still be largely unexplored. Although Tirumala (2009) carried out a study looking at the impact of Bollywood on Indian-Americans, her study generically looked at both male and female views and not specifically at the influence that this film industry has on male behaviour and identity. She also focused her study specifically on Indian-American participants which can have cross cultural implications. Her study did not have an Existential or Phenomenological focus which may have discounted the participants interpretation of their experiences. Additionally, Tirumala's (2009) study was conducted over a decade ago and therefore may not have targeted the demographic of participants this study interviewed: people who are currently 25-36 years old. It is important that we give space to the experience of these participants, as they were adolescents at the turn of the century, which involved the rise in technology and media access -this could have increased the ease of access to foreign media. Additionally, it was necessary to give space to the dual identity issues that second-generation British Asians may have faced whilst growing up with migrant parents. These factors and Tirumala's (2009) own reflections on the need for further investigation testified to the importance of this current research.

In considering the adaptation of the counselling community to cater to the needs of ethnic minorities, Naeem et al (2015) found that South-Asian experience of accessing talking therapies has mostly been overlooked in the UK and it was found that limited understanding of cultural norms was one of the barriers to accessing therapy for South-Asians. Understanding the roles and values of South-Asian men and how media such as Bollywood films can influence their outlook and identity, may be a crucial step in tackling this barrier.

Moreover, media articles such as (Yan, 2014) showed how most of Bollywood industry dismisses the existence of this link or undermines the gravity and need to examine this topic. It may be one of the reasons as to why the level of research in this field is so underwhelming. Additionally, the current Me-Too movement (Frye, 2018) is testament to the need for this study and brought with it the question as to why there is no contemporary research in this topic. The fact that there is a lack of research on Bollywood having a global impact on male identity presents a niche in environment and shows the importance of this study. Therefore, this study explored the following issue:

Research Statement: 'Exploring the influence of Bollywood films on the identity of 2nd generation South-Asian British men'

Chapter 3:

Methodology:

3.1 Introduction

Gabriel (2011) succinctly differentiated between method and methodology. She advised how method is simply a research tool such as questionnaires and interviews, whilst methodology is the reasoning behind using a particular method. The following section looked to expand on both. It explored the researcher's own epistemology and questioned whether a qualitative or quantitative research would suit this study. This then allowed further analysis on points such as hermeneutics and phenomenological methodology or otherwise. Three methodologies were then compared which allowed for the emergence of the most suited one.

Participant selection for the thesis and data collection is explained below. These points and selection of a methodology were linked to the researcher's own epistemology.

My Epistemology:

Alongside my acceptance that there are a few key universal truths, I recognise life to be influenced heavily by people's unique understanding of it, in that the same event changes depending on the perception of it, so people can have different experiences of the same incident. I therefore believe my epistemology is related to social constructivist and phenomenological ideas and I aim to understand objects out in the world from its specific point of view e.g., human consciousness of it.

This belief and my philosophical stance are influenced by my religious ideas. I have a deep certainty in free will, which can be said to overlap with Heidegger's ideas of transcendence and freedom in *Being and Time* (Heidegger,1927). He felt that anything that has a structure of being in this world, must be free and therefore freedom is interlinked with *Daesin*. I also believe that human beings were created as individuals but made to live in nations and tribes. Therefore, I feel there is an important social context in their lives, with the world and their Being interlinked and inseparable. This also appears to coincide with Heidegger's (1927) views of being-in-the-world. I understand that exploration of the people's everyday lives and their interpretation of it, can expose deeper aspects of their lives, views, and values.

Additionally, coming from a healthcare, person-centred and therapeutic background, my approach to this research was like a therapist. I explored which methodology to use with the aim to understand and empathise with my participants.

3.2 Qualitative verse Quantitative:

One of the initial steps conducted was determining whether a qualitative or quantitative methodology would be used. As this study aimed to examine social norms and impacts on an ethnic group, it was paramount that the more appropriate method was used.

Glaser and Strauss (1967) first coined the term Qualitative research and since then, it has been mentioned by many theorists. Julia Townshend described it as data that is based on description of a socially constructed reality and relying on interpretation (Townshend, 2011). In her book, qualitative research promotes a consideration of the people's experiences. However, Rahman (2016) noted how it involves smaller sample sizes which can ill represent a population and with individual's experiences differing, this cannot include everyone. My study was therefore not representative of the general population but rather an exploration of specific individuals' experiences and understandings. Rahman (2016) included that the process is lengthy.

In contrast, a quantitative approach can have a larger sample size and be quicker to conduct. However, it lacks in in-depth data and would not be ideal in examining social experience. Furthermore, since this research explored a specific group, a generalizable large sample was not required. Additionally, Hypothetico-Deductivism would not have allowed for the emergence of new ideas as it tests ready-made hypotheses (Tariq, 2015). It was not possible in this study, which explored phenomena that is still mostly unexplored. It was therefore difficult to assume a trend. Haraway (1988) supported this by critiquing Hypothetico-Deductivism and saying it requires God's Eye view to achieve.

Braun and Clarke (2013) added to this and described how research carried out in a quantitative style promotes that data can be measured through observations, as reality is objective. This differs to my epistemology mentioned above which believes that human experience is open to interpretation.

In contrast to quantitative research, Julia Townshend described how most qualitative methods stress subjectivity and believed each participant to have individual experiences

(Townshend, 2011). She stated that some qualitative methods rely on interpretations. As my study explored male interpretation of Bollywood films, a qualitative method appeared useful in understanding my participants subjective experiences of the social phenomena. Therefore, I concluded that a qualitative methodology would be most suitable for my research.

3.3 Evaluating different Methodologies:

Having determined a qualitative process, the next step involved examining different qualitative methodologies. Given my epistemological beliefs that it is impossible for the researcher to shed all prior personal knowledge and biases when exploring the clients experience, as suggested in Husserlian phenomenology (Natanson, 1973), I realised I would not be able to carry out a purely descriptive methodology. Giorgi (1992) stated that descriptive methodologies look to present experience just as it is without adding or taking away from it. Heidegger (1927) stated that as Beings-in-the-world we exist with others and because we are always in the world, we are always interpreting. Unlike Husserl (1928), he believed it impossible to return to the original. As discussed in the earlier epistemology section, this aligned with my world view. Therefore, all the methodologies I considered were interpretative.

i) The Methodologies:

I had to compare different methodologies to understand the best one for my research. Below is summarised the three that were considered to help reach this decision. The evaluated methodologies were Interpretative Phenomenological Analysis (IPA) against Narrative Analysis (NA) and Grounded Theory (GT).

1) Narrative Analysis:

Using a type of Narrative Analysis (NA) was the first procedure I considered for my methodology. It is often associated with Paul Ricoeur due to his influential work on narrative identity (Rhodes, 2016) but NA is a family of methodologies, such as structural, thematic, and functional, that all focus on storytelling, with a beginning, middle and end (Riessman, 2005). It looks at how individuals understand experience through time: past, present, and future. Thematic NA focuses on the actual narrative of the participant as opposed to how the participant perceives his experiences (Willig, 2013) and views the participants as active agents in the accounts. It gives emphasis on the spoken word; *how* and *what* is said

(Andrews, 2014). This is with the belief that humans are born into a world of stories and through life develop and exchange these with others.

It assumes that the story told, accounts for human experience and construction of their life story and identity (Delve & Limpaecher, 2020b). It is not phenomenological, therefore does not look at the lived experience and uses all sources of data to assist theory development. Its central goal is to explain an action or process (Padgett, 2016). It also mentions that NA focusing on dialogue instead of narrativizing and it can sometimes be classed as Conversation Analysis (CA) or Discourse Analysis (DA).

It focuses on the psychological consequences of the stories that people construct about their lives and is most useful when exploring these stories and looking at a small group of individuals/participants (Clandinin & Connelly, 2004). When looking at the participant's life story, it uses tools such as interviews, documents, and observations. Although, the investigators interpretation of narrative changes the method of analysis. All forms of NA use interpretation; and therefore, are hermeneutic.

Looking at the positives of NA, we can say that we tell stories and narratives of our lives daily with it being a practical way of describing an incident. This would have been a useful way of collecting data by interpreting the participants narrative of their stories of watching Bollywood films and the influence they had on them. It would have helped my participants reflect on the influence that Bollywood films may be having on them.

Nonetheless, I noted that NA can be an unreliable method of gathering data as it depends on the clarity of the individual's memory, which may not be an authentic account of the event. Riessman (2005) critiqued the thematic form of NA by mentioning how when these narratives are grouped together, it is assumed that all participants in the group mean the same thing. Whilst I wanted to know the individual experience and meaning of each participant. There are also various methodologies that fall under NA and they code in different ways, one of which is in blocks instead of breaking the client's interview into themes (Riessman, 1993), which can create confusion and errors for novice researchers, such as myself.

Alternatively, I argued that the importance of data lies in the participant's interpretation of their memories and therefore, is still relevant. Ricoeur (1987) explains how humans form a narrative by accumulating differing events together and creating causal connections. We can

assume that even if they are not reflective; people naturally use narratives to help bring order to their world.

Despite this, Ricoeur noted that NA compiling events happens at the end of the story – the present moment for the narrator (cited in Rhodes, 2016). This creates room for inaccurate links of causation which made me question the trustworthiness of the data. As rigid application can lead to de-contextualisation when it is removed from its historical and interactional factors.

Furthermore, I understand that identity cannot be wholly explained through a narrative, as narrative is a text and identity is an experience (Sfard & Prusak, 2005). Therefore, through the above revelation, I felt that NA reduces the exploration of identity construction to just one of its aspects. The lack of phenomenological ideas in NA and approach to identity construction made them difficult choices as a methodology for this study. Phenomenologists focus on the lived experience of participants (Williams, 2021) and they believed that the researchers own experiences can be bracketed from this (Tufford & Newman, 2010). Despite my own beliefs on the inability to *completely* bracket experiences differing to this, I can appreciate how this method would be useful in exploring challenging issues and gaining insight into a particular phenomenon. Furthermore, this in-depth data format is suitable for studies that require an explorative methodology. I therefore concluded that NA may not be suitable as a methodology for my research.

1) Grounded Theory:

Another methodology I considered was Grounded Theory (GT). Similar to NA, there are multiple types of GT, but this study is evaluating the original, initial one. This is a systematic process developed by Glaser & Strauss (1967), that involves the forming of theories and hypotheses through the collection and analysis of data on issues of importance in people's lives. Using inductive, 'open coding' and memo writing, GT looks at a topic and develops categories for it through constantly comparing the data (Morse, 2001). This is also accompanied by Axial and selective coding. In simple terms, it is grounded in data. Since its formulation, several permutations of it have formed over time (MacDonald, 2001) and GT has been criticised by opposing theorists; for being heavily positivist (Charmaz, 2006) or too interpretative (Brown, 1995). It suggests that the methodology is malleable and yet pragmatic approach (Glaser, 1998) and depends partly on the researcher's epistemological beliefs.

In this case, I aspired to use GT in an interpretative way whilst exploring the influence of Bollywood films on male identity. However, as my study was looking to understand the essence of experience and not develop a theory, I found that traditional GT would not be an ideal methodology.

Furthermore, Noble and Mitchell (2016) explained that data collection and analysis occurs simultaneously in GT which would have made it difficult for me to offer my participants a substantial withdrawal period from the study. Additionally, as this research was conducted for a doctoral thesis, time was a constraint I had to consider. I surmised that traditional GT (Glaser and Strauss, 1967) would be difficult to use, as it is often described to be convoluted and lengthy (Timonen et al, 2018). However, a social constructive version of GT would still be applicable (Charmaz, 2006). Annells (1997) claimed that it applies the strategies of traditional GT but within a constructivist paradigm and rejects notions of objectivity and emergence. Thus, evolved GT would still be applicable for this study.

Strauss and Corbin (1994) described their version of GT as interpretative which would have been ideal for this thesis, as it explored and interpreted the perspectives of the participants being studied. However, critiques of Hermeneutics have mentioned its ambiguity and complexity (Gallagher, 1992). This would have made it difficult to work with for inexperienced researchers. Being an inexperienced researcher, it would have caused issues in my thesis and the data may not have been properly captured and extracted. For example, GT has been criticized for being challenging in recognising when saturation has occurred or when theoretical sampling should happen (Padgett, 2016). This would have made it difficult to conduct properly.

Although Charmaz's (2006) GT examines participants interpretation of reality and the meaning they make from their experiences (Suddaby, 2006), making it useful when exploring participants' views on the influence of Bollywood films, it places emphasis on action (Gelling, 2011). This could have therefore subtly impacted understanding of the meaning making process that shapes identity.

Additionally, though Charmaz's (2006) GT collects and analyses data based on the participants perspective and is phenomenological, I believed that each of my participants would have unique experiences that would be based on their perception. I was looking to

investigate beneath this experience and subjectivity and therein get an appreciation of their being-in-the-world. I felt that I would not be able to achieve it whilst using GT.

1) Interpretative Phenomenological Analysis:

From my exploration, it emerged that Interpretative Phenomenological Analysis (IPA) would be best suited for my study. IPA is an interpretative method that looks at the lived experience of the participants through phenomenology and was first introduced by Jonathan Smith (Smith, 1996). It aims to understand how participants view the world and interpret their experiences. It is therefore suggested to be an integration of the philosophies of Husserl, Heidegger, Sartre and Merleau-Ponty. This can be seen by how the IPA model describes phenomena through the themes that emerge from the data but is not based on a belief that we can completely bracket our experiences. Its data collection is using tools such as interviews; individuals and focus groups, diaries, and documents (Smith, 2007).

With IPA being an interpretive (hermeneutic), phenomenological methodology (Smith, Flowers & Larkin, 2009) that is influenced by both Husserl and Heidegger, it not only describes but also interprets data. Therefore, it is often described as being idiographic, in that it looks to provide a detailed analysis of a given phenomenon as experienced by a specific individual. I understood that this would thoroughly help explore the phenomena of influence of Bollywood films on Second generation British South-Asian male identities.

Smith, Flowers & Larkin (2009) describe IPA as 'double hermeneutic'. This is because it first allows the participant to make sense of their world and then the researcher attempts to decode this meaning. I believed this double hermeneutic IPA method would allow me and the participants to gain a deeper understanding of the influences to their identity than the single interpretative method of NA and GT. Theorists suggested that it allows describing, exploring, and interpreting of people's sense-making of their experiences (Larkin et al, 2006). Dilthey (1976) stated that it is life understanding itself. I believed that though this was complex to achieve, it would help enrich this study.

Smith, Flowers & Larkin (2009) applauded IPA for it being mixed and a combination of different philosophers' thoughts in a complimentary manner. They stated that this makes it a flexible, holistic, multi-faceted and mature phenomenology that looks at how humans are embedded into a world of social relationships. As my study looked at how Bollywood films influence second-generation British South-Asian male idea of themselves and their

relationships, I felt that it required an emphasis on social relationships. I also wanted both my participants and I to gain a collaborative understanding of their experiences. I felt this could only happen through open conversations and interpretations of different perspectives, which IPA allowed.

Furthermore, researchers such as Brocki and Wearden (2006) described IPA to have a strong theoretical foundation. They added that it had a thorough procedural guide. These points assisted me in carrying out research with it.

However, many theorists noted the difficulties with it. Willig (2013) commented on how IPA does not give enough focus to language – a factor that is emphasised by NA. This may have resulted in missing out crucial information in a study such as this, which looked at the impact of a Hindi language film industry. I understand Smith et al (2022) addressed this issue in their recent book, however this study used and therefore evaluated the 2009 version. Freeman (2008) also countered this critique on IPA by stating that the 'double hermeneutic and three level coding process of IPA allowed an exploration of the client's mindset and language.

Conrad (1987) argued that IPA is mostly used through interviewing -whilst GT uses a collection of resources- and is a lengthy process. With thousands of words being spoken and transcribed it increases the chance of some information being missed. In fact, Conrad's (1987) argument on time constraints and lengthy methodologies can be used to support IPA over NA and GT. Examining the methodologies showed that NA and GT would require a longer undertaking as NA involves a need to understand all parts of the story and the psychological and social consequences they have had (Riessman, 2005) and GT requires a constant comparison of data until a theory is organically formed (Padgett, 2016) which suggested that IPA was the most suitable. These considerations were then linked to my role as a researcher.

3.4 Role of Researcher:

I can see that one of the motivators for this research topic for me was being from a South-Asian background and witnessing the influence of the Bollywood film industry. It was difficult to exclude my interpretations and biases from this study. Being passionate about the topic made me want to understand others' subjective experience of the Bollywood film

industry. I therefore felt that these aims were best met using IPA, because it focuses on lived experience.

Due to the popularity of IPA in the field of Psychology, despite my limited experience in conducting research, I have some familiarity with IPA from my undergraduate studies. With the magnitude of this thesis, I felt that this little experience would still help make it a smoother process. Lastly, I felt Existential Psychology, the theories my doctorate is based on are closely related to phenomenology and IPA. Martin Adams (2014) supported this by explaining how Existential philosophy is essentially: an individual's enquiry into personal meaning-making, which IPA facilitates and was what I was looking to explore through my study.

3.5 Method

It is through interviewing that the researcher can begin to understand a phenomenon from the perspective of the participant, whilst meanings from their experience emerges (Smith et al, 2009). Therefore, after my methodology emerged, I began preparing for my interviewing process.

This involved first completing my ethical approval application and composing a risk assessment section for when I would interview my participants. As explored earlier in this study, I am conscious that a more updated depiction of IPA has recently been published. My study used the Smith, Larkin & Flowers (2009) version for my method, as I had already begun my analysis process before the publication.

I also had to consider that with the COVID pandemic in place, my study and interview had to take place remotely and therefore had to ensure that I had extra safety measures in place to counter this.

Ethical approval:

Kvale (1996) stated that preparation is crucial in interviews to enable the researcher to get interviews they can use and data that can be handled. The first ethical consideration had started at the beginning of my research and had involved discussing my proposal with my university (NSPC) and getting ethical approval from their Ethics board. My research was approved by the NSPC Board of Ethics, which is part of the Middlesex Board of Ethics. As

both bodies are governed by the BPS and lead to HCPC qualification, receiving ethical approval reminded me to keep within those bounds and the corrections they suggested helped me organise my research to meet those needs. I therefore carried out my study whilst considering the safety of the participants and myself – in line with the BPS Code of ethics and conduct (2018).

I focussed on the 'relational ethics' that Finlay (2011) mentioned. This involved me working with my participants in a collaborative and open manner. I was able to ensure that my relationship with the interviewees was the main point when considering any ethical ideas. Using IPA methodology allowed me to do this. In line with these ethics, I submitted a risk assessment to the Ethics board outlining how I will endeavour to protect the participants and myself during my interviews and research.

Once confirmation on these points was given by the Ethics Board, I began thinking of my interview questions that would assist me best in exploring my research topic.

Preparing interview questions:

Smith et al (2009) stated that an IPA interview should consist of between six to ten open-ended questions, with an interview time of approximately 45minutes to ninety minutes for each interview. Therefore, before starting the recruitment and interviewing process, I had formed a list of interview questions (Appendix D). which had various prompts and sub-questions attached underneath. These were discussed with my supervisors and revised to be more open ended. I accompanied this with an interview schedule (Appendix H) which allowed me to loosely follow a template during the interview. Through this semi-structured interview method, I was able to explore my participants' thoughts and gather open-ended data.

Smith et al (2009) also provided advice on carrying out IPA interviews that I implemented in my process:

1) They stated that the interview does not need to ask the research question directly but can create a collective of questions that cumulatively explore the topic and/or answer the question. For example, my initial question asked my participants about their personal experience of Bollywood films.

2) Smith et al (2009) also stated that the researcher needs to know and identify the areas of research and the topic they want to explore. For me, I wished to see the influence of the films on participants' world view: namely their behaviour, culture and attitudes, especially related to gender roles and whether there were elements of dual identity crisis.

3) The researcher should also find a logical sequence to the order of questions. My sequence involved starting with a more general question and steadily working into more specific questions that were related to my study. However, during the interview, with the semi-structured if a participant deviated from the question and started speaking about topic which linked to another question on my list, I incorporated that in so as not to upset the flow of the interview and make it too rigid. This ties in with Smith's et al (2009) fourth point.

4) They mentioned that the researcher needs to reflect on how to express the questions e.g., they should sometimes be more open and abstract and at others they should be more specific and concise.

5) Finally, Smith et al (2009) stated that the researcher should discuss their interview questions with someone else. As mentioned above, in my case, once I had developed a draft version of my interview questions, I liaised with both my supervisors and amended the questions with any constructive criticism points they raised. This process was useful as it allowed space for me to experiment with my work and re-draft where needed. I understood that the purpose of the interview is to make the participant feel safe enough in the space to openly express their views on their personal world. Therefore, part of the work I did with my supervisors included polishing and structuring the way I expressed my questions to the interviewees.

After I had determined these questions, I began the advertising and recruitment process for my participants.

Advertising:

Recruitment of participants and data collection started immediately after I received ethical clearance from the board and had my questions. I prepared a recruitment poster (Appendix G) based on my inclusion and exclusion criteria listed below:

Exclusion Criteria:

- My exclusion criteria were initially for any individuals who weren't South-Asians and were from countries other than Bangladesh, Pakistan, or India: as I was looking to only interview south-Asian participants and the study would not be homogenous. However, after my pilot study, I considered how my study still lacked in being homogenous. All my remaining participants were from either Indian or Bangladeshi ethnic background. I believe the additional exclusion of Pakistani participants made my study more homogenous. This was important, as I wanted as little variance as possible and felt that a more homogenous sample would give me a greater insight into my niche participant group (Patton, 2002).

- Initially, participants who were older than 40 or younger than 25 were excluded from the study, as I believe this also factored in too much variation between participants. Additionally, as discussed above, the study was looking explore identity influencers and studies such as Twenge (2006) have suggested that adolescence under twenty-five are still forming their identity. And following my pilot study, I was conscious of the persisting large age range in my criteria and constricted it further. The final range was: 25-36.

- As this study is specific to male views and identity, female participants were not recruited.

- First generation Britons and those with lack of British nationality were excluded as the study is looking specifically at second-generation British men. This required British born South-Asian nationals with migrant parents.

- Religion was not a measured factor, though I made note of it separately, as many of my participants mentioned religious influence during the interview.

- Anyone with official diagnosis of PTSD, generalized anxiety disorder or Depression was excluded from this study. I understood that I would be exploring childhood experiences and memories. I worried that this may be difficult for people with mental health diagnosis and would bring up issues that would exacerbate their symptoms and cause them distress. However, in hindsight, I appreciate that any issues could have

perhaps been managed using my skills as a psychologist. I also feel that I may have got rich data from those participants in relation to their experience of these films.

I then got permission from my university and created a Facebook page using my university email address, where I advertised my poster, asking for interested participants to contact me on the email address provided. On Facebook, I used that account to join the Middlesex page and other South-Asian groups and posted it there also.

I had initially considered also leaving my recruitment poster at a GP surgery and a community centre but with the COVID pandemic and lockdown in place, found that this was not feasible.

I contacted friends and family and sent them the poster via the social networking app, Whatsapp and asked for them to distribute it on their social media pages and forward it to anyone they knew who may be interested. I was careful not to distribute in my local area as I did not want to impact the ethical rights of the participant and myself (the study looks at personal issues and my dual role with a participant could impact it and create an uncomfortable situation).

I was then emailed and contacted by my participants who stated they were interested in taking part.

Recruitment of participants:

Following my advertisement through the different methods described, I was contacted by interested participants. I started the recruitment process by determining whether they were suitable for the study. This allowed me to sift out participants who didn't meet my criteria. I established this by reiterating my inclusion criteria by sending the interested parties my participation information sheet (Appendix A) which listed the required demographics and further informed them on the details of my study. I also sent them my letter of cooperation (Appendix B) and informed consent form (Appendix C). We then booked interview dates and times that suited the participant(s). I will be referring to the participants that I recruited in the findings chapter with their initials to protect their confidentiality.

Below is a table which summaries the details of all 7 participants that I recruited and interviewed:

Thesis interview dates:	Participant Initials:	Ethnicity:	Age:	Religion:	Relationship status:
02.09.21	SM	Bengali	36	Muslim	Married
04.09.21	AZ	Bengali	36	Muslim	Married
27.10.21	MB	Indian	29	Hindu	Engaged
30.10.21	BO	Indian	25	Hindu	In a relationship
13.11.21	MM	Bengali	35	Muslim	Married
08.10.22	MA	Bengali	30	Muslim	Single
16.10.22	AS	Bengali	26	Muslim	Single

Along with the participant's age -which was a factor I measured for the study- I noted information about their religious beliefs and their relationship status. As noted in the literature review, Blackmore (2019) and Kumar et al (2014) spoke of the link between Bollywood films and religion and politics in India. Alongside this, in my pilot study, SM spoke of his relationship to religion. I therefore wondered whether my other interviewees would mention the presence of religion or politics in the films if it impacted their experience and whether this was related to their identity. The subsequent interviews also involved my other participants mentioning their relationship to religion and linking it to Bollywood films. Thus, the study decided to include this demographic and it has been explored further in the findings and discussion section.

Similarly, I have included their relationship status. The study looked at the influence of Bollywood films on British second-generation South-Asian male identity and one of the factors mentioned in my literature review, such as the study by Deakin and Bhugra (2012) is

the impact the films may have on the participants social world and relationships, including romantic ones. SM spoke extensively of what seemed like a connection between Bollywood films and his idea of romance and relationships. Other participants such as AZ and AS also spoke about this correlation. Therefore, the inclusion of my participant's relationship status was also added to this table. It helped me explore whether this may have contributed to any of the findings.

Pilot study and Initial screening:

To trial the research and the design and understand the flaws in my study, I first conducted a pilot study with my first participant, SM. The pilot allowed me to test the methodology, data collection, interview schedule and analysis of my study and then I was able to follow a similar process with my other participants where it worked.

I screened SM through email exchange and sending him the forms mentioned above. He signed the form, and we booked a session date and time that suited him.

I went through the ethical guidelines again before the interview, explained what the study and interview would be looking at and gave him space if he had any questions or wanted to withdraw. For risk management purposes, I collected the address in which he would be remotely attending the interview and contact details for a next of kin. I explained why I needed this -as the interview was being conducted remotely, if something should happen to him it would be useful to have next of kin I could contact. I assured SM that I would delete these details after the interview and carried this out once the session was concluded.

As is in line with BPS ethical guidelines (2018), I also considered whether SM may feel an obligation to take part or feel a pressure to give a good interview. He was one of my sister's Facebook contacts and saw the poster when she uploaded it on her page. As I had not contacted him personally and requested him to participate and he had volunteered, I was satisfied that his interview was not due to coercion. I also did not offer him any monetary rewards for his participation in influencing his decision.

My exclusion criteria included anyone with an official diagnosis of PTSD, anxiety disorder or depression as questions on childhood and dual identity crisis could exacerbate their symptoms (Farina, Liotti & Imperatori, 2019). Nonetheless, I still offered my participants low-cost therapy information after we finished the interview. My initial screening was

supported by the ethical process I had put in place for my study. The application of the pilot study and initial screening allowed me to gain practical understanding of my methodology and showed me how I had been implementing my semi-structured IPA interviews in a rigid format. This allowed me to make changes to my interviewing, which I have elaborated on in the 'Data collection' section below. It also highlighted the parts of the interviewing process that had worked, and this was then implemented with the other participants.

Sample:

Before beginning my study and participant recruitment I had decided that I would be looking to interview between 6-8 participants, second-generation British south-Asian men between the ages of 25-40. I interviewed 7 participants in total. I understood that the age range I had set could mean that my target population was only relatively homogenous (in line with Smith's et al (2009) guidelines for IPA research population). This felt more prominent after the pilot study. My final criteria was a compressed age range between 25-36, which I feel is more homogenous. I was looking to capture the views of second-generation South-Asian British men and it is with the thought that mass immigration of South-Asians migrating to Britain started in the 1950s, shortly after the end of the Second World War and the independence of India and Bangladesh (Peach, 2006). I felt the likelihood of interviewing a diverse range of second-generation male population who watch Bollywood films was still possible with the final age range I decided on. This was the case, as SM and the consecutive interviewees were second generation south Asian in their mid-thirties.

Additionally, studies such as Twenge (2006) state that children are still forming relationships and sense of identity in late adolescence, between the ages of 18-24. This study was looking to explore the influences of already formed identity. On the other hand, Erikson (1963) stated that identity formation in adolescents takes place at some point between the age range of 12-24, he was critiqued by theorists such as McAdams et al (2006) for not being able to give a defined age for when this may happen. They explained that identity became formed when an individual can answer the questions 'Who am I?' and 'what is my place in the world'. Thus, suggesting that a 24-year-old who has answered these questions could also have formed their identity and be suitable for my study. I therefore remained conscious of these points and considered participants who had passed their 24th birthday and were able to question their formed identity.

Data collection:

Procedure:

Below, I have listed the method used in interviewing my participants.

After going through the screening process with participants and having informed them that the interview would be semi-structured, I explained that it would roughly take 60-90mins and though I had a list of questions to ask them, I may not ask all of these or may include more. Before the interview began, I reminded participants that I would be recording the interview and asked if they were happy to proceed. In my participant sheet I had explained that I would be using two recording devices (Zoom and Dictaphone). This was useful as on occasion I had an incident when one device failed to record.

I followed the interview schedule in Appendix H and the interviews were conversational. I used the questions listed in Appendix D as a rough template. As they were semi-structured interviews, in some I didn't ask all the questions (i.e.: if it had already been answered by the participant or for example, if the interviewee didn't understand a topic. Item numbers was a topic that some participants didn't find relevant to the influence of Bollywood films). In other places, I asked more probing questions subject to the interview needs.

I attempted for it to open and without being specifically time-bound. Excluding my pilot study interview: which was 40 mins long, the rest of the interviews lasted between 55minutes and 1-hour 5mins.

Given the COVID pandemic situation, the interviews were conducted remotely and followed the BPS and suggested ethical guidelines for internet mediated research (Hewson & Buchanan, 2013). For confidentiality and risk management purposes, I advised that if the interview should be interrupted at any point; it would be paused until this distraction was dealt with. In case of the disruption being due to loss of internet connection, we would switch to telephone session.

A disruption occurred during one of the interviews, when SM's child interrupted the session and he excused himself to attend it. This interrupted the interview process, and it took me a little time to restart a fluid conversation pattern. Thankfully the rest of my interviews occurred smoothly.

After my pilot study, where I evaluated that I hadn't probed enough during the interview, I implemented more prompting questions. Such as: asking participants to expand on some points or explain more on something they had said. This allowed me to follow the participants' journey better. I expected that I would use the questions I had written as a form of guide and direction and found that this method of interviewing enabled this process and allowed for a more open conversation with the interviewees.

I was able to concisely conclude the interviews and debrief (Appendix F) participants on my study. I asked initial participants to pass on my contact information if any friends or colleagues were also interested in taking part, for snowball sampling purposes. I also offered participants the option to receive a copy of the findings after the study had been concluded.

Straight after the interview, I made journal notes and reflections of my initial thoughts from the interview and how I felt during it. I also noted points that came up as I was listening to the transcript, and I will be using these during my analysis.

Transcription:

As suggested by Freeman (2008), IPA is a double hermeneutic process that requires understanding the mindset of the participant's experience through careful interpretation. To assist this analysis, help immerse myself in the script and understand my inferences better I decided to transcribe the interviews manually. I therefore transcribed the interview by hand which involved listening and re-listening to it multiple times and recording my notes and thoughts during this process. The use of colloquial words and phrases by some of the participants confused me a little and required me to relisten to the audio multiple times and explore the themes with my supervisors. All my interviews were conducted completely in English (except when they mentioned Hindi film titles) as it was both mine and the participants first language. However, for example, SM often finished his sentence with '*If you get what I mean*' and colloquial words like '*a bit extra*' which differed to my form of spoken English.

Ethical considerations during study:

Here are some of the steps I took to protect my participants ethical rights:

a) Confidentiality:

To protect my interviewees identities, I anonymised their names in the transcripts and this document and will only be referring to them by their initials. The consent form with their name and signature has been stored separately and is under password protection. The transcript is also stored in a password protected laptop. Additionally, as stated in my Participant Information Sheet (Appendix A) and in my ethics application form, I have deleted all data (recordings of participant interviews) following the analysis of my interviews. To further this confidentiality, I was the only person who transcribed the information from the interview and only shared the information (in anonymised form) with my primary supervisor. The remaining anonymised data will now be stored for up to 10 years in my home and will then be destroyed under confidential waste. NSPC Ethics board also requested that I don't recruit from my local area as this may infringe on both mine and the participant's confidentiality. Therefore, I refrained from local recruitment options that I had considered such as the local GP or masjid (mosque)/faith facility.

a) Informed consent:

Before interviewing participants, I emailed them with the consent form (Appendix C), the letter of cooperation (Appendix B) and participant information sheet (Appendix A). I also briefly went over them with each participant before starting the sessions, to remind them of the study guidelines and process and give them the chance to ask any questions they might have. When participants confirmed they had understood the nature of my study and was happy to proceed, we continued.

As the interview took place during the COVID pandemic, it was conducted remotely, and all the forms were sent and signed electronically.

b) Debrief:

During the interview, I observed for any signs of distress, for example: excessive sweating, avoiding questions or physical signs and emotions of discomfort such as anger or crying. Interviewees didn't show any of these signs but after the interview ended, I debriefed them again (Appendix F) on what the study was about and checked in to make sure that they weren't psychologically distressed.

I offered participants Single Point of Access (SPA) mental health CRISIS number, Samaritan's helpline and details for low-cost therapy (present in debrief form).

a) Withdrawal

My participant information sheet informed participants of their right to withdraw but before the interview began, I reminded them that they can withdraw from the study up to two weeks of the interview date. During the debrief, I again explained their withdrawal rights. I also assured them that they could contact either myself or my primary supervisor in the meantime, if they had any questions. They did not contact me to withdraw from the study and I have therefore proceeded with the transcribing and analysis.

Integrity of study:

Along with ethical considerations, I considered the following:

Trustworthiness:

Cope (2014) explained how Transparency and Trustworthiness in qualitative research are crucial in determining the integrity of findings in a study. Lincoln and Guba (1985) listed ways that this can be concluded, suggesting it to include credibility, transferability, dependability, authenticity, and confirmability. I explored some of these points to assess whether my research met these needs.

Credibility and Authenticity:

Lincoln and Guba (1985) suggested that one of the ways to test credibility is through peer debriefing. I therefore presented my pilot study to my clinical supervision group (a gathering of peers and a tutor) and explained my procedure and findings. I then incorporated any critiques into my study, and this was also explored with my clinical supervision module lead and research supervisor. To add member checking authenticity and credibility, I offered participants the option to have access to the findings of the study once my thesis was complete and in the table above, I have listed the participants that requested to receive a copy, which will be sent to them upon submission of this thesis.

Confirmability:

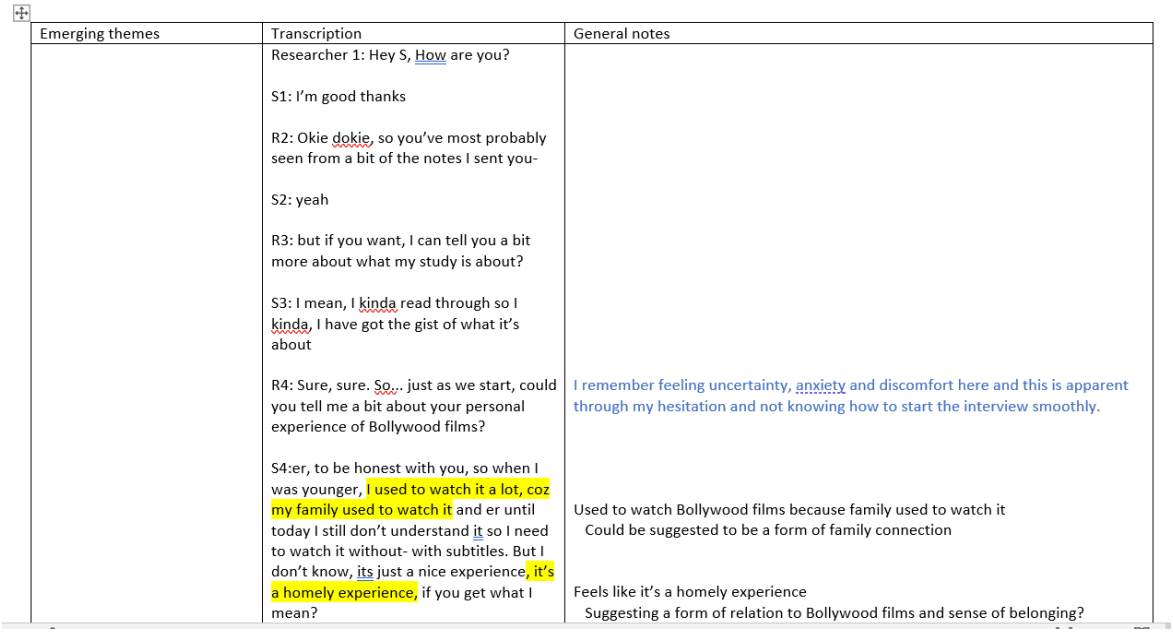
My analysis process regularly refers to the transcripts and quotes, to evidence the link between the findings/analysis and the participants words. This clearly shows that the findings

all arose from the data. My method section explored the role I play as a researcher in this study and the impact it has had on my findings and is likely to have as well.

3.4 Analysis and interpretation:

First analysis and note taking:

I started off the analysis process by reading and following Smith's et al (2009) guidance on IPA analysis. With their instructions in mind, I created a page with three columns with my transcript in the middle column.



Emerging themes	Transcription	General notes
	Researcher 1: Hey S, How are you? S1: I'm good thanks R2: Okie dokie, so you've most probably seen from a bit of the notes I sent you- S2: yeah R3: but if you want, I can tell you a bit more about what my study is about? S3: I mean, I kinda read through so I kinda, I have got the gist of what it's about R4: Sure, sure. So... just as we start, could you tell me a bit about your personal experience of Bollywood films? S4:er, to be honest with you, so when I was younger, I used to watch it a lot, coz my family used to watch it and er until today I still don't understand it so I need to watch it without- with subtitles. But I don't know, its just a nice experience, it's a homely experience, if you get what I mean?	I remember feeling uncertainty, anxiety and discomfort here and this is apparent through my hesitation and not knowing how to start the interview smoothly. Used to watch Bollywood films because family used to watch it Could be suggested to be a form of family connection Feels like it's a homely experience Suggesting a form of relation to Bollywood films and sense of belonging?

Figure 1: screen shot of the transcript, note taking and write up process.

As seen in Figure 1, I went through the transcript and highlighted key words and phrases. I made comments of how I had felt and thought in the general comment section in blue.

I followed Smith et al (2009) process of keeping an open mind during the note taking and tried to understand how the participant was talking or relating to an issue. For example, for the descriptive coding section, I looked at the participant SM's use of the phrase *'if you get what I mean'* and questioning whether he meant it as a colloquial phrase or a want to be understood. The participant spoke in a distinct slang dialect but as he didn't express any other

hesitation or confusion during the interview during the analytic process, I assumed this to be an informal ending to his sentences rather than a need for affirmation.

I also made notes in italics for the linguistic cues (moments when interviewees displayed hesitation or emotion through their language and words) and noted the moments they may have hesitated, laughed, or corrected themselves etcetera. For instance, at S39, SM suggested quite hesitantly that women are quite weak and then hastily corrected himself and said to 'perhaps not use that word' which may have been due to his awareness of speaking to a female researcher.

I then proceeded with 'conceptual coding' by making underlined notes on what the clients may have meant at different points. Such as the point in SM11 when participant talks about the links between Bollywood films and real life in relation to arranged marriages. My interpretation of this looked at the Asian cultural restrictions SM felt in terms of marrying for love and the parallels he drew to cinematic experience.

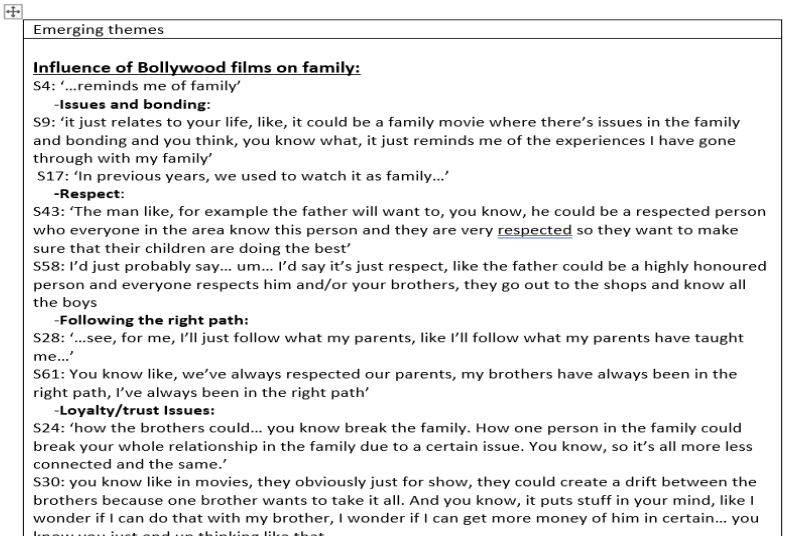
After noting all of this down, I again went through the general notes and saw the emergent themes that had started appearing. These were placed into the left column of my table.

Emerging themes	Transcription	General notes
Family?: S4: '...reminds me of family' -Issues and bonding: S9: 'it just relates to your life, like, it could be a family movie where there's issues in the family and bonding and you think, you know what, it just reminds me of the experiences I have gone through with my family' S17: 'In previous years, we used to watch it as family...' **-Respect**: S43: 'The man like, for example the father will want to, you know, he could be a respected person who everyone in the area know this person and they are very respected so they want to make sure that their children are doing the best' S58: I'd just probably say... um... I'd say it's just respect, like the father could be a highly honoured person and everyone respects him and/or your brothers, they go out to the shops and know all the	Researcher 1: Hey S, How are you? S1: I'm good thanks R2: Okie dokie, so you've most probably seen from a bit of the notes I sent you- S2: yeah R3: but if you want, I can tell you a bit more about what my study is about? S3: I mean, I kinda read through so I kinda, I have got the gist of what it's about R4: Sure, sure. So,.. just as we start, could you tell me a bit about your personal experience of Bollywood films? S4:er, to be honest with you, so when I was younger, I used to watch it a lot, coz my family used to watch it and er until today I still don't understand it so I need to watch it without- with subtitles. But I don't know, its just a nice experience, it's a homely experience, if you get what I mean?	I remember feeling uncertainty, anxiety and discomfort here and this is apparent through my hesitation and not knowing how to start the interview smoothly. Used to watch Bollywood films because family used to watch it Could be suggested to be a form of family connection Feels like it's a homely experience Suggesting a form of relation to Bollywood films and sense of belonging?

Figure 2: column with Initial emergent themes listed.

However, as seen in figure 2, this appeared very cluttered and difficult to organise. Once I had confirmed all the themes, I moved all the identified emergent themes to a separate

document, where I was able to structure them into order and group the related themes together.



Emerging themes

Influence of Bollywood films on family:

S4: '…reminds me of family'

-**Issues and bonding**:

S9: 'it just relates to your life, like, it could be a family movie where there's issues in the family and bonding and you think, you know what, it just reminds me of the experiences I have gone through with my family'

S17: 'In previous years, we used to watch it as family…'

-**Respect**:

S43: 'The man like, for example the father will want to, you know, he could be a respected person who everyone in the area know this person and they are very respected so they want to make sure that their children are doing the best'

S58: I'd just probably say… um… I'd say it's just respect, like the father could be a highly honoured person and everyone respects him and/or your brothers, they go out to the shops and know all the boys

-**Following the right path:**

S28: '…see, for me, I'll just follow what my parents, like I'll follow what my parents have taught me…'

S61: You know like, we've always respected our parents, my brothers have always been in the right path, I've always been in the right path'

-**Loyalty/trust Issues:**

S24: 'how the brothers could… you know break the family. How one person in the family could break your whole relationship in the family due to a certain issue. You know, so it's all more less connected and the same.'

S30: you know like in movies, they obviously just for show, they could create a drift between the brothers because one brother wants to take it all. And you know, it puts stuff in your mind, like I wonder if I can do that with my brother, I wonder if I can get more money of him in certain… you

Figure 3: Emergent themes in a new document.

The move to a separate document meant I had to still refer to the original text to check my references and understanding of participants script was correct. This allowed me to organically develop my hermeneutic circle.

Revising my developing themes and questioning my interpretation allowed me to then organise my accumulated data into a structured table with listed super-ordinate themes and their related emergent themes. This involved liaising with my supervisor and questioning my biases.

Super-ordinate themes:	**Bollywood films affecting behaviour and cultural identity:**	**Influence of Bollywood films on ideas of romance and gender roles:**	**Impact of Bollywood films on family dynamics:**
Emerging themes and quotes:	**-Asian cultural elements linked to Bollywood films:** S11: '… that just kind of reminds you of…Asian culture…' S22: 'there are different types of Asian culture, there is Indian, Bengali, Pakistani but I believe they all have, they all have similar cultures'. S21: 'I think in Asian culture… if, if I was to tell my Pakistani mate that…you know… and if I was to say to a someone non-Asian/white, it would be a completely different story. They don't follow how we follow our culture' S23: 'I mean like even with arranged marriages. Like you know how you see in movies, they try to arrange… arrange your	-**Approaching someone:** S7 'kind of… connects to your life' S9: 'Bollywood college type films…reminds me how you-how I used to be in college and the experience I have been through' S23: It makes you realise, when you are sitting and watching a movie, you sit and think: 'you know what, it is true what is happening'. S33: you know you can have that confidence, coz in your mind you think, I don't know how I am going to approach this person but you know I watched a movie last night and its kind of similar to how I am at the moment **-Marriage:** S11: 'I could give you one of my favourite films. Like *khabi Khushi Khabi Gham* is	-**Issues and bonding**: S9: 'it just relates to your life, like, it could be a family movie where there's issues in the family and bonding and you think, you know what, it just reminds me of the experiences I have gone through with my family' S17: 'In previous years, we used to watch it as family…' **-Respect**: S43: 'The man like, for example the father will want to, you know, he could be a respected person who everyone in the area know this person and they are very respected so they want to make sure that their children are doing the best' S58: I'd just probably say… um… I'd say it's just respect, like the father could be a highly honoured person and

Figure 4: Table of superordinate themes with their sub-themes listed below.

I struggled to name my super-ordinate themes initially and had to amend them to make it more descriptive and phenomenological as they were one-word titles that did not explain much.

Once I had organised all my transcripts, the superordinate and their emergent themes into the table format similar to Figure 4, I was able to use Smith et al (2009) approach of finding master themes and master superordinate themes. I created a table collated with all my participants superordinate themes:

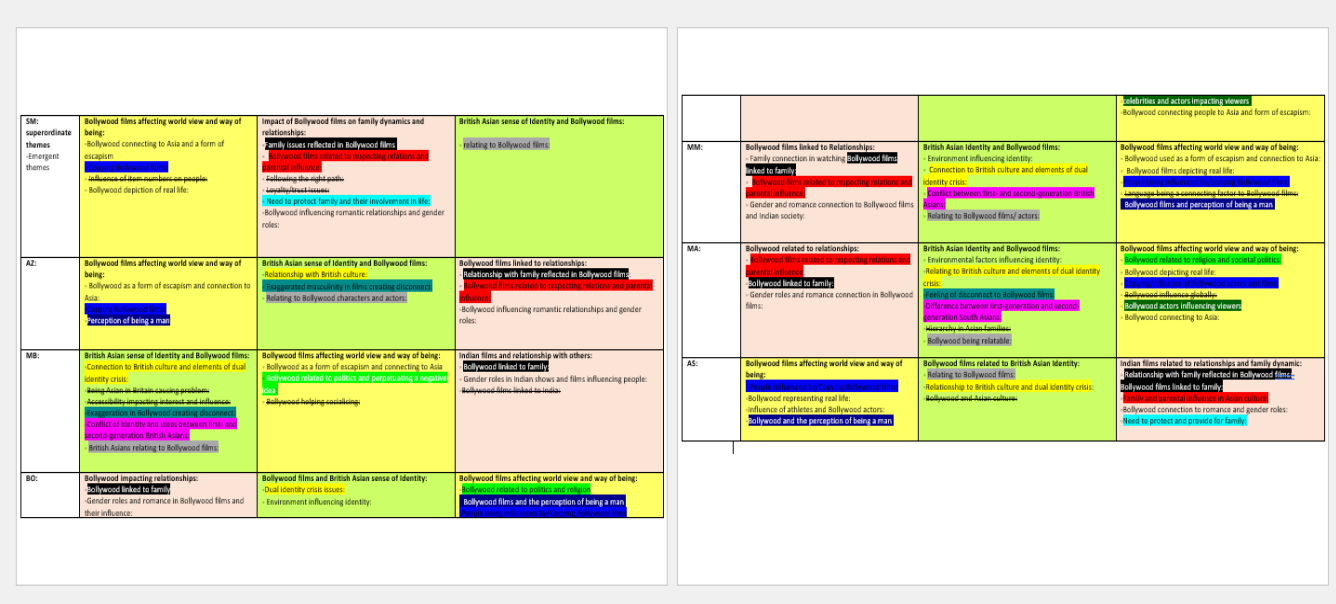


Figure 5: Initial table of all superordinate themes

Description and explanation for this table is under Appendix I alongside a clearer and larger image. This allowed me to sift out the anomaly master superordinate themes and any outliers in the emergent themes. The final product and table of my themes appeared as below:

Superordinate themes:	Bollywood films influence world view and way of being:	British Asian sense of Identity and Bollywood films:	Making sense of relationships and social world:
Emergent themes	-Bollywood films connecting to Asia and being used as a form of escapism. -People being influenced by and copying Bollywood films -The relationship between Bollywood films, religion and politics -The perception of being a man related to Bollywood films -The influence of actors and celebrities on viewers -Indian films depicting real life	-British South-Asians relating to Bollywood films and actors -Second generation South-Asians relationship with British culture and issues of dual Identity crisis -Exaggerated masculinity creating feeling of disconnect to Indian films -The differences between first- and second-generation British Asians -The environment influencing people's identity	- A need to protect and provide for family -Bollywood films linked to family - Bollywood films related to respecting relations and parental influence - Indian films influencing gender roles and romantic relationships

Figure 6: Final table of superordinate themes and emergent themes.

Learning from hurdles in initial analysis:

In my pilot study, I initially found it difficult to sometimes separate my assumptions with SM's meaning, as was the case with his phrase of asking if I knew what he meant. I had initially assumed that this was an indication of a need to be understood because of a background rooted in dual identity crisis and lack of understanding in society. However, questions from my research supervisor helped me re-evaluate these assumptions.

Due to my awareness of my role as a researcher, I also struggled with interpreting SM's interview and forming themes. I initially found that I was repeating his sentences and not taking the analysis to a deeper level. I assumed this would be adding incorrect assumptions to his meaning. The note taking and coding process allowed me to make this interpretative leap.

Second analysis:

My second analysis was difficult for me because it involved re-assessing themes that the supporting studies from the literature review suggested would be relevant. I found that questioning whether I had relevant material from my transcripts and interviews to support the theme helped me sift out the ones that I believed should be there, from the themes in the literature reviews studies, instead of having actual purpose. Discussion with my research supervisors showed that some of my super-ordinate themes and emergent themes overlapped with the others and I was able to edit my work to make it more precise. I feel it allowed me to stay truer to the interviewee's scripts and experiences. This then led me to have three main super-ordinate themes and supporting themes that matched them (presented in findings).

My reflexivity:

Before delving into the findings section, I believe it is important to note that my findings, analysis and revision of my themes was supported through constant reflectivity. This is a concept that has been used by researchers throughout the ages and is stated by Finlay (2011) to be a critical form of self-awareness that can impact one's research. Similarly, Etherington (2004) talked of the numerous ways that reflexivity can take place in research work and explained that the first requirement is self-awareness. Etherington (2004) stated that it involves the interviewer to be aware of the influence of both their internal and external responses at different moments. This needs to be accompanied by an awareness of what is related to their passion towards this topic and these specific participants. This should enable the researcher to focus and contemplate on their relationship with the participants and they should use that to further the research.

Etherington (2007) explained that reflexivity is a crucial way for researchers to polish their understanding of their own ideology, culture, and politics, as well as the participants. Therefore, I believed that reflexivity helped me gain an understanding of myself and my interviewees and will be useful for the reader in gaining more knowledge in the topic and appreciating the pitfalls I experienced. This is supported by Etherington (2004) who stated

that reflexivity also enables transparency as it looks at ethical issues that may have arisen during the study. Below I have considered some of the ways that reflexivity allowed me to tackle some of the issues that may have arisen during the interviewing process and study.

I have noted a step-by-step process of my procedure and included the screen shot process to aid the replicability of the study. As the study has not yet been published or audited, the transferability and dependability cannot fully be tested. However, Tobin and Begley (2004) state that reflexivity is crucial to auditing. Berger (2015) also mentioned that if a researcher explores how factors such as race, socio-economic status, age, and cultural background may impact the relationship between themselves and the participant, it is likely to deepen the understanding of the study and increase its credibility. I contemplated on these points and provided a reflexive account on my study.

The pilot study process of interviewing and analysing the session with SM taught me much as a researcher and this was aided further through reflexivity. It allowed me to develop self-awareness and to understand my research and participants better and continue the process of reflection with the other interviewees.

I was aware that the analysis process was based on an interpretation of the interviews. However, with my initial interviews I was very conscious of my lack of experience as a researcher and wanted to avoid being a therapist whilst conducting the study. I felt like I did not leave much room for joint meaning making during the interview and this was left mostly to the transcribing and analysing part. It resulted in me not asking many probing questions, so the interview was shorter than I had planned. This experience taught me to be more inquisitive in the interviews.

I was aware of my power as a researcher and interpreter of the interview. My personal experiences of Bollywood films and south-Asian culture and interpretations could have influenced the findings and therefore, to remain authentic and reflective, I realised it needed to be closely associated with the participants own words and experiences. Willig (2013) stated that there are two types of reflexivity: epistemological and personal assumptions.

Personal:

Before conducting my pilot study, I went through my background influences, risk assessment and interview schedule with my supervisor and ethics board. This sensitised me

to my preconceptions and biases before I began conducting the interview. However, I am aware that it is likely that they still influenced the study to a degree. For example, my own notions and knowledge of south-Asian culture, family and Bollywood films impacted how I related to different clients' description of them, and I found myself at times feeling tempted to correct them despite knowing that this was related to their own experiences and understanding of the situation. I also saw that during the interview, I struggled to probe further in areas where I felt I understood and related to some of the points mentioned regarding Bollywood films, culture, or religious ideas. To overcome this, I asked participants to expand on points and checked in with their answers. For example, a part of me assumed that interviewees would not think there was an impact from item songs and was surprised when BO showed insight into the negative impact, he felt it had. Similarly, when participants spoke of religion and parents being very important to them, I was able to relate it to my own experience and had to remind myself to ask further and not assume.

Despite attempts to be conversational and open ended during the interview, I believe I asked some close ended questions and summarised what interviewees said, which may have impacted the quality of my interview with them. It showed me that I needed to keep a constant vigilance on my biases and could still be more explorative in my questioning and interviewing. To counter this, I kept a research journal and made notes in it following my interviews. I stayed in personal therapy throughout the process to understand my personal influences.

As the interviews were conducted remotely and the participants and I were in our own personal spaces/homes, I was aware and anxious of any further interruptions happening and found myself focusing on background noise sometimes. This may have affected the data as it initially made me ask close ended questions. Awareness of this allowed me to start asking more probing and open-ended questions as the interviews progressed.

Some of the questions I had listed asked about personal aspects of participants' lives, their romantic relationships and how that may relate to Bollywood films. I didn't expect to, but I found this uncomfortable to sit with and had difficulty probing further in those questions. Additionally, some interviewees spoke in an informal, colloquial manner, with language I was unfamiliar with, and this increased my want to summarise what I had heard, to help me determine that I had understood correctly.

During the interviews, I occasionally felt the participants didn't understand my questions or what I was looking to explore, as one or two answers were different to what I expected. This confused me, but I decided to stay authentic to their account and tried to follow that. However, at times, I faltered and involuntarily referred to the template of my questions. Due to this, I think I did not give myself and the participants as much of a chance as possible to explore some topics in more detail. On the other hand, I believe the later interviews I conducted helped me gain an understanding of participants experiences with Bollywood films as they were more explorative, but I am conscious that this can still be improved on.

The similarities and differences between the participants and I impacted the interview. I was very conscious that I was interviewing men, which contributed to the awkwardness I felt when discussing issues of intimacy or romance. In hindsight, they may have also felt this discomfort and shied away from discussing intimate topics in depth. Additionally, participants being from a similar cultural and religious background also added to my discomfort as I don't think I would have felt the same embarrassment if I had been interviewing a man from another race.

I had been warned to refrain from emphasising my role as a therapist during the interview and this constricted my behaviour further. I was worried that any probing would mimic a therapy session. My internal conflict initially made me hesitant to probe and this may have given me less data to analyse than if I had a more explorative format from the beginning. However, analysis and exploration of this issue in the pilot study allowed me to identify the problem and helped me tackle it by being more inquisitive. I was able to use my skills as a psychologist and therapist to tackle my fear of silences and judgement from the participants and to ask probing questions. The use of Smith's et al (2009) IPA and their advice on reflexivity gave me guidelines in practicing as a researcher. It allowed me to acknowledge my role and to explore the similarities and differences between my experience as a therapist and a researcher through challenging some of the preconceived notions I held about research work.

Epistemological:

I am now conscious that my epistemological approach to this research has influenced the interview questions I designed and the information that is likely to come out of this research study. By looking to research the influence of Bollywood films on British south-Asian men, I

may have unknowingly forced the idea onto them that they need to contemplate on their identity as south-Asians and the influence of Bollywood films whereas they may have been unaware of this phenomenon previously.

My design was IPA, which uses interpretation. The themes I developed from the interviews may have been impacted by my bias. Even the probing questions I asked in the interviews were geared towards expanding on topics related to the research question. However, from my pilot study, I learnt to be more flexible and open in my interviews with participants and to explore the ideas and experiences they present. I explored these concerns alongside the anonymised transcript during research supervision. It allowed me to learn and understand the hurdles that came with my world view and personal experiences. I presented my RP1 presentation to an unrelated audience, my clinical supervision group and was able to critically explore my research process and method.

My learning:

The reflexivity has then contributed to my learning and development and how I conducted my interviews. One of the key points I learnt whilst interviewing, was the importance of double recording, as I found that one of my devices didn't record the audio of the session.

I noticed that the impact on Asian identity was concept that my client had not thought about in depth and that it was one of many ways that they related to in their lives and with Bollywood films. Such as, SM spoke of how Bollywood films impacted the way he viewed going into business with his brother, but we were unable to explore it further due to my hesitation. He also said that he had other influences in his life other than media such as religion and friends. This was outside the parameters of what I was looking at and I initially found myself trying to only focus on the topics I was questioning rather than letting the interview take its natural path. Therefore, when other clients explored their religious identity in later interviews, I stayed with it and probed further. I believe this allowed me to obtain more authentic and richer data than I did in my pilot study.

As suggested by Vicary et al (2017) I noted my preconceptions and expectations of the study. They state that reflective journal keeping is likely to aid validity and transparency through prompting learning and bracketing biased interpretations. Nonetheless, I found that reflective learning happened better when I engaged in activity and dialogue with my

supervisors and peers. Thus, I regularly critiqued my work and assumptions through peer support and research supervision alongside any journal keeping.

The semi structured interviews using IPA by Smith, Flowers, and Larkin (2009) allowed the interview of seven participants of South-Asian descent who watched Bollywood films. In the 'Findings' chapter below, an interpretative and reflective process was undertaken. This involved acknowledging and bracketing preconceived and personal ideas and viewing the interviews afresh. The data below emerged from a final revision and analysis of the interviews. As these were analysed using double hermeneutics, the analysis was subjective and based on interpretation. Therefore, the findings include interjections of quotes from the interviews, which explain the rationale behind the conclusions reached.

Chapter 4:

Findings:

The chapter below aimed to explore the findings that emerged from the participant interviews. As discussed in the Methodology chapter, 7 second generation south Asian men who watched Bollywood films were interviewed. The final analysis of their interviews saw the emergence of three superordinate themes. These were the prominent themes in the influence that Bollywood films had on my participants' lives. They were: 1) Bollywood films influencing world view and way of being, 2) British Asian sense of identity and Bollywood films and 3) Making sense of relationships and the social world.

All the superordinate themes developed by clustering the emergent themes present in them. The table below reflects the superordinate themes and whether they were present in the participants interviewed. The themes were reviewed and compressed where they overlapped.

Superordinate themes:	Bollywood films influence world view and way of being:	British Asian sense of Identity and Bollywood films:	Making sense of relationships and social world:
SM	X	X	X
AZ	X	X	X
MB	X	X	X
BO	X	X	X
MM	X	X	X
MA	X	X	X
AS	X	X	X

The x in the columns under superordinate theme and along the rows for each participant indicated that the theme was present for the participant. As seen in the table above, all superordinate themes were existent for all the participants. The master themes table 4 in Appendix I helped me develop this table and rule out any emergent themes that were not present multiple times.

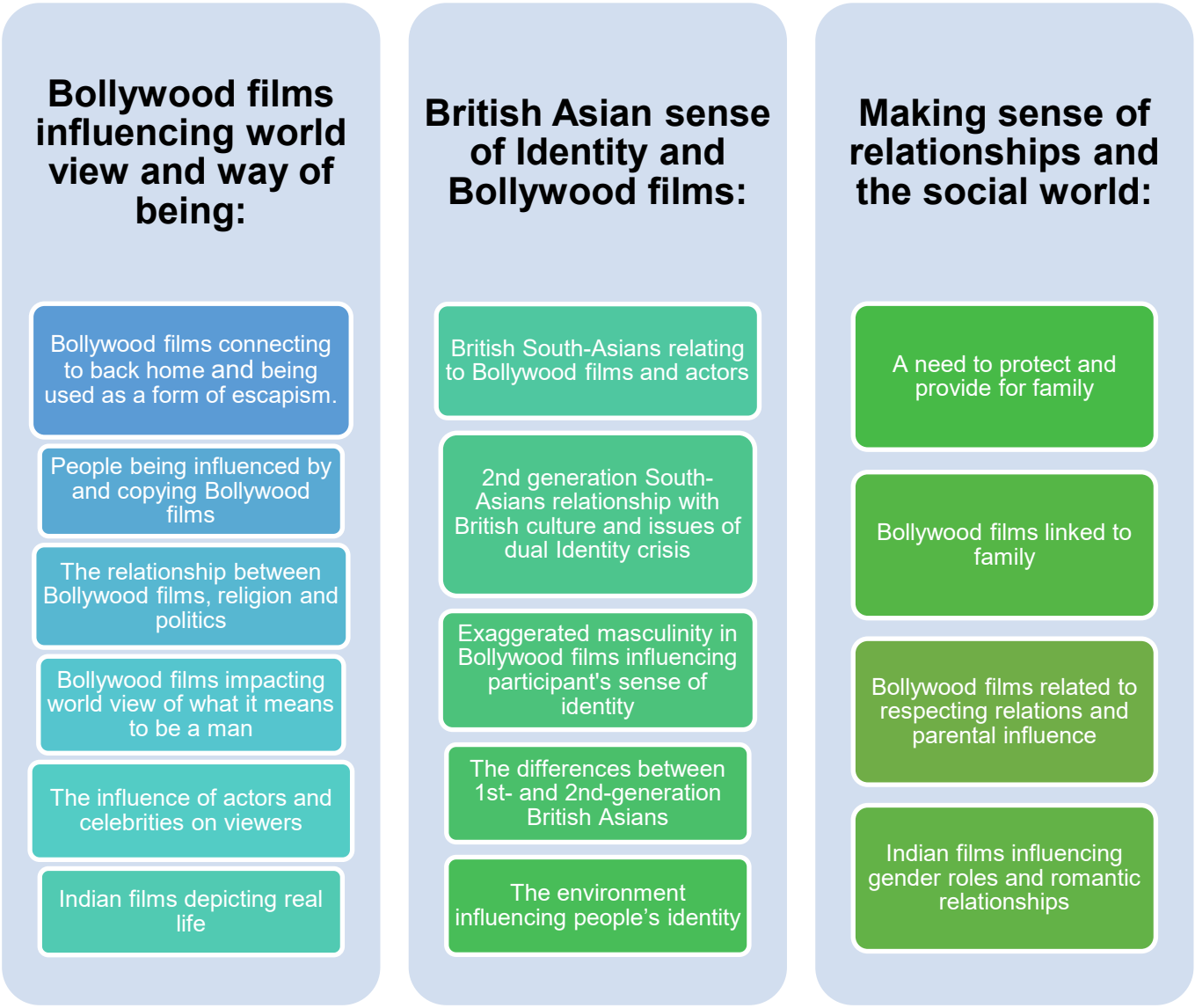
In the chapter below, I discussed the superordinate themes and their emergent themes in detail. For ease of reading, the following structure below was used when including quotes and verbatim from participants:

- Superordinate themes were put in bold black, used Heading 2, and were accompanied with the numbers either 4.1, 4.2 or 4.3.
- Emergent themes were also in black, but underlined and were accompanied with another decimal place and number e.g., 4.1.**1** and were also sometimes just called 'themes'.
- Participant quotes and verbatim were placed in speech marks '' and *Italicised.*
- […] indicated abridged verbatim where there had been a break in the speech.
- As recommended by APA 7 Publication Manual (2019), verbatim quotes that were less than 40 words: were included as part of the paragraph and the line reference was included at the end of the quote e.g., *'it kind of reminds me of Asian culture' (S11)*. For any verbatim that was longer than 40 words, it was kept as a freestanding block of text, indented and the line reference was included at the beginning e.g.:

  MB7: '…'

Whilst discussing the final list of themes that emerged, some of them appeared to be similar but I realised this was related to my wording of the theme. There were differences between the emergent themes that made them fall into different superordinate categories. For example: one of my themes was on the '*Exaggerated masculinity creating disconnect*' and is in the second super-ordinate theme. It was about what is seen on screen and the feeling of disconnect that it creates in relation to their identity as a south-Asian/Briton. I realised this would reflect the phenomenological experience of the participant better by being called '*Exaggerated masculinity in Bollywood films influencing participants sense of identity*'.

Alongside that, in my first superordinate theme was the emergent theme '*The perception of being a man*'. This emergent theme looked at the influence of Bollywood films on participants behaviour and world view. Therefore, I realised it would describe the theme more appropriately if it was changed to read: '*Bollywood films impacting world view of what it means to be a man*'. Thus, after proofreading and in-depth consideration, the superordinate themes and their emergent themes were confirmed in the structure below:



4.1: Bollywood films influencing world view and way of being:

This first superordinate theme examined how Bollywood films are related to the way participants behave, their world view and their way of being. It emerged from participants exploring how Indian films connected to different aspects of their lives and showed elements of politics and religion. Interviewees spoke of sometimes copying these films and at other

times expressed how they had seen the influence of actors and celebrities on other British South-Asians also e.g.: copying a hair style or dress sense. Overall, all the participants indicated that Bollywood films was a connecting force to their ancestral homeland -the south-Asian sub-continent and by association, the films impacted their values and behaviour.

The themes which emerged from the text and displayed elements of Bollywood impacting interviewee's behaviour, values and views were initially eight. However, organising them into a table format showed me that some of the themes were interlinked. This allowed me to compress and merge my themes to create a final six.

The emergent themes below describe the different ways the participants felt their views and actions were impacted and related to the viewing of Indian films. This can be seen in the first emergent theme:

4.1.1: Bollywood films connecting to back home by being used as a form of escapism:

One of the major ways that interviewees indicated that Bollywood films impacted and influenced their behaviour and values was suggested by the way it was used as a form of escaping from reality. This theme seemed to be exploring the influence of Indian films on participant's world view and can be seen through them using Bollywood to cope with stress of their British daily life or just switch off. Participants discussed how they used the films to connect to back home and South-Asia. For example, SM said: *'It just kind of reminds you of Asian culture' (SM11).* Suggesting he believed that the films are linked to his understanding of Asian culture and what happens in real life for South-Asian families. If SM felt this connection to a film representing Indian family life and the culture back home in the ancestral homeland, it can be used to contemplate and imply that for SM, the relatedness may be present regardless of whether the family lived in the ancestral land or in the UK and would thus be a connecting factor to back home.

Similarly, AZ said: '*Nothing can make me laugh other than Bollywood movies'(AZ6)*. Implying that for him Bollywood films were the only form of media he found funny and stress-relieving. He added: '*Bollywood movies is… I tend to understand them on a much deeper level' (AZ7).*

AZ expanded that he found he appreciated the films more, which suggests an intrinsic connection that he was perhaps not feeling with other entertainment. This was also displayed through the statement: '*When it gets too much in my head, I tend to go onto You-tube and type in 'funny Bollywood movie' (AZ9).*

Finally, for AZ, he indicated that when things are too stressful for him, he turns to funny Indian films to comfort and distract himself: which I interpreted to mean a form of escapism. It implies that he connects better with Bollywood films than others and finds it useful to disconnect from the stressors of daily life using Indian films. Understanding the films on a deeper level and using them as a form of entertainment and stress reliever suggests that the Bollywood films may be more aligned with AZ's values and views.

Alongside this, MB explained:

> *MB7:* '*Bollywood is that they gave you that sense of like hope, maybe, or there was a sort of aspiration […] I think Bollywood still has or, you know, that area that still has that dreaminess…this escape mechanism'*

Here, MB indicated that Bollywood films not only give a sense of hope but are also act as a form of aspiration which would influence the values, world view and behaviour for him as a British second generation south Asian. The use of the word '*dreaminess'* suggested a level of ethereal type of transcendence and when accompanied with the word 'aspiration' implied that this is something MB may hope to achieve. It indicated how Bollywood may inspire and influence MB to adopt its values. He then used the words '*escape mechanism*', which can have both good connotations and bad. It suggested a tool that can be used to switch on and off. This quote can be used to imply how Bollywood films may sell specific ideas and hopes to MB.

MM expanded on these and explained the feeling of escapism: '*...I mean… we're kind of still has a bit of escapism, because the character, Amir Khan. I mean, he's somewhat, he's basically a genius' (MM3).* Again, there was the use of the word *'escapism'* which denoted a feeling of running away from something, a comforting balm but also perhaps a mirage. MM indicated an understanding of the false dream being sold by referencing how despite the film being somewhat relatable, the character is still shown as the top of his pedigree.

His statement implied how despite the film in question, tackling real world ideas, there are still elements of escapism because the character is a genius who can overcome all problems. This may perpetuate the belief for MM of being able to overcome all issues and hint that success comes with conditions.

This also related to the next emergent theme:

4.1.2: People being influenced by and copying Bollywood films:

This emergent theme explored how participants understood the influence of Bollywood films. The interviewees spoke of times when they had imitated scenes or parts of the films and how they viewed the impact of the films in general on people. Copying and imitating Indian films is a clear example of the impact it has on my participant's behaviour.

For example, participant SM said:

> *SM33:* '*…if you are in this country and going through or looking for love and you are looking for someone you want to get to know, obviously there's ways, if you are watching a Bollywood movie, your lifelike, it kinda shows you steps […] I was watching this film last night and I've got the best idea of how I'm going to approach this person and say 'you know what, I want to take you out on a date.'*

One of the positive forms of copying for SM was teaching someone how to approach romantic partners, which indicated that SM may see Bollywood films as a good educator and showed the direct influence it has had on his behaviour and how he copies them. However, he also felt that Bollywood films have a bad influence. SM seemed to feel that this was not only with himself but with others as well. He explained that they can misguide you enough for it to shape your life: '*A lot of them can direct you to the wrong path as well… And I think a lot of people follow that and try to rebuild it in their own life' (SM25).* Through this I understood that for the interviewees, copying Bollywood films can have both a positive and adverse impact on people's lives. To my perception, SM seemed to be indicating that Bollywood films are unreliable educators and can seductively draw people into behaving in ways that may not necessarily be advisable. SM's beliefs of behaviour in Indian films being copied are also seen in other participants.

AZ added to SM's words:

> *AZ11: 'Looking a Bollywood character like their shape of their body, I see myself in that form. I want to be like that and yes, I do have certain muscular – and it strives me to be more and have more biceps when I look at Bollywood movies…'*

Here, AZ described how Bollywood films have an influence on his body image and how he strives to increase his muscles, change his physique to fit the image shown on screen (copying the films). The image portrayed indicates how Bollywood creates aspirations towards an idea of 'perfect' and a model to follow. He also spoke of other ways that he imitates the films:

> *AZ11: 'When I see certain houses in Bollywood, I strive to make my house like that. Even though I know its fiction and it's not possible… and seeing that landscape and how they did it, made me inspired to rake my house and cut the trees and I got splinters in my hand'.*

For AZ, this suggested that he copies the films in multiple aspects of his life, such as his physical appearance and his house, even when he knows what he is watching is fictional, he still finds a level of influence from the films. The inclusion of the incident with splinters getting into his hand not only specifies the level of influence the films are having but may have also indicated the harmful impact of following some of the ideas. Like SM, AZ alluded to the seductive allure of the films and hinted at the negative consequences of its influence on people's world views and behaviour. AZ seemed to change his behaviour to fit a specific idea.

BO took this further and explained how copying the Indian films can have a negative effect on society and people:

> *BO4: 'Some sort of connection can be made between hyper sexualization of females and Bollywood and the growing and normalisation of rape culture in India, whether individuals were so whether male, male individuals were looking up to male actors and how they acted within movies and to an extent on their outer offset as well'.*

There appeared to be a lot happening in this statement by BO. Firstly, his explanation was calm and tone matter of fact, like this was an accepted idea by the viewers and creators of the films. Other participants have also spoken of the impact it also has on British Asians who may be watching the films. His claim though, was extremely potent and suggested a severe

negative consequence and influence of Bollywood films and accompanied with words '*hyper-sexualised'*, '*female*' and '*rape*' implied a gender-based violence being potentially advocated. It appeared that for BO, Bollywood films applaud male behaviour of misogyny. The second half of his statement alluded to how, for him, the influence on behaviour extends to beyond the films for some men, with them imitating the scene on screen and the actor playing it as well. It hinted at the soft power of Bollywood films.

MM also said:

> *MM7:* '*Bollywood films… Basically, portraying success […] British Asians will still look at and think, some British seriously, a large proportion of Asians would still look at this and think, you know, we need to behave in that kind of way as well'.*

This suggested that for MM, the influence and copying also extends to British Asians who may watch the films and may take ideas from what they see and feel like they need to behave in the same way.

Furthermore, MA stated something similar: '*Whatever the film portrayed, this is how people would act and how people would behave. And they'd copy these behavioural traits' (MA18).* Implying that things portrayed in the films are imitated by the viewers and has a knock-on impact on their behavioural traits. Finally, it was mentioned by AS:

> *AS34:* '*I think they just put ideas into people's heads. Like this, it has to be like, you have to live your life in a certain way. People might see certain things on the on these programmes on the movies and feel like, 'You know what, what they're showing is actually true, I might have to reflect on that. This is the way you must be.' I think they just get ideas built up in their head'.*

This indicated that for AS he feels that Bollywood films influence the way that people think and act in their lives, in a direction they would not otherwise have taken. Suggesting that the films give subliminal messages to people, and this is then copied by the viewers. Thus, it showed how the participants felt that Bollywood films were copied and therefore had an impact on behaviour and values of the viewers.

The next emergent theme looked at how this influence from Bollywood films may be related to other factors:

4.1.3: The relationship between Bollywood films, religion, and politics:

The participants felt that Bollywood films and the influence they had were also related to religion and politics.

For example, MB spoke of:

> *MB19: 'There's also harmful films being made, you know, terrorism film seems to be a still big thing. You know. And that perpetuates that conservative mindset, the right-wing mindset, you know, Muslims are bad'.*

Here he suggested that the influence that Bollywood films have is negative and related to a political ideology which is then exacerbated by the harmful films that are created showing specific groups as bad. This was also expanded on by other participants,

BO mentioned in his explanation:

> *BO8: 'And that's just genre dependent. I think, if we talk about Bollywood war films, for instance, very, very patriotic, very, very anti Pakistan…film that wants to push a sort of what their political ideology in India at the minute, the political ideology that's growing in India at the minute, the detail, that is distasteful, is that the correct word? That the beginning, the beginning distaste for, for Pakistan, and Muslims in general'.*

Here BO suggested how specific films push propaganda and therefore feed a distaste for certain groups, ethnicities, and faiths. He explained the huge impact that Bollywood films can have on people's values and beliefs and behaviours and how they tie into the political climate in the world and India. His words also indicated that the political views of Indians and the ongoing strife with neighbouring Pakistan may be fuelled or maintained by Bollywood films.

For other participants, such as MA, he explained how the political ideas shown in the films impact him:

> *MA13: 'I don't really like watching series that, that use religion as their focal point, because I find that as a form of disrespect. And it's not only Islam, it could be any other religion, I don't really like watching. So, if there's ever a TV series that uses religion as a main factor, or is about a religious movement, or, or all, crime committed by a specific religious community'.*

His words seemed to acknowledge how certain Bollywood films appear to use religion as a central theme and potentially as a manipulating tool. He explained how this was very off-putting for him as he finds it disrespectful when any religion is used in TV shows or films as a tool to influence the viewers. It indicated how much religion and politics are used in these films and shows to push a specific agenda. These examples appeared to show how for the participants, propaganda and religious or political agenda showcasing specific ideas swayed people's behaviour, values, and views.

A more specific way that participants felt Bollywood films effected the behaviour and values of people can be seen through the next emergent theme:

4.1.4: Bollywood films impacting world view of what it means to be a man:

Many clients seemed to speak of how, for them, Bollywood films relate to the idea of what it means to be a man and spoke of how this then impacts their views. They discussed the rigid roles and expectations that the films and Asian culture has of men and alluded to the pressure this then has on their behaviour as a man in an Asian household.

Firstly, AZ discussed this by using the model of a character in a film he enjoyed:

> *AZ3:* '*Because to him it doesn't matter if you are his son, his brother or if you are his daughter or his sister…you see is that his sister's son did a crime…and he said 'I am going to make/pass a judgement on…'*

AZ appeared to explain how the film showed the importance of sticking to principles and morals as a man regardless of the relationship to the perpetrator. I interpreted that, for him, the importance of being a man involved having to make or pass judgement in a situation and to side-line one's emotional connections and ties that may impact it. This displayed the effect the perception of male role may have on the viewers values and behaviour.

Other interviewees such as BO, expressed this further and explored the different ways that their role as a man has been impacted:

> *BO24:* '*At 11 years old when I did my journey in India, which is the equivalent of a rite of passage, passage for a young male. I never understood why I was doing in the first place. I just knew that all male members of both my mom or dad's father family, did it'.*

Here he talked of having to complete a religious ritual as a boy, without explanation or rationalisation of why he was required to do it. The description of need to fulfil a task regardless of desire or understanding may allude to the pressure that was felt and shown on screen of what it means to be a man. BO also said:

> *BO35:* '*Gendered roles at the male individual not being seen as emotional…emotionally available and emotionally intelligent is definitely […] has definitely been an influence due to Bollywood'.*

His expansion on the gender differences and an expectation that as a man he should not be emotional reiterates this, He also tied this back to Bollywood where a similar message is conveyed. Finally, BO added:

> *BO36:* '*Having a relationship with your father. Absolutely the bane of… I'm pretty sure a lot of young Asian males try to have an actual relationship with their fathers that is not based on your being weighed down by the expectations of being them, walking in their shoes actually has definitely had a negative influence'.*

This showed how the perception of being a man and Bollywood films has impacted his relationship with his parent and care giver and the influence these expectations and following in his father's shoes has on him. It suggested that Bollywood perpetuates an idea of what it means to be a man, for him, and this is related to South-Asian households.

Others, such as MM also added:

> *MM11:* '*…as well he's got a certain image, like he needs to be a tough guy and protector and, you know, he needs to be earning and that's why When the guy is poor, there is always a big problem because it's seen as has he can't provide. He's not good enough'.*

Here, MM explained the relationship to Bollywood films and the need to maintain a certain image as a man and be the protector and provider. How being poor as a man creates problems and there is a feeling that he isn't good enough. This accentuated the influence that Bollywood films have on participant's values, beliefs towards the perception of what it means to be a man and how it then has an impact on their behaviour.

Participant AS, also clarified, how this influence also extends to men:

> *AS55: 'even in society, the men are supposed to be the men, you know. So even like, outside films, I feel like society, that's how we're portrayed. That's how we're supposed to be. And to some extent, I feel those guys do take it to heart. Sometimes they see these things on TV, and they wish that they could be that when they're not trying to become that person'.*

He stated that it was present in films but also outside the films and how men themselves take the message to heart and feel like they should be like the person being portrayed.

It highlighted the influence that TV shows and films have on the male participants perception of themselves, other's perception of South-Asian men of this study and on what it means to be a man. This appears to also be related to the next theme which looked at factors that may perpetuate the perception of what it means to be a man.

4.1.5: The influence of actors and celebrities on viewers:

With this theme, participants mentioned how some of the influence on behaviour and values also came from watching celebrities or favourite actors carry out a similar action. This differed to the interviewees copying Indian films as the participants spoke of sometimes not relating to an entire film but being influenced by a character, actor, or celebrity's behaviour.

For instance, BO said in his interview:

> *BO7: 'showing item numbers… group of young males asking them their opinion on it. And I think a lot of the… a lot of their reaction to it was 'Well, if Shahrukh Bhai or Salman Bhai can do that then I can do that, as well'.*

He gave a real-world example of men who were asked their opinion of specific controversial, hyper sexualised scenes such as "item numbers and their belief that if their favourite star or actor could do it on screen, then they were also allowed to copy that in real life". This displayed the impact that BO feels celebrity behaviour can have on viewers opinion on themselves and topics.

Similarly, MA also stated:

> *MA18: 'The men would try to be like, the movie stars, their heroes are dressed like them and do their haircuts like them and, and, you know, try to talk like them. And*

then the women will try to be like the female actresses tried to dress like them and behave like them and copy how they speak'.

I interpreted that this indicates MA's understanding of the direct influence from celebrities and actors on both male and female alike as there is copying of behaviour, style and even an impersonation of their speech. For MA, it explained the gravity of the influence and impact that actors and celebrities can have on his values and behaviour.

The final theme explored the influence of Bollywood films on behaviour and values through the theme of its relationship to real life.

4.1.6: Indian films depicting real life:

Many participants during the interview felt that Bollywood reflected real life. This was a crucial point because it can then lead to people drawing links and enacting these scenes in their day-to-day life when they see something similar occur, thus influencing their behaviour and views. For example, SM said: '*Reminds you of life and what you and your friends and family go through.' (SM11).* It suggested that SM feels that not only do the films influence people to act in a certain way, but they also depict what happens in real life. This may imply that SM was therefore more likely to accept some of the ideas shown in the films as he feels they are loosely based on someone's reality.

Alongside this, MM mentioned: '*you can relate to some of that, as Asian kids, we can relate to, you know, the pressure' (MM3).* Which showed that for the participants such as MM, the scenes shown in the films relate to and depict real life as a South-Asian. This is likely to make them more open to re-enacting these behaviours when presented with a similar situation.

The same was also discussed by MA, who said: '*you understand that it's not all fictional. I mean, stuff like this does happen' (MA15).* Which reiterated the belief that though the film and elements of it may be unrealistic, it may not all be fantastic, for the participants, and may be relatable to some of what happens in real life. Therefore, making it more likely for them to form a connection and association with and thus influence behaviour and values.

For AS, he gave a specific example of this:

> *AS27: 'Say, the film you watch. He will tell his mom like, 'Oh, I want to marry this girl'. But the mom's not accepting of that. The mom will suddenly say, 'Oh, you're no longer my son. Yeah, I'm gonna disown you'. And that happens in real life'.*

For him, it seemed he related the romantic discord and family issue shown in the film to real life and it highlighted the link between factors of romance, family, Bollywood films and values in south-Asian British second-generation men. Being shown these ideas on screen may perpetuate the behaviour and values in south-Asian households.

These themes therefore indicated that for the participants interviewed, Bollywood films have an influence on people's behaviour and values in multiple ways.

4.2: British-Asian sense of identity and Bollywood films:

The next super-ordinate theme emerged after participants spoke of the way Bollywood films related to their identity as British South-Asians. It looked at the different ways that Bollywood films may contribute to viewers identity formation. The themes in this category explored how for the interviewees, growing up with south-Asian cultural roots, migrant parents and originating from a British ex-colony, whilst being born and living in Britain, created issues such as dual identity crisis. This was also presented through the interviewees exploring the differences between their migrant first-generation parents and themselves - second-generation south-Asians.

Similarly, another emergent theme surfaced of relating to what was shown in Bollywood films. This fell under formation of identity as it differed to copying or being influenced by the film. It appeared that for participants it was more an acknowledgement of a similarity between the scenes on screen and the plight that they felt they went through. The relatedness to Bollywood films that was felt may link to the dual identity crisis experienced by second-generation south Asians, who seemed to otherwise feel ostracised in a society which doesn't fully understand or appreciate them. Alongside this, some participants mentioned how exaggerated points, e.g., masculinity, also created a disconnect to Bollywood films for them. This super-ordinate theme therefore developed through the presence of identity issues that the participants spoke of and aimed to highlight this through the emergent themes below and quotes from the interviewees. There were initially seven themes but during the review process, connecting themes were merged and the final product was five emergent themes.

The first emergent theme below introduced the identity dichotomy seen in the interviews:

4.2.1: British South-Asians relating to Bollywood films and actors:

Interviewees felt that whilst watching Bollywood films, they were able to relate to the scenes and actors on screen. This was separate to imitating the films as it was simply a feeling of mutual understanding and connection. For instance, SM said: '*It's a homely experience…reminds me of family' (SM4).* I interpreted that when watching the films, SM may not necessarily impersonate the films, but it still has an impact on his identity because of a feeling of kinship and homely experience of family. He stated: *'Reminds you… how your own personal lifestyle is' (SM7).* He added that it makes him think of his own personal life, which re-iterated this feeling of relating to the films. This may have then led to a sense of belonging when watching the films which can re-enforce Bollywood and South-Asian culture related identity.

Similarly, AZ spoke of how ethnic wear and dress sense makes him sometimes relate to Bollywood films:

> *AZ15:* '*It's called 'Special 26' where one of the characters and one of the police officers wears a Bangladeshi type of clothes that I wear and so yeah, if there is any connection between my culture towards the Bollywood…'*

He spoke of a specific Indian film and how seeing a character wear similar clothes to himself made him feel a level of connection to the character, his culture and Bollywood films. This implied that with association and assistance from Bollywood films, AZ may have formed his sense of self and identity.

Relating to Bollywood films was also spoken about by AS: '*Its, just something different to the English films, you know? It's just more like, I think you can just relate to a bit more' (AS8).* Through this quote we saw how AS noted the difference between 'English' films and Bollywood films and spoke of being able to relate to Indian films more. This may have alluded to the link that it has to his identity and his connection to his culture and ethnic origins.

This seemed to link with the next theme that emerged, which found elements of dual identity crisis in British second-generation South Asian men.

4.2.2: Second-generation South-Asians relationship with British culture and issues of dual Identity crisis:

The theme materialised after many interviewees spoke of feeling a connection to their British identity but also noted a level of disconnect and ostracization from society. Like in the theme above, they spoke of relating to Asian culture as well and how these two clashed and created levels of dual identity crisis.

In one instance, AZ explained: '*It's the hard vocabulary they use that I'm not familiar with and there is certain jokes that they do that… I don't understand it' (AZ7).* As AZ spoke of western films, his relationship to them, and he mentioned not always being able to understand some of the vocabulary, which suggested that language may be a key connecting point to culture and relatedness. He also added that he didn't also understand the humour, which implied a feeling of disconnect to British culture and values. However, along with this, AZ then went onto separate himself from Asians who live 'back home' by stating:

> *AZ17: 'We've got certain standards with the type of food that we will have. Like there is specific types of water they will have that we won't have. For example, the way I see it is that when any of us go Bangladesh, we don't tend to have the water that they have.'*

He made a distinction between himself and Asians living in Bangladesh by using the example of food and maintaining a specific standard to his culinary habits. I inferred that for AZ, he doesn't associate fully with either culture or society.

Alternatively, MB spoke of feeling more connected to his British identity and the conflict that it also created in him. He spoke of this being related to having grown up in the country and sharing values. Such as: '*That's not my home, Britain's my home, I have been brought up and raised here' (MB6).* But then added a statement which suggested levels of incongruence related to his identity: '*I say… I would say I'm more British than anything else… like, what does Britain mean? And what does being Indian mean?' (MB22).*

In contrast to AZ, we can suggest that for MB the main part of his identity is being British but then he also questioned what it means to be British or Indian. The contemplation of this seems to tap into his confusion. This suggested an element of dual identity crisis and it may have been created through participants having to face this question. His incongruence was

accentuated and displayed further when he later went on to state: '*I don't see myself as being British. I don't see myself necessarily Indian, because I'm not that. But um, we're kind of stuck in a hybrid state and maybe in no man's land in some sense' (MB22).* His words suggested that he feels neither a complete identification as a Briton nor as an Indian and he succinctly described this to make him feel like he is in a 'hybrid' and 'stuck in' state. Which implied a feeling of being trapped in between two states and not truly feeling connected to either. This conflict hinted at the impact of dual culture on British second-generation south-Asian male identity.

Other participants such as BO, explained the impact this dual identity had on their idea of their ancestral homeland:

> *BO14: 'There's me still thinking very, you know, host independent ideology of, 'oh, yeah, India, some, some distant land with all snake charmers and XYZ'. And that's not right, where am I thinking that idea from? Pretty sure that's from my British side of it, living here. I've had experiences in the British armed forces. And so, I understood that sort of British aspect of, you know, allegiance to Her Majesty, the Queen'.*

BO described having a very set and rigid view of India and wondered what it may be related to and where the idea comes from. He felt it's due to his British identity, which again implied a level of dual identity crisis with one part of him impacting another.

He also divided the two sides of himself, which was displayed by him saying *'British side of it'* and related this to his experience of British culture and serving in the armed forces and having allegiance to the Queen. This indicated the influence of the British identity on BO and also suggests that there exists more than one side to his identity.

It was explained further by other participants such as MM who stated that:

> *MM5: 'I think as an Asian growing up, I think its difficult to just stick to one kind of way of being, you kind of just draw yourself of looking at different, you know, different races and different influences'.*

For MM, the British cultural influences are one of many, due to the dual identity crisis which he feels makes people define themselves and form their identity by looking at different races

and influences, as there isn't a single set one they can follow. He then added: '*I think British Asians generally they might feel some confusion. Because they might feel like they're not sure exactly what they are' (MM6).* Through this I understood MM was indicating that, for him, there are higher levels of confusion and perhaps dual identity crisis in British Asians as there is a feeling of not knowing what they are. This again alluded to the idea that the dual identity crisis is related to not having a set place in society or a defined ideas of what makes his identity.

For other participants, such as MA, the dual identity crisis in second generation south-Asians is related to societal issues:

> *MA11: 'those who are second generation, they experienced a lot more a lot more issues and a lot more problems because it was kind of like an adjustment period, not only for, for parents, but also for society. So there would be a lot of racism, a lot of discrimination, a lot of bullying, and not as much under-understanding for different cultures'*

Here, MA seemed to suggest that being a second-generation Briton involved having to adjust between the values of his parents and society and that this created issues of dual identity crisis. He also expanded how the issues are exacerbated by an absence of acceptance from society with things like racism, discrimination, and lack of understanding of different cultural backgrounds.

AS also said the same by claiming:

> *AS97: 'British culture, they're not really educated on Asian culture. So they don't really know what we can and can't do. They just think, you know, 'You're in Britain. And so you can do it'. You know, you're in Britain'.*

For AS, it seemed that the racism and ostracization is due to a lack of understanding of Asian culture. He implied that there is an expectation that since you are living in Britain you adopt those ways and that there isn't an appreciation of what Asian people can and can't do according to their culture and beliefs.

He added that though for the most part he feels British, there are moments and parts of London and England where he doesn't feel accepted:

> *AS19: 'I don't feel like I'm limited to certain things. I feel like I can live the normal life as a normal British, white Caucasian person. After them, like, one or two places, maybe if I go out somewhere nice, maybe like Mayfair or Knightsbridge. You do get that one or one or like, you feel like just getting judged a little bit? Like you don't belong here'.*

He stated that for the most part he can live a normal life and feels British, the same as a Caucasian British person but sometimes in affluent places, he is reminded of the feeling of not belonging. This reiterated his points of ostracization and being judged which may cause dual identity crisis.

4.2.3: Exaggerated masculinity in Bollywood films influencing participant's sense of identity':

Alongside elements of disconnect with British culture due to a lack of appreciation from it, participants also stated how seeing exaggerated masculinity in Bollywood films felt unrealistic and made them feel detached from that also. AZ expressed this by the comment: '*I feel like going inside the film and giving the guy a smack. Like how the hell do you beat up 15 people?! It doesn't happen in real life' (AZ19).*

The statement indicated anger and frustration at the unrealistic points in the film and how, for AZ, excessive masculine actions such as beating up 15 people in one go, wouldn't be possible in real life. Perhaps he felt that these scenes put unrealistic expectations on him (and men) to be a certain way. In the interview, his tone of voice was raised and frustrated during this statement though also laced with humour. It may have therefore been said in exaggerated humour but with underlying levels of irritation at the display of exaggeration that he felt so alien towards.

Correspondingly, MB explained the same in terms of lifestyle and living arrangements: '*…Unrealistic, you know, a lot of people don't have that kind of house, and a massive house, you know, seven bedroom or whatever house' (MB7).* MB felt like Bollywood exaggerates and shows people living affluent lives in large houses which felt unrealistic for him. Maybe it also cemented an expectation in the viewers mind of what success should look like. For the participants this display creating a level of detachment, may have been due to a morose feeling that their reality doesn't connect with the expectations that Bollywood is selling and

therefore led to a level of dissonance, both within themselves and towards the message being given by the films.

Likewise, MA spoke of how the changes in Bollywood films have created a feeling disconnect. He said:

> *MA2: 'As the years went by, it was less about the story… and more… about the dance choreography and trying to make jokes that are not really funny and more about placing actors who were like celebrities in society or, or like idols who didn't really know how to act but they were only put in the role because of who they knew and what standing they had in society. So…well now, majority of the films are done by actors who, in my opinion, don't know how to act so when you're watching a film… you're not interested in it because there's no quality'.*

The mention of jokes that 'aren't funny' may have been alluding to not having similarity to South-Asian culture or being able to relate to the films. However, the main point seemed to be a frustration at feeling nepotism impacting the Bollywood films being made and the actors in the film. I assumed that may be related to frustration at society and the feeling that success is related to who you know and not what you know, which then led to disconnect for MA.

4.2.4: The difference between first- and second-generation British Asians:

Another emergent theme that displayed this formation and participants sense of their British South-Asian identity arose through the differences they found between themselves and their parents i.e.: first-generation British Asians. This contrast may have also contributed to dual identity crisis.

This seemed to be reflected in MB's statement: *'From my own experience, my, my own family, first generation that come here, their, their set, mindset is still stuck from the time when they left' (MB9).* Here he sounded frustrated at his parents and the first-generation British Asians mindset still being stuck in Asia and the past.

The use of the word stuck insinuated a form of unmoving helplessness and lack of adaptation, which seemed to be linked with survival. This implied the difficulties that might have come with the lack of adjusting. MB claiming that first generation are still in the past hinted at the influence that Asian culture may have had on him, as a second-generation,

growing up, if his parents are still living with their past cultural ideas. It was also indicative of how the past impacts the present and caused this current behaviour. This would explain how or why it would impact his world view and sense of being and identity.

This was implied further when MB added: *'Let's be real, like, our generations…we were able to adapt, and you know, we can see that these are problems that are still […] we've dealt with these issues, like, you know, inter-cultural problems and trying to work' (MB10).* His explanation of how second-generation South-Asians had to adapt and face problems also touched on the problems that they had to face whilst trying to adapt. Such as when he paused and hesitantly stated '*inter-cultural problems'* he may have hesitantly been speaking about experiences of racism and ostracization due to cultural differences and a coercion to adopt western ways in day-to-day life.

These views were also stated by other participants such as MM. at one point he detailed: *'Whereas our parents from South Asia, but they still have that, that culture. And they saw, they sort of grew up, they never really integrated. They just stay amongst themselves and within their culture' (MM6).* For him there appeared to be a calm acceptance of how his parents retained their ethnic roots and culture which could be both a positive and negative factor as it suggests the continuance of ethnic identity. But the use of the word 'integrated' insinuated a guarded reservation which may have made things more difficult for him, as the next generation of Asian, by confusing his world view and sense of belonging.

Interviewees like MA described this difference between the two generations in specific ways:

> *MA5: 'there's always that… clash between generations, where […] the traditional values that […] parents… who have been brought up in India or Bangladesh or Pakistan. And they've, they've come over to the UK, they've been brought up a certain way, adhering to beliefs and values […] sometimes people try to link it to religion, but it's not religion, its more culture. So cultural values…how they see things, how they carry out… certain acts, or how they approach certain scenarios. …I think, second generation… our generation is obviously very different because we haven't experienced what they have experienced'.*

Use of the term '*clash'* indicated a conflict and was then added to when mentioned how their beliefs, values and cultural ideas impacted their behaviour. He explanation of second-generation British Asians being different because they didn't experience the same things

suggested at how his world view, behaviour and identity formation may differ to his parents and would be a combination of both western and eastern values.

This is suggested further when he stated:

> *MA10: 'Their culture, and the culture and traditions that they follow, will always have an impact on… your personality and your identity. So, there is I mean, I think there's a there's a mix of, of, of both. So, a mix of the South Asian culture and the mix of the British culture'*

With MA, I inferred a separation of cultural beliefs and identity from his parent's generation but also saw an acknowledgement of the influence that the previous generations values may have had on his own identity formation. The mix of the two cultures could be linked to a dual identity crisis or an affinity with both cultures.

4.2.5: The environment influencing people's identity:

The final emergent theme in this superordinate theme explored further the other factors that may have influenced participants world view and sense of British identity. This theme was present as it displayed that Bollywood films are not the only influence on the identity of the participants and that their context also has an influence. For many participants there was a feeling that environmental factors influenced how they saw themselves.

Participant BO stated that:

> *BO11: 'My own personal identity is heavily influenced about by the people around me and has formed a sense of unique identity by myself. So, for instance, I am less inclined to think about the conservative heteronormative family values. Then some other of my cousins or my sisters or brothers back home'*

He indicated the influence that being born and raised in Britain has had on his world view and how he sees himself. He was able to compare his views and identity to those of his relatives still living 'back home' which implied a separation from the ancestral homeland and a move to a more British Western identity. This was also indicated when BO stated that he is less inclined to follow conservative family values. In an almost paradoxical oxymoron, BO first stated that he formed his identity through a combination and influence of those around him but then also added that this created a unique sense of self. This statement implied for me

how despite the acknowledgement that there have been British and South-Asian influences, the combination of the two -for him- makes him an anomaly.

Participant MM also stated similar:

> *MM5: 'I probably feel closer to Islamic culture […] And there's always going to be some black culture as well, another way we taught, some of our slang we use. And we're going to have some white culture as well. So, I thought, I think as an Asian growing up, I think its difficult to just stick to one kind of way of being, you kind of just draw yourself of looking at different, you know, different races and different influences'*

With him, the mention of the different influences: religion, different cultures suggested the difficulty and lack of belonging that he may have felt as a British Asian. The need to form identity by a combination of different things suggested confusion at where and how he fits in and a lack of space to perhaps be himself. His addition of the impact of black cultural slang that he uses, intimates the influence that language has on his identity. Like BO, MM description of a unique sense of self exuded an isolated, separatist feeling.

Congruently, MA mentioned the importance of religion in his life. He specified: *'Through my life experiences, through the difficulties I went through and through the questions I asked. I kind of came to the decision that I am a strong believer. I'm a strong believer in God' (MA12).*

This implied the positive and powerful influence of faith and belief in God in the participants formation of their sense of identity and how it was a useful way for MA to cope with the difficulties he had experienced. It indicated the role that faith and religion play in participant's lives. His mention of asking questions suggested a contemplation on himself and his identity.

Conclusively, it can be said that with this emergent theme added to the others discussed above, it suggested a connection to how Bollywood films connect British-Asian sense of identity. They all pointed to the overarching superordinate theme that British Asians perhaps felt levels of dual identity crisis which was maybe both exacerbated and mollified through their interaction with Bollywood films, their interaction with their parents and the environment around them. The next superordinate theme explored this idea further and saw

how Bollywood films linked in with participants understanding of their social world and relationships also.

4.3: Making sense of relationships and the social world:

The final superordinate theme looked at how participants understand relationships, including romantic and family ones and through this, how they have made sense of their social world. In this superordinate theme, interviewees spoke of the importance of family, a need to protect and provide for them and the importance of respect. This tied in with previous themes discussed above about their role as a man and Eastern cultural influences on their values. However, the emergence of a connection between Bollywood films and how interviewees understood their relationship with others required a separate superordinate theme and deeper exploration of it, as many participants explored this genre as the focal point of the influence of Bollywood on their identity.

The first emergent theme that showed this was:

4.3.1: A need to protect and provide for family:

Interviewee SM spoke of the importance of this through his explanation:

> *SM60: 'I'd probably say it's leading the family. Maybe leading the family, making sure your family, leading your family to make sure they follow life in the correct way and protecting your youngers, protecting your brother and sister, your mum, your parents. Just protecting everyone, I think…. If you've got your family all messed up and your family has got issues then obviously you need to be the leader of the family and you need to make your family is protected'*

His double emphasis on the need to '*lead the family*' suggested the importance it holds in his life to be a guide and the pressure he may feel as a family leader. Protecting and correcting family members emphasised this pressure further as he implied that when a family is having issues then the task falls to the leader to fix it and/or protect the family. This also illustrated the Asian family structure for SM and displayed the importance of it. Being a part of it is likely to contribute to SM's sense of identity and how he views relationships i.e.; roles in the family.

AZ also mentioned how he relates to Bollywood films with protecting his family:

> *AZ40: 'I will constantly fight and protect my family. So, there is one similarity between Bollywood and me in that aspect, that they sometimes show that the main character is fighting to his death to protect his loved ones'.*

The use of the expression of '*fighting to death*' conveyed a passion and strength of emotion towards family and emphasised AZ's want and need to protect his family as portrayed in Bollywood. Needing to fight to protect family also suggested a need to protect from something, perhaps implying a level of danger from society or people. It also spoke of a type of sacrifice which showed the importance of family for AZ.

The same was stated by participant AS, who professed:

> *AS113: 'I need to work hard for certain things, make sure I provide. I don't know, maybe one day when I have children, I'll have to provide for my children. I'll have to provide for the wife. So there's a lot of responsibilities as a man, I feel'.*

His words here sounded resigned to his fate and a slight bitterness at the expectation held of him. It reflected the pressure that must come with having to be a protector and provider in the family and having to constantly work hard for this goal. He also linked it to his role as a man which was implicating of the ideas that he has of Asian male roles in family dynamic.

These suggested that for the participants, their sense of relationships and their social circle included a feeling of needing to protect their family and shoulder responsibility as a man, which then ties into how they operate in those instances.

The next theme showed how these ideas are then linked to Bollywood films.

4.3.2: Bollywood films linked to family:

A consecutive emerging theme in participant interviews was the link between Bollywood films and the family dynamic as they perceived it. There were two main ways this was displayed in participants. One was shown by interviewees exploring the impact they felt that Bollywood films had on family setting or how it related to real life Asian households and the other was through participants speaking of how Bollywood connected to their childhood and was associated with 'family time'. Both factors hinted heavy influence of Indian films on Asian families and the impact they have on people's world views and their relationship to their social circle and the films themselves.

For instance, SM described:

> *SM9: 'It just relates to your life, like, it could be a family movie where there's issues in the family and bonding and you think, you know what, it just reminds me of the experiences I have gone through with my family'.*

Not only did this statement suggest how for SM, there is a relatedness between what is shown on screen and what an Asian family household is like, but SM also seemed to allude to the display of issues in family bonding being the same as real life. This may have made him connect more to the films but additionally, they may have been used as a way for him to understand relationships and family and how to behave in different scenarios.

This was expanded on by AZ: '*I would say is true about Indian movies is to real life that the way they have a conversation as a family and the arguments with the parents' (AZ18).* It indicated that for participants, the conversations, arguments, and strife occurring in real life are also reflected in and connected to the films. It questioned what impact this association has on participants understanding of Bollywood films and of family setting. AZ focussed on the arguments that happen with parents and perhaps this is influenced and dramatized because it is also seen that way in the films.

For participants such as MB, he explored how Bollywood films have a negative impact on the family structure. This was shown through his discussion on what the films show on the family and mentioned: '*A family dichotomy, you know, scenario where you've got the patriarchy still available, you know, still very highlighted, like the son, or the father, they've got high influence' (MB13).* His implication is of the display of family in Indian films, and he potentially linked it to patriarchy and rigid gender roles that exist in the media. The influence he spoke of then suggested that this transfers to his real life south-Asian family dynamic. His belief that male roles of father or son having influence alludes to the power that they might hold in Bollywood film families and the knock-on effect these roles may have on people such as himself. This was reiterated further when he later expanded: *'So your family is exactly the same, you- your parents do exactly the same. And doesn't… and that perpetuates the wrong thing' (MB14).* Here MB stated that the films then influence and perpetuate a negative idea in people and families. He didn't expand on the negative effects, but we can speculate that any messages conveyed in the films then resonate in his real-life family space and impact his understanding of relationships and the family behaviour in general.

One of the forms of negative impact on families and relationships in south-Asian families was described by another participant, BO. He mentioned in his interview: *'Family films, another one, the dynamic between a mother-in-law and the daughter, very a very unhealthy sort of ideology there of one must literally serve the other must meet the others expectation' (BO8).*

His claim here was intense, as he talked of servitude and meeting expectations, but his tone remained neutral and factual despite the mention of how unhealthy this relationship is and the causes of it. This suggested BO's feelings of the negative impact that he believes Bollywood films have on relationships but also on peoples understanding and world view. Like MB's explanation of the influence of the films on male roles, BO's claim also implied a formation of power dynamic.

Participants such as MM also added the point about how Bollywood related to their childhood. He spoke of how the Indian films were something that was watched collectively as a family:

> *MM1: 'Growing up, we used to watch Bollywood films. From the- before, before Sky and everything, we used, before cable, used to have... we used to rent out videos from the video shop… when you're younger, you don't really watch too, you just watch wherever everyone's watching'.*

This seemed to suggest that the films also have positive memories attached to them and are related to connecting with family and fond memories. Since the films were watched from a young age and whilst participants were growing up, it could mean that they had a huge impact on the development of world view for the interviewees and how they understood relationships and family dynamic. MM added that there wasn't choice in what you watched so may be synonymous with how the culture was instilled in him.

Like BO, MM also spoke of the expectations in specific roles in South-Asian households: '*Once she gets married, she has to act certain way amongst the In-laws and things like this'* (*MM11).* He explained how he feels that with daughters-in-law, there are expectations after married life and how they should behave. It hinted at the problems that can emerge from this situation and the hierarchical structure in Asian culture.

Other interviewees who also spoke of family influence in watching Bollywood films during their childhood included MA. He stated: *'Growing up from a very young age, I did used to watch a lot of Bollywood films, primarily because my parents used to watch them' (MA1).* Here, he linked his viewing of Bollywood films to his parents, which showed parental influence on second-generation south-Asian world view and connection to Asia and Indian films. This was suggested further when he later expanded:

> *MA7: 'I mean, looking back on it is very fond memories, because it's… quality time that you spent with family where everyone was together, everyone would laugh at the same scenes, or what same jokes or everyone would, you know, be upset or scared at the same time, and it was really nice, because then the family would eat together'*

Therefore, indicating that for him, Bollywood films are associated with good times and fond memories, this is likely to make the messages shown on the films more appealing because they are connected to family, food, and comfort. He then spoke of how these films were copied: *'They would obviously copy a lot of a lot of these, these family settings, or, or these, these guidelines of how certain people should be' (MA18).* Thus, it implied that for some viewers the films are a form of guidance on how to behave, the values to hold and the relationships with family members.

Correspondingly, for AS, the films were something he watched with family: *'I just watch it with my sisters and stuff like that' (AS2).* Which showed the connection of Bollywood films viewing to family. He later added how the films showed south-Asian family dynamic by explaining: *'They reflect on like a lot of family stuff, that what goes on behind closed doors… like with your parents, they don't sometimes they may not approve of anything' (AS10).*

The use of the words '*behind closed doors*' suggested secrecy and the hidden truth of something. AS then went onto speak of parental influence and them potentially not approving of things in different circumstances, which added to this feeling of hierarchical power that may be present and the importance of family members in his life and social world, as a south Asian second-generation male.

4.3.3: Bollywood films related to respecting relations and parental influence:

Alongside impacting understanding of family dynamics and impacting that space, interviewees spoke of how they related Indian films and Asian culture to the importance of respecting relations and specifically the influence that parents had on their lives.

Such as SM said:

> *SM43: 'The man like, for example the father will want to, you know, he could be a respected person who everyone in the area know this person and they are very respected, so they want to make sure that their children are doing the best'*

Like the exploration in the importance of family and Bollywood being linked to family, here SM specified the direct link to parents and focused more on respect. His example suggested that the role is designated to the father. He stated that that they may be well respected in the community, which implied the hidden stress and expectations that may come with that respect and the need to maintain an image. He then connected this to wanting the best for the children which implied the positive aspects of this pressure that he may have felt or enacted.

The importance of respect in Bollywood films and in real life was also displayed by AZ:

> *AZ37: 'Respect your mum and dad, respect your father-in-law, mother-in-law, who you just got married to/respect the girl who you just married. Family. It's all about family. That's how I- Bollywood has always ended like that. Like, love, family, respect'.*

It emphasised the importance of respecting elders and relationships in general and how the most important thing as a south-Asian is family and respect. The hierarchical structure that this can create is likely to be both a positive and a negative. For interviewees, the respect is an intrinsic part of their culture, associated with love, family togetherness and how they understand it. But it seemed that it can also be restrictive, as the need to respect the many different relations might infringe on sense of own identity and needs.

This was stated by MM as well, who explained: *'I think… African parents as well… see - definitely, as well as Indian parents- accidentally, parents put a lot of pressure for them to achieve' (MM3).* MM's hesitant words to explore the pressure that is felt by second-generation children might have been a difficulty in expressing a negative view in relation to

family dynamics. This could be related to the importance to respect parents in his culture. His link of the expectations on south-Asian youth to an accidental pressure from parents may be one of the negative impacts of family hierarchy and togetherness, though for the participants it appeared to mainly be a positive experience.

Likewise, MA spoke of the importance and influence of parents for him. He said:

> *MA10: 'There is obviously the influence from my parents growing up speaking to them in the mother tongue, I still speak to them in my mother tongue…And obviously learning through, through seeing what they do. So how they deal with certain situations or, or even if, say, for example, growing up when we were young, it doesn't happen as often now, but certain superstitions that they would have, for example, if you if you'd laugh at night, you will get killed'.*

He stressed the influence of parents on his identity, including language being one of these factors. Interestingly, MA identified it as his '*mother tongue*' which perhaps shows an unconscious connection his ancestral homeland. He showed an appreciation for the influence they have on him and described this as helpful in dealing with different events, which indicated the benefit he feels from it. However, he seemed to also explore the side effects of this through the belief in some scary superstitions.

AS explained his understanding of the control and parental influence further. He stated: *'To some extent, right. I do understand, like, parents can be controlling, because they just want the best for you, you know, don't really take it as controlling' (AS30).* For him, like MA, his thought process of the 'controlling' element of Asian parents appeared to be due to a greater good and therefore is understandable.

Therefore, for the participants, parental influence and respect seemed intertwined with the films and an example of a positive part of their ancestral culture. Though there were some elements of it having a negative impact, they overall appeared to believe it to be a good influence on the formation of their identity and world view.

4.3.4: Indian films influencing gender roles and romantic relationships:

Participants also spoke of how Bollywood films were tied to their view of romantic relationships by the gender roles that were displayed on screen.

SM displayed this when he first spoke of what he experienced in watching the films: *'It makes you realise, when you are sitting and watching a movie, you sit and think: 'you know what, it is true what is happening' (SM23).* This indicated the direct influence of the films on his perception and understanding of situations. He expanded how this relates to his romantic relationships:

> *SM33: 'You know you can have that confidence, coz in your mind you think, I don't know how I am going to approach this person, but you know I watched a movie last night and its kind of similar to how I am at the moment'.*

This suggested the positive impact that SM feels Indian films had have on his life and his romantic relationships. It implied that they gave him confidence and understanding in interacting with the opposite gender, which hinted that SM's understanding of the opposite gender and romance is linked to what he views on Bollywood films and their depiction of these ideas. Thus, this linked to his world view and sense of social world and romantic relationships to what he views in the films. If these films show specific ideas regarding gender roles it may then have an impact on how SM and the participants understand them.

Relatedly, AZ also spoke of the influence the films had on his romantic and married life. He described:

> *AZ22: 'when I saw my wife for the first time, it reminded me, I thought 'oh my god! This is close to having a real character in my life!' I think that played a big part in my life…when I showed my wife's picture… and the female character, Sunakshi Sinha – the character in Bollywood, they said there is a lot of similarities. And I think I chose my wife because of that'.*

The enthusiasm on meeting his wife and the feeling of being able to marry someone who looks like a film actor/character intimated the aspiration for replicating what is shown on screen. AZ commented that this connection and relatedness was the main reason why he married his wife. This further implied the influence that Bollywood films and the characters hold on his life and his decision-making process regarding romance and relationships. This suggested an intrinsic link between Bollywood films and the participant's social world.

In contrast, for MB, his opinion on influence was focused on the gender roles displayed on screen. He stated how: *'The women who are like married or like, you know, sister, whatever*

it is, they're very much secondary, there's a bit of a battle in between, you know, they're treated as second class citizens' (MB13).

His words spoke of how females are put into a secondary role in the family, and this extends to romantic and married scenarios as well. The use of the word '*battle*' proposed the difficulty and conflict this might cause in families and between the different roles and relationships in the household. His description of 'second-class citizens' almost suggested a form of servitude imposed on women displayed in the films and hints at the problems this would cause when they are replicated in real life.

Participant BO's view on the influence of Bollywood on rigid gender roles elaborates further on MB's statement. BO similarly claimed:

> *BO3: 'Misogyny kind of relates to individuals, for instance… item numbers… In Bollywood films is big thing […] always a woman who is always fragmented […] who essentially just there, for the songs, she doesn't actually further the further story in any sort of way and just there as eye-candy, essentially, surrounded by groups of men who will be smoking and doing drugs…'*

BO's explanation indicated how '*item numbers*', and Indian films display women in an objectified role as someone who doesn't further the story in anyway, which symbolically displays the lack of importance, respect, and presence. His description of her being '*eye candy*' and '*surrounded by groups of men smoking and doing drugs*' painted a picture of a disreputable scene and that a woman is just a form of entertainment, amusement for men and is the inferior, secondary sex. He went onto also add:

> *BO3: 'Male hero who is very traditional masculinity, very well built very physically. So and always ends up getting the girl at the end the damsel in distress…that kind of relates to a younger generation set, because it puts a quite a uncomfortable, unhealthy view on how men should see themselves as men should be going to the gym, getting ripped, always trying to get the girl of their dreams, for instance…treatment of the women as well. It's not human, it's very objectified. It's, the woman is around the man, it's never assisting one another… you're there as a piece of eye candy. Like I said, that's a very negative influence that we have on younger generation'.*

His use of the word '*traditional*' suggested that Bollywood films are sticking to old world ideas of male and female roles, which implied it has a rigid idea of gender, with a man needing to be the hero and win the girl. BO's words such as '*uncomfortable*' perhaps alludes to his own discomfort with display of what is expected of male physique and behaviour. For him, this may be related to the negative influence that this has on viewers and the youth whose world view and understanding of themselves, women, and relationships is shaped. I assumed that the negative influence BO spoke of is his belief that viewers copy these rigid gender ideas and implement it into their social world.

For MM, he first explained the influence he felt that Bollywood films had on people by discussing the focus on the male and female body:

> *MM5: 'That means, the way that India is to the male body and the male, how the male look or the female look is and all that kind of stuff that a lot of influence on that, I think, on people to, erm, you know, look or act a certain way'.*

Here, his words indicated that Bollywood films objectifying both men and women effects viewers, how they see themselves and the way they act. He later went onto speak about how this is related to the home environment:

> *MM11: 'man is, is normally poor or, you know, he's seen as the provider and you know, he's got… and a woman that's you know, she's got a very traditional woman role in the house, and you know, she's expected to dress a certain way, until she gets married. And there's a lot of respect and honour and you know, so in terms of the just the general expectation'.*

MM outlined the roles that men and women hold in the household and the expectations for both, which can be restrictive and create pressure. He indicated that these are also shown in the films which links them to south-Asian families. I interpreted that the influence can be both ways, with south-Asian culture impacting the films made and the messages they hold but also the messages then being inputted into the family setting and their understanding of their social world.

Consistently, MA spoke of the gender roles present in Indian films. He reiterated the views of the other participants with a statement: *'It was very much focused on the man being the hero, the masculine, you know, breadwinner, the fighter, the problem solver, the woman*

being the damsel in distress is the emotional, all the goal to be achieved' (MA17). It appeared that the idea is cemented for MA, and how he felt that Bollywood films would perpetuate the belief that men are meant to hold the position of power and solve the issues in the family. I deduced how this can then impact their sense of self, if they are unable to provide or protect but can also have the negative effect of causing them to become imposing. With woman being the 'goal to achieve' it suggested the idea of her as an object and inferior person in the relationship.

Finally, AS summed up the participants views on gender roles in Bollywood films and their influence through his statement: *'Men are supposed to be like this hard guy, they're gonna go win the girl, and all of that. I feel like that's how most of these Bollywood films are portrayed' (AS50).* Which summarised the ideas suggested by all the interviewees and their belief that Indian films show rigid gender norms, with men being shown as a dominant leader whose goal is to achieve the female counterpart. Their belief appeared to be that these messages are them replicated in south-Asian romantic relationships.

The findings above explored the three superordinate themes 1) Bollywood films influence world view and way of being, 2) British Asian sense of identity and Bollywood films and 3) Making sense of relationships and social world. They showed that for the second generation south-Asian participants interviewed, Bollywood films were related to their world view, the ways they made sense of their own identity and the relationships they formed in their social world.

I want to also mention some themes that weren't included in the final list due to their lack of re-occurrence in the interviews, but I feel they are important to note. For example, MB mentioned *'Bollywood helping him with socialising'* in his interview, which implied that the films acted as a positive tool for him to interact with and socialise with other second generation south-Asians. Ostensibly, it seemed that the films were then a useful socialising and connecting point between him and others. This would have been an interesting theme to explore further and see how this impacted participant's social identity, if it had emerged for other clients as well. Another theme was when MA mentioned *'Bollywood influence globally'* where he suggested how the influence that Indian films had on people was related to them being promoted by media moguls like 'Netflix' and 'Amazon'. His words spoke of how this increased accessibility to the films for the diaspora. Along with that, I inferred that it

also displayed the level of influence and impact that Bollywood has on a global scale. As this was not explored by other participants it did not make the final list.

4.4 Summary of findings:

After conducting the study, I feel interviewing SM, as a pilot study helped give me a better understanding of the influence of Bollywood films on British south-Asian male's identity and helped me then rectify interviewing errors with my other participants. This then allowed a richness of data through the themes that emerged from all the interviews. Out of the data emerged themes of 'feeling of belonging' and 'Bollywood impacting male idea of gender roles'. This can help Counselling therapists who work with identity crisis in South-Asian communities by showing them the possible causes and links to it, which can then allow them to approach the issues and tackle it in innovative ways e.g. using language and cultural links that they are familiar with to help relate to their experiences.

It will also inform GPs and mental health professionals of the struggles that can be linked with accessing services and identity crisis. The discussion section below will help explore some of these issues further.

Chapter 5:

Discussion:

The following chapter explores and discusses the findings that emerged in the section above. This helped give a better understanding of the link between identity, Indian movies and whether they impact British south-Asians. The studies on identity that were mentioned in the literature review were also be cited here. This was because the research topic of this study: '**Exploring the influence of Bollywood films on the Identity of British Second-Generation South-Asian men'** was looking to understand whether Bollywood films have an influence on British second generation south-Asian male identity.

The discussion analysed theories of Existential Psychology and other psychotherapeutic ideas and studies, some of which have already been explored in the literature review and related it to the findings from the participant interviews. The superordinate theme titles that emerged in Chapter 4 were used as sub-headings below to better explore these findings and link the theories to them.

As the aim of this research was to explore the phenomena of British South-Asian participants connecting with Bollywood films, some of the topics that were discussed in the literature review and the themes that were present in previous studies were: elements of dual identity crisis, influence on world view and their social world such as romantic and/or family relationships and whether this related to Bollywood films. The review also explored whether politics and religion played a part in identity formation and south-Asian behaviour and values. The discussion below considered whether these themes and topics also appeared in this study whilst mentioning previous studies.

In terms of Existential theories, this discussion reiterated and expanded on Heidegger's (1962) theories on fallen-ness to explore identity issues, De Beauvoir's (1989) views on the second sex to understand the impact of gender roles and Sartre's (1943) writing on '*Being and Nothingness'* and bad faith to understand some of the findings. Finally, as mentioned in the literature review, the findings were also explored using Emmy van Deurzen's (2010) Four Worlds. This was added to with alternative theories from other modalities, such as from Freud (1923/1961a), Adler (1927/1954) from the Psychoanalytic modality and Tajfel (1970) from Behavioural and Social Psychology. It was with the belief that this will help give a

deeper phenomenological understanding of the findings and the behaviour, values, meaning making processes of the participants and their formation of their self.

This discussion and thesis will assist Psychologists and South-Asian men, who may present to Counselling therapy, to understand issues of dual identity crisis and feelings of not belonging that the participants may have felt. The current National Health Service [NHS] model is focussed heavily on the Cognitive Behavioural Approach (NHS, 2022). Durcan (2020) also spoke of how the most common form of therapy in NHS/IAPT services -primary care- is Cognitive Behaviour Therapy (CBT), including different types of self-help guides. Therefore, this study will allow clinicians to learn about and appreciate a more Existential perspective on the phenomena. As mentioned in the review, Bilsker (1992) mentioned in his study how Existential understanding of identity is crucial for therapists when they are looking to enter the world of a client who is suffering from identity disorder and therefore this thesis will be useful for psychologists who might be working with patients that have identity and cultural issues in their presentation.

Finally, this chapter explored any limitations of this study and suggestions of possible ways that it could be improved in future research. This section then ended with the conclusions that have been reached with the contributions it will have to the Counselling Psychology field.

5.1: Bollywood films influencing world view and way of Being:

The first phenomenon that seemed to emerge in the findings was participants feeling like Bollywood films were a form of escapism and a way to connect to their ancestral homeland.

5.1.1: Bollywood films connecting to Asia and being used as a form of escapism:

Some participants, such as AZ stated that they used the films to escape the stress of reality, which suggested switching off and can perhaps be understood through Sartre's theories on bad faith (1943). Here it seemed like the stress of life and the choices it offered were overwhelming for the individual and the escape to the film world in another country allowed an escape from facing the problem and making a choice. He would have argued that this would be them acting in bad faith. Deeper still, the description of Bollywood films as dreaminess by MB may have implied a transcendent ethereal place but could have also suggested a magical hypnotic allure of the films, which can be both a negative and positive and displayed their influence further still.

Heidegger's (1962) views on Being-in the-world can be used to understand the participants perhaps trying to use Bollywood films to escape the world and a setting they were thrown into. This may have been due to an unconscious uneasiness that they felt from *Umheimlichkeit* (Not at home-ness) that they may have experienced in British society as South-Asians and children of migrants.

This escapism can also be perhaps explained through Deurzen's (2010) theories on Four worlds and social dimension (*Mitwelt*). She stated that this dimension focusses on our interaction with the culture we are living in and our relationship to others amongst other things such as class and race. The conflict of wanting to be an individual as well as being part of a whole, in a country where they potentially may not feel fully understood may have resulted in the participants mentioning the need to escape. It would then tie in with the use of Bollywood films which may connect them to a social world and allow them to feel connected to people they can relate to.

For non-existential theories on escapism, the psychoanalytic ideas of Fromm (1941/1969) are mentioned in the literature review. He explained escapism to be a mechanism related to identity and an individual's desire to protect themselves from feelings of identity insecurity or estrangement. Participant AZ mentioned his desire to escape reality using Bollywood films, which may have been to avoid the discomfort of his reality. In contrast, Adler (1927/1954) would have argued that this was not escapism but rather a feeling of 'community' and belonging with south-Asia instead of with British culture. This could also be linked to Sweeney's (1998) theory discussed in the review, which stated that identity and feeling of belonging are linked to forming a relationship with 5 areas, one of which is work environment. Using this, we can consider that if AZ didn't feel a sense of belonging and connection in his work, he may then use Bollywood films to escape that reality.

5.1.2: People being influenced by and copying Bollywood films:

Under the second theme of 'People being influenced and copying Bollywood films', AZ spoke of the impact the films have on his body image. Existentially, Sartre stated that we are '*nothing else but the ensemble of [our] acts*' (Sartre, 1957/1985 p.15), which can be interpreted to mean that the behaviour exhibited through copying Bollywood films perhaps displayed the internalising of the values that they have instilled. It would therefore be

important to analyse and consider the ways that Bollywood films may have influenced the participants world view and way of being.

The findings also helped contemplate on how this may link in with what is perceived as an ideal image. It can be understood further through Plato's theories on forms (in Banach, 2006 p. 1). In it, Plato split up existence into two realms: the material and the transcendental. The theory was an attempt at answering two questions of: *'how can people be happy and lead fulfilling lives in an ever-changing world?'* and *'how can the world appear to be both permanent and changing at the same time?'* He explained that by attaching ourselves to an abstract form or property, humans tackle the ethical dilemma of being happy in a changing world. He argued further still that people split their existence into two realms: the material one where things are constantly changing and the transcendent one, where things are immutable. This helps people to also address the conflict between permanence and change in their lives.

Plato believed that these form as perfect models of the material world and since they exist outside the realms of time and space, are unchanging, transcendent, and pure. Similarly for AZ, the image and understanding of a perfect figure and an ideal presented by the Bollywood films may have fit into the idea of a form of perfection that he aspired towards and therein, informed his understanding of what a perfect figure is, which would explain the level of influence it would then impose. It explained how this template would then shape his world view and his way of being-in-the-world.

Baumeister (1991) related this to the levels of meaning and stated the physical dimension is a way for people to develop meaning through a satisfactory interaction between our material world, our body, and knowing that we have made a difference. Using this, it was contemplated whether for AZ, feeling the splinters in his hand was a physical sign of his accomplishment at being efficient and working towards a goal that he had seen on screen and perhaps aspired towards.

Similarly, Deurzen (2010) spoke of how we relate with the physical dimension (Umwelt). She stated that we use our senses and interact with the environment and our understanding of the world is through the objects of the material world. One of the resources could be wealth. She explained how to make use of the limited time we are allocated; humans feel compelled to acquire physical resources to assist us in our survival and safety. Sometimes social

dominance issues can then manipulate the original need. With AZ, the indication of him wanting to achieve a similar level of opulence may have been a combination of meeting this physical need of wanting to feel safe and secure in an alien world but could also have been due to social factors of feeling a level of inferiority perhaps when seeing the grandeur on screen. This was reiterated later in the emergent theme which looked at the 'Relationship with British culture and issues of dual identity crisis' and AZ suggested that he finds it difficult to relate to British culture through exploring how he doesn't fully understand the language/hard vocabulary used in western media or the jokes that are made. This was a useful point to note for the counselling space. As Costa (2020) explained how clients who may be communicating in a language that they are not comfortable or confident in, may find it difficult to express complex and sophisticated thoughts and emotions. De Maesschalck (2012) supported this and stated that European immigrants found that British -English speaking- healthcare providers underestimated the importance of issues with language and how it could be related to increased paranoia and aggression in clients. Using these studies and AZ's feelings of disconnect due to language will help the Counselling and healthcare sector as there is a need to make more provisions for language barriers.

Whilst concentrating on the Deurzen's (2010) personal dimension (Eigenwelt), earning money, and having a job may enable one to feel more part of the British system by helping the participants feel like they are forging their identity and making a sense of self. However, the constraints in it, of how much can be achieved whilst watching parallels and rose-tinted examples of success may contribute to a feeling of not being good enough. MM indicated this when he stated in his interview that many people watch Bollywood films and the portrayal of success and think that they must behave that way as well. Similarly, MA stated in his interview that people watch behaviours play out on screen and copy these. AS also claimed that the films plant ideas in your head that you must live your life a specific way. Raj & Goswami (2020) looked at the influence of Bollywood films and actors through their study on the effect of the representation of masculinity in Bollywood films. Their findings suggested that films filled with violence, romance, toxic masculinity, and substance abuse and which showcased as significant characteristics of masculinity, were then imitated in real lives by youngsters in India. But this study was conducted in India and thus may not hold significance in British youth.

In her explanation of the social dimension (Mitwelt), Deurzen (2010) explained how often when we change the way we relate to people it is due to people reaching the boundaries of our mode of functioning and therefore feel the need to adopt a new one. When SM quoted copying Indian films as a way of learning how to approach romantic partners, this may have been his resource for learning a new way to relate to others. However, alongside his example of Bollywood teaching him to approach romantic partners, he also stated that *'a lot of the films direct you down the wrong path as well'.* It is understood that perhaps for SM, Bollywood presented as an unreliable educator which seductively encouraged him to copy the scenes.

Alternatively, participants statements of people copying Bollywood films can be considered through the Behavioural approach. As mentioned in the literature review, Skinner (in Johnson, 2014) claimed that in operant conditioning organisms are likely to imitate and repeat behaviour that has been positively reinforced. If, as described by MM, the films portray specific behaviours leading to success, this can then lead to the participants imitating those behaviours as well, perhaps with the hopes that it will have the same outcome in their lives. On the other hand, the imitation can also be explained through Bandura's et al (1961) study with Bobo Dolls. He found that children who were exposed to aggressive stimulus were likely to copy it. This can be used to perhaps understand how and why the interviewees would copy the models they watch on screen and find the Bollywood films influential.

Behavioural Psychology as explained in the literature review, would suggest that this encouragement to copy Bollywood scenes that SM spoke of was due to a human need to learn by watching and imitating (Meltzoff & Williamson, 2017).

The implication by BO of Bollywood films depiction and over-sexualisation of females influencing viewers to copy them and being related to the growing rape culture in India can be tied to some of the studies in the literature review which suggested the same. For example, his views are supported by Yan (2014) who stated that the films stereotype masculinity as being physically violent and dominant, whilst females are hyper-sexualised, and she concluded that this contributed to the high levels of violence against women. In the literature review above, Hafeez (2017) also supported BO's statement through her study observing the correlation between the levels of violence in films and those enacted in real life. From this, it was interpreted that, for BO, the atrocities committed against women in India are related to what he has seen in Bollywood films and therefore he feels they influence viewers to act in a

corresponding way. Similarly, MA also spoke of how he felt people copy the behavioural traits shown on screen.

The phenomenon of Bollywood films making people copy them, as suggested by the participants in themselves and others was explained by psychologist Kubrak (2020). Her study looked at the influence of media on undergraduate and postgraduate student's views on elderly people. She found that after watching films on this topic, postgraduate students attitude changed in a positive way whilst undergraduate people's views shifted in a negative way. she concluded that age, individual and environmental factors impacted these results. We can relate this to our study where participants spoke of watching Bollywood films when they were growing up which may indicate that there was influence on their attitudes. Similarly, Valkenburg & Cantor (2001) found that dramatic films taught teenagers about social interaction with adults and the opposite sex, which shows influence of movies on people's understanding, beliefs, and actions. However, both studies were focussed on European culture and Russian films and therefore may not apply to South-Asian participants and Bollywood films.

5.1.3: The relationship between Bollywood films, religion and politics:

Another phenomenon that emerged from the interviews that fell under the superordinate theme of influencing participant's world views was the connection the films had to religion and politics. A section in the literature review considered whether there was any influence of religion and politics on Bollywood films and vice versa, with studies such as Blackmore (2019) linking Bollywood films to the British Raj and the conflict it created between Hindu and Muslim Indians during the partition. Kumar (2014) also stated that Indian cinema is influenced by the political discourse between the religious groups in India. Similarly, the participant MB spoke of how he as a Hindu felt that the far-right Hindu Indian government impacted the films being made, which showed Muslims as terrorists, and spoke of how he felt this perpetuated the conservative mindset of *'Muslims being bad'*. It suggested that perhaps for him, Bollywood films are instrumental in feeding specific ideas and shaping world views, some which may be negative.

Alongside this, BO mentioned in his interview how he felt that Bollywood war films pushed patriotism and a political ideology of Pakistan and Muslims being bad. This appeared to tie in with a study conducted by D'Souza (2019) who looked at the representation of Indian

Christians in Bollywood films and found that Indian Christian women are often portrayed as hyper-sexualised, and men are shown as emasculated. He concluded that Christianity in contemporary far-right Hindu India is associated with colonisation, with India being viewed as a 'Hindu-centric nation' and Christianity is shown as the 'Other'. This idea was also indicated by Ostrowski's (2007), whose study on Bollywood claimed that the films are synonymous with the Hindu religion, quoting how many films begin with a clip of a Hindu deity, sometimes with the production company also being named after one. For example, she quoted, 'Dharma Productions'. This appeared to be parallel to the beliefs and statements made in the participants.

This phenomenon can perhaps be understood through Tajfel's Social identity Theory (1970), which spoke of 'in-group' and 'out-group' mentality. With Indian films catering to the dominant and majority 'in-group' ideas, it was interpreted that this could potentially alienate other south-Asian viewers who may not fit into that demographic. For example, participant MA spoke of how he didn't watch Indian series or films that used any religion as a focal point, as he found it disrespectful. This suggested a feeling of disconnect from media that is pushing specific religious or political ideas that don't resonate with him as an individual. On the other hand, BO and MM are both Hindu's who would fall into the category of 'in-group' but who also seemed to vocalise a dissatisfaction with the political agenda in the films. It implied that perhaps the Social Identity Theory of political and religious influence from Bollywood films was not present for them.

Using Deurzen (2010) idea that human beings relate to what is around us, it was considered whether the apparent dissociation from the political and religious messages present in Bollywood films is due to the participants' upbringing in secular British environment. This also allowed the researcher to ask whether the influence of Bollywood films is more diluted in the participants due to their second-generation British South-Asians status, rather than viewers living in the ancestral homeland. An appreciation of the influence of religion on the participants and the relationship between religion, politics and Bollywood films can be gained through Deurzen's (2010) theories on the spiritual dimension (Uberwelt). This looked at people's personal world view, ideas and values, a meta-world where all experiences are put into context and give people a sense of right and wrong. She felt that these beliefs are implicit in everything we do, think, and feel. Deurzen (2009) also stated that sometimes people are out of touch with the core beliefs they hold and fail to notice the influence that newspapers,

television, and film is having on them. It appeared from the participants dialogue that they felt that Bollywood has this effect, as it capitalises on certain beliefs, such as BO stating some films show Muslims as bad. This can present issues and conflicts if these films then shape peoples understanding of specific races or religions. It hints at the negative impact that Bollywood can have on people's ideology. Deurzen (2009) explained that the way to tackle this would be to broaden our minds and explore different views and beliefs.

5.1.4: Bollywood films impacting world view of what it means to be a man:

The next idea that emerged from the interviews was how participants felt Bollywood impacts their world view of what it means to be a man. AZ seemed to display this when he spoke of how the films showed men making unbiased decisions regardless of whether they were related to the person or not. It was interpreted that this seemed to show AZ the morals and ethics of being a man and sticking to his principles. Khattri and Singh (2021) supported Bollywood films having this form of impact through her study. They stated that cinema has a huge influence on children's understanding and development and therefore teaches skills such as moral values and the difference between right and wrong. This suggested that Bollywood films not only have an influence on participants views of how men should behave but through this, also impacts their world view and way of being.

Jung and Lee (2004) stated that family plays a crucial role in constructing identity and maintaining ethnic roots because they keep the traditions and rituals alive by continuing to practice them and making their children take part in them also e.g., watching Bollywood films. This may be one of the ways the participants developed their ideas of what it means to be a man. For instance, BO commented in his interview how he was required to journey to India at the age of 11, for a male rite of passage, although he didn't understand why he had to do this. It implied that perhaps for the participants there were specific criterion they had to follow as a south-Asian male, and this being shown in the films -as stated by AZ above- deepened the connection to the message from the films. Scheler's (1973) book mentioned in the literature review can be linked to this point. He claimed that the 5 layers of values, which include sensory and holy, impact whether people like or dislike something. Use of the visual sense, watching Bollywood films, and seeing similar behaviour displayed on it that is also seen in real life can reinforce this. So, potentially, BO having to endure a rite of passage, in India, to understand what it means to be a man, may have become more acceptable as an idea when experienced in conjunctive with the 'Indian male values' displayed on screen.

BO went on to expand on other ways Bollywood has influenced his perception of being a man. He stated that men are shown in Indian films as not being expressive of their feelings, emotionally intelligent or available and this has a knock-on effect in real life. It suggested that for BO, the films teach the idea that men should not be in tune with their feelings. He emphasised the main negative impact of this influence as affecting the ability to have a relationship with his father as there was a feeling of being weighed down by the expectations of following in a father's footsteps.

This can perhaps be understood better through Freud's (1923/1961) theories that were discussed in the literature review, on identity being linked to parental figures (Vanheule & Verhaeghe, 2009). They mentioned how he explained that there are three core characteristics of identity: one of which is that the Ego (the realistic part of the mind that balances between the primitive Id and moral Super-ego) is based on 'representations' that are formed between a mix of the conscious and unconscious parts of the mind. Freud (1914), as stated in Vanheule & Verhaeghe (2009), also felt that this was not present from birth but rather formed through interaction. He said that the child needs the other, usually a parent, for survival and this results in attachment. These relationships with care givers such as the critical voice of parents, then graft different parts of the child e.g., super-ego and ego-ideal which then go on to form how the child identifies themselves. He linked this to the identification of the son with his father, as seen with BO feeling the need for a son to follow in his father's footsteps. Thus, as stated in Vanheule & Verhaeghe's (2009) study, if caregivers, who hold specific cultural ideas, use these in their parenting, it can impact the representations that form in the child's mind. This then moulds their Id, Ego, and Super-ego, which is likely to have an impact on identity that is formed and how they see themselves.

Dick and Bronson (2005) looked at the impact on adult men's self-esteem due to the relationship with their father and found that childhood relationship with fathers effected male self-esteem as adults. This suggested that the films may influence how fathers relate to their sons such as BO and this then shapes their self-esteem and view of themselves. It was also considered whether this impact extended onto the participant's identity and being.

In terms of developmental theories on identity, Erikson (1963) stated that our psychosocial development occurs throughout our lifetime, through eight stages, and our sense of self is created through interaction with others. Each stage is accompanied with a task or conflict that needs to be resolved for example, trust vs mistrust, which then shapes the person's identity.

He expanded that one of these stages was identity versus confusion which involved an adolescent working the complexities of finding their identity. He also believed that for a child to acquire a healthy ego-identity, they must receive consistent and meaningful recognition for their accomplishments and achievements. When used with another participant AS, who mirrored BO words and said men have present a certain way in society, Erikson's (1963) theories can be used to suggest that this mindset may have been instilled in the participants in the different stages of their development. Participants mentioned watching Bollywood films as adolescents and young children and the message given by their parents and shown in the films may have therefore penetrated their different stages of development and impacted their identity.

Elaborating on Erikson's ideas, Marcia (1980) stated that identity formation involves a combination of commitment and exploration during the adolescent phase. It explained that this development is related to an individual identifying with a role model. If we consider BO's words of the pressure from parents, it introduces a question of the impact of potential lack of recognition would have on their identity formation.

For participant MM, he felt that Bollywood films show men as being the tough guy and protector and how he felt that a man being poor in real life and film creates problems. Which indicated that for him being a man meant having to protect and provide and not being able to do that impacted his worth and how people saw him. It suggested a level of pressure and expectation on him to be 'breadwinner' that coincides with what is shown on screen. This idea was also reflected in Gill's (2018) study that was discussed in the literature review. He saw that British South-Asian men in family carer roles were still expected to be financially sound and be providers for the household. As explored in the review, this can perhaps be understood existentially through De Beauvoir's (1989) theory on the 'second sex'. She stated that society objectifies women and pushing them into specific roles as the inferior sex. It was discussed how perhaps society does the same with men and pushes them into a role of being provider and protector and this seems to be reflected in MM's words. This also seemed to be suggested by AS who stated in his interview that 'men were expected to be men' and were portrayed in a certain way. From these statements by the participants, it was interpreted that for the interviewees, Bollywood films sold a specific idea of what it meant to be a man. This was pushed by societal expectations; and led to them adopting these values and behaviours

shown on screen and internalising the expectations of how they should behave, be as a man and how they saw the world.

5.1.5: The influence of actors and celebrities on viewers:

The impact of the films on interviewees world view and sense of self also appeared to be in the next theme that emerged from the interviews; the influence of actors and celebrities on viewers (the participants). BO spoke of how he felt that the item numbers that were shown in the Bollywood films then went onto inspire young male viewers to also act in the same way with them thinking that if their favourite actor and celebrity could do it on screen then they could also act the same in real life. Thus, indicating that for BO, alongside the films, the stars and their behaviours also influenced viewers world view and behaviour. This fell in line with the topic discussed in the literature review of British south-Asian's connecting to back home via Bollywood films whilst referencing Dawson's (2005) study. She indicated that music pieces in the films, sometimes known as 'item numbers' appealed to south-Asian youth. This was interpreted to mean that the appeal is likely to be greater when featuring the participant's favourite actors.

The exacerbated influence of actors and celebrities was also mentioned by MA, who felt that male viewers want to be like the superstars; copying their hairstyles, the way they talk and behave, whilst female viewers do the same with the actresses. The findings from Balabantaray (2020) displayed a similar view on the impact of Indian films on viewers clothing and fashion. He found that through the ages, different garments were popularised depending on the films they were showcased in, for example: he mentioned that the Anarkali style of dress became sought after by women after the film '*Mughal-e-Azam*' was released, which showed the main female lead wearing that outfit. Similarly, he stated that the 'Sadhna cut' a fringed hairstyle became famous in honour of the Bollywood actress Sadhna. This study seemed to support MA's statement that viewers imitate their favourite actor's on-screen behaviour, appearance and seem to internalise their beliefs. For Balabantary (2020) this mimicry transcends just imitation of fashion and hairstyle and includes beliefs and values. He quoted how Bollywood perpetuates the idea that fair skin is better than dark skin -with most of the main leads being fair skinned. The films also have elements of body shaming, with people who are classed as either too thin or fat are ridiculed on screen for this, or it is used for comic timing. Similarly, the study done by Raj & Goswami (2020) also found that youngsters were more likely to try both legal and illegal substances in real life after watching a 'hero' do

it on screen. This displayed the negative impact that Bollywood films and actors can have on viewers world view and way of being. However, Balabantaray's (2020) and Raj & Goswami's (2020) studies were conducted in India and analysed the impact of the films on an Indian audience and therefore may not be relevant to British second-generation south Asian men.

5.1.6: Indian films depicting real life:

Finally, the last phenomenon that emerged that helped form the superordinate theme of 'Bollywood films influencing world view and way of being' was interviewees feeling that Indian films depicted real life. Firstly, SM stated that he felt like Bollywood films remind him of real life with what he and his friends go through. Likewise, Dey (2022) spoke of how Indian films are known to further political propaganda but felt that it is also a powerful tool that disseminates dominant ideologies to the masses. For Dey (2022), the current films also depict real life by shedding light on human rights violations that are happening around the world. Other participants such as MM also stated that as an Asian child, he could relate to some of what was shown on screen e.g., he could relate to the pressure that he experienced. This indicated that there was perhaps a level of expectation from parents that was shown in the films and felt by the participants. As suggested by Durham (2004), participants such as MM may have then used this relatedness to Indian films to form a connection with back-home, which perhaps shows a similar depiction of their daily lives than western individualistic ideology. This seemed to also be suggested by MA, who talked of how watching the films brings with it an understanding that what is depicted in the films isn't entirely fictional and some of it does happen in real life as well. With AS, he gave a specific example of Bollywood films depicting real life, which furthered MM's explanation of pressure by using his own example of how, in a Bollywood film, a son may want to marry a certain girl, but parents will disapprove and then threaten to disown him if he doesn't comply with their wishes. AS felt that this then also happened in real life.

It appeared from the findings that Indian films have an impact on the interviewee's world view, their behaviour, and their way of being in several different ways. This was supported by the literature presented.

5.2: British Asian sense of identity and Bollywood films:

The next superordinate theme that came about from the collection of topics that emerged was how the British second-generation south-Asian participants sense of identity related to Bollywood films.

5.2.1: British South-Asians relating to Bollywood films and actors:

One of the first phenomenon's that presented itself was the participants mentioning in the interviews how they related to Bollywood films and actors. They separated this to imitating the films and actors and it impacting their world view as this was more related to how it affected their identity and how they felt a similarity and kinship with what they saw on screen. For example, SM mentioned how watching Bollywood films was a homely experience and reminded him of his family. The use of the words homely experience suggested a level of comfort and safety which can be interpreted to mean that it furthered the relatedness, and which may not be present for him in western culture. This possible ostracization from western culture was explored in the literature review through theorists such as Saini (2022). Saini argued that for post-colonial British ethnicity minorities, increasing societal hostility towards migrants creates a feeling that being an ethnic minority is an issue. She stated that this is perpetuated by issues such as Brexit. May et al (2020) concurred with this idea through their study where they claimed that national belonging is racialised and people of ethnic minorities are made to feel like the other. These studies explored how feeling of belonging can be impacted for British second generation south-Asians. It was therefore interpreted that this lack of belonging as a Briton may then have an impact on his identity which could make him relate more to his south-Asian roots instead of his British cultural roots. These studies were supported by the findings of this research, which saw participants, such as AS, say he felt a lack of belonging and acceptance when visiting specific areas of Britain.

Nanjangud & Reijnders (2021) described Bollywood films as a global and trans-textual phenomenon and explored the impact on viewers both at home and abroad. Their use of the word 'Trans-textual' implied that Bollywood is not limited to the confines of just being applicable and watchable by Indians/South-Asians at home or abroad. They felt that it now transcends borders and barriers and is appreciated at an international level. Nanjangud & Reijnders stated that it also gives viewers a cinematic experience of their homeland which

fosters a feeling of belonging. Alongside these studies and ideas, AS stated in his interview how he felt like he was able to relate more to Bollywood films than to English films.

Watching films that depict 'real life' for participants and create a feeling of belonging was discussed further in the literature review. For example, Appadurai (1996) mentioned many migrants connected to their ethnic roots via electronic media such as films. It was interpreted that perhaps seeing Bollywood actors display their lived reality may make viewers, such as the participants, feel a sense of connection. This can perhaps be understood further through Heidegger's (1962) theories of 'fallenness' which spoke of how, as humans, we sometimes do certain tasks as default. He referred to this as an inauthentic existence of Dasein, as it involves falling from an authentic potential. He related this to being-with others and stated that it is linked to social expectations and people telling us how to behave. He called this act of mindlessly following others and meeting expectations as *Das-man* (They-self). If these ideas are used with the participants, seeing a common connecting factor may provide a level of comfort and therein be a form of belonging. However, the expectations from parents and society (as explored previously) may lead to an inauthentic herd mentality as discussed by Heidegger (1962), a falling into a role as part of nature. To expand, participants may follow certain cultural ideas, such as the British culture that surrounds them, and in that may be acting as their inauthentic self. They may then use Bollywood films to connect with and enact what they feel is their authentic ethnic identity and culture.

AZ took this further and specified how the feeling of connection and belonging for him came from ethnic wear. He quoted the film '*Special 26'* where one of the characters wore similar outfit to how he dresses in real life, and he felt he could relate to that. This falls in line with the study in the literature review by Warikoo (2005) who looked at ethnic and gender identity in second generation Indian-Caribbeans. Warikoo found that women were more likely to identify with their ethnic identity and wear ethnic clothes. However, her study only found supporting evidence for females identifying with their ethnicity through ethnic wear, whilst in this study, AZ is a man who appears to have drawn similarities between himself (the clothes he wears), Bollywood films and his ethnicity. Jin & Ryu (2019) linked this with psychological theory by looking at the relationship between the social identity theory and people imitating celebrity fashion brand endorsements on Facebook. They found that participants used in-group and out-group ideas to form a wishful identification with the celebrity and this influences them copying their fashion. It can therefore be asked whether

AZ felt a connection to his dress sense and whether what he sees on screen in the films is related to a social identity theory, in-group mentality.

5.2.2: Second generation South-Asians relationship with British culture and issues of dual identity crisis:

The next phenomenon that appeared in the interviews which participants felt impacted their identity and sense of self was when they spoke of how they perceived their British identity and how they felt there were elements of dual identity crisis. One of the examples that displayed a disconnect to his British identity was when AZ spoke of the difficulty he has with Western media and his statement that he doesn't understand the hard vocabulary used or the jokes they tell. It suggested that language may be an importance connecting tool in shaping one's identity and sense of self. Bucholtz & Hall (2004) did an anthropological study on the connection between language and identity that adequately explains what AZ may have been describing in his study. They stated that people produce different identities depending on the languages they use. Perhaps for AZ, he couldn't fully identify with his British identity because of this. The American Psychological Association [APA] (2020) defined culture as values, norms, and language. It was interpreted that with AZ identifying more with his ancestral language and the one spoken in Bollywood films he may have a more south-Asian cultural link than British. However, the interview was conducted in English and AZ communicated succinctly so there may be British elements in his identity also. This seemed to be shown later when he differentiated between himself as a British Asian and people who live in his ancestral homeland e.g., the types of food and drink they consume. Merleau-Ponty (1968) analysed the presence of language in understanding one's sense of self and others. He spoke of how, through language, we retrieve and receive meanings and shape and create them when we interpret them in our own way. This then impacts our identity and sense of self and therefore with AZ, the understanding he formed from his connection with his ancestral language and with his interaction with the British language may have shaped how he saw himself and the world. The researcher's interpretation of his words and interview is also likely having a similar effect through this thesis.

In the participant MB, there appeared to be elements of dual identity crisis. In his interview, he first mentioned feeling a strong sense of British identity, stating that that this country is his home, and he was born and raised here. However, he also later questioned what it means to be British and what it means to be Indian, saying that he doesn't see himself as either British

or Asian but is rather stuck in a 'no man's land' and a sort of hybrid state. This appeared to be akin to the dual identity crisis that had been considered in the literature review such as the study by Dey et al (2017) who interviewed south-Asian participants from 6 different British cities and found elements of both ancestral and British cultural connections. Additionally, it coincided with what Maxwell (2006) stated in his study about British south-Asians feeling equally connected to their British cultural identity as their Caucasian counterparts but factors like discrimination and alienation impacted their connection.

This also seemed to be reiterated by MA who mentioned in his interview of how second-generation south-Asians experience more issues as they need to adjust more and face factors like discrimination and racism. AS also seemed to speak of a belief that British culture and society has a lack of understanding and acceptance of Asian culture, and mentioned a feeling of expectation that he should conform more. He expanded that sometimes when visiting affluent areas, he felt ostracised and a lack of belonging. It echoes the findings from Franceschelli's (2013) thesis which examined British south-Asian Muslim identity construction. She spoke of how society perceived Muslims as hard to integrate and a threat to western democracy following events like 9/11 and the London bombings. Using Mitra (1999) explanation of how this isolation, discrimination and alienation from Western society causes south-Asians to try and connect to their ancestral homeland, it was considered whether any influence of Bollywood films on the participant's identity is related to a dual identity crisis and a feeling of lack of acceptance and belonging as South-Asian Britons.

MB's statement of being in a hybrid state and not truly fitting into either culture sounded like the concepts discussed by Heidegger (1963) of being thrown into this world, into a given family, culture, society, which can be very anxiety provoking and cause uncertainty. MB speaking of how his identity is British because he was born and raised and lives here and not in India sounded akin to the statement of how we relate to objects and how our individual world is shaped around the place we find ourselves in (Heidegger, 1927). However, MB being with others and potentially facing a lack of acceptance then may bring about a feeling of insufficiency and uncertainty in himself, therein resulting in a dual identity crisis and a questioning of his sense of self.

MM spoke of dual identity crisis in a different way, he mentioned how growing as a British Asian came with a difficulty to stick to one way of being and instead involved drawing his sense of self from different influences and races. It can perhaps be better understood and

explained through Deurzen's (2010) theory on the personal dimension (Eigenwelt). Following a relation to the physical and social world, people can then form a personal identity and sense of selfhood (understanding that our experience is our own). Deurzen added that if the physical and social aspects are unsafe then it can result in a premature, unstable formed sense of self. Therefore, if it is assumed that MM was provided with insufficient tools to form a British south-Asian identity and had to use other influences, perhaps this created an unstable selfhood for him that may be akin to what the participants were referring to when speaking of dual identity crisis.

Alternatively, Du Bois's (in Pittman, 2016) theories on double consciousness in the literature review can also be explored to understand the point suggested by MM. Du Bois spoke of how dual identity crisis is created when colonised and subordinated people in an oppressive society start seeing themselves through the eyes of the dominant race. If added to the earlier studies which spoke of south-Asians feeling alienated in British culture, MM stating that he formed his sense of self through different influences and races may have been alluding to this. It was interpreted that the participant's experiences would be useful then for Counselling Psychologists to consider when exploring dual identity crisis in the therapy space and looking at the impact that growing up as a second-generation Briton can potentially have on their client.

5.2.3: Exaggerated Masculinity in Bollywood films influencing participants sense of identity:

The next emergent theme that presented itself from the interviews was how exaggerated masculinity in Bollywood films impacted the participants sense of self. For instance, AZ mentioned his frustration and anger at Bollywood films showing the male protagonist as being able to defeat 15 people in one go and how he felt that doesn't happen in real life. MB also expressed the same, stating that the films are unrealistic, and that people don't have massive houses like that in real life.

Fiorelli (2016) described the relationship between films, our perception and disconnect through her thesis on 'What Movies Show: Realism, Perception and Truth in Film'. She explored the frustration and disconnect that the participants may feel towards exaggerated masculinity in the films. She stated that viewers must cognise what is represented by the film's perceptual prompts through their awareness of real-life conventions and use this to

understand what is implied in the scenes that they have witnessed. She linked this to narrative analysis and how people make sense of the story presented and concluded her belief that films display the story with an epistemic directness and immediacy that they end up suggesting 'fictional truths'. Fiorelli's (2016) findings are mirrored in this research, as participants also felt frustration and disconnected to exaggerated masculinity shown in the films. Her conclusions suggested that the participants of this research may have been influenced by these fictional truths despite their feelings of disconnect.

Alternatively, any dissociation that interviewees may have felt towards Bollywood films can be appreciated through Heidegger's (1962) way of Being. He stated that understanding how a human being is in the world, is a way of understanding Being-Itself (in Van Deurzen, 2010). If it is believed that people's experiences are individual to them, they can be helped better by opening the avenue of understanding themselves. He stated that *Dasein,* Being-in-the-world, is not in isolation and therefore we cannot exist in the world without caring about it in some way. For example, perhaps AZ feeling anger and frustration at the Bollywood films may be a different form of 'caring' because it suggests that it matter enough to him for him to feel dissatisfied watching scenes which he feels disconnected to. Additionally, it was assumed the unconscious uneasiness that he and MB feel from *Umheimlichkeit* also known as not at home-ness in daily life and the potential uncertainty caused by dual identity crisis of growing up in Britain whilst being a child of a migrant- may be also what made him gravitate towards the films for connection. It was therefore interpreted that when they can't relate to the roles, it causes anger and disconnect.

For other participants like MA, the lack of relatedness appeared to be due to other factors. He stated in his interview, how films have progressively become about song and dance, comedy that isn't funny and mentioned actors being chosen for who they know. Therefore, resulting in them being unable to act and little focus on the storyline. With an attempt to focus on MA's underlying frustration, it can be suggested that it is related to the prevalence of nepotism in society, as he seemed agitated that the current actors' success was only due to their connections. It may be related to what he may potentially experiencing as a South-Asian growing up in British society. Studies such as the one done by Lawrence (2017), Equality everyone's job quoted how many sectors still lack black and ethnic minorities at the top of the field. Through the study, he looked at the presence of institutional racism still present in British society and in organisations such as football association. He mentioned how despite

British Bangladeshi boys and men playing football more than white British boys, there is an underrepresentation of them in professional football. It was shown that even when south-Asians have the same qualifications as the other ethnicities, they are still not getting the same jobs. These statistics may be linked to MA's feeling at frustration at having to watch how factors out of his control, e.g., nepotism or ethnicity and institutional racism, can lead to success or failure. These would be useful points to consider in the counselling room when working with black and ethnic minorities and what impacts their sense of identity.

5.2.4: The differences between first- and second-generation British Asians:

The next theme that emerged in participants describing the influence of factors on their sense of self and how this links with Bollywood films was the differences they noted between themselves as second generation British South-Asians and their migrant, first generation parents.

For MB, he talked about his family and how their mindset is still stuck from the time when they left and sounded frustrated whilst saying this. Meanwhile, he felt that his generation has adapted and has dealt with intercultural problems, As mentioned in the findings, it can be suggested that the use of the word 'stuck' is significant here as it indicated a helpless state and immovable rigidity. This appeared to resonate with the study by Lems & Moderbacher (2016) who explored the feeling of being stuck in the wrong life and the pain of existential immobility. They described existential mobility as an unrestrained and interconnected world of opportunities and linked the rise of mobility, for some, in the late-modern world with these individual opportunities. But they also stated that the rise of these privileges for some has also excluded and marginalised others thus leading to existential immobility. They concluded that mobility is therefore closely linked with immobility as well which is impacted by factors such as social inequalities and hierarchies. With this, it was assumed that the frustration experienced by MB at his family's immobility may perhaps be linked with the marginalisation he and they have faced in British society, and which may have then also exacerbated a dual identity crisis of not belonging anywhere. The fixed values and ideas of his family described by MB also implied a retention of ancestral homeland ideas which may have then trickled down and influenced MB's view of himself and why he connects with Bollywood films. This view is supported by Shariff (2009) who was discussed in the literature review and who stated that ethnic identity in Asian culture is tied to family loyalty

and obedience towards elders amongst other things. She explored how this differs to western cultural and the ways it presents difficulties for south-Asians who are living there.

Similarly, MM claimed that parents from South-Asia still have that culture and didn't integrate. Participant MA also stated the same and elaborated on the cultural differences. He said there is always a cultural clash between parents who were raised in South-Asia and hold traditional values which they bring over to the UK. He explained how though it is often thought that this is related to religion it is actually culture and that this differs to second-generation south-Asians who haven't experienced the same things as their parents. This implication would be useful in the counselling room when working with patients from south-Asian culture as it seemed to suggest that parents play a crucial role in cultural formation and potentially may contribute to dual identity crisis that patients may present.

5.2.5: The environment influencing people's identity:

The final phenomenon that emerged for the participants feeling that their sense of identity was impacted was environmental factors. For illustration, BO stated that his identity is heavily influenced by those around him, which then resulted in him forming his own unique one from a culmination of theirs. This fits in with our earlier exploration of the participants partly connecting to their British identity (something that can result in dual identity crisis when they don't feel the same level of acceptance). In the literature review, Maxwell's (2006) study stated that south-Asians equally identified as being British which was only impacted by the discrimination they faced. BO's words fell in line with Existential ideas by Roark (1982). Whilst exploring French Existentialist Marcel's theories, he stated that personal existence is intersubjective and that people develop their existence, in essence their identity, through interaction with others. He expanded that people interact and confront others with their physical bodies and once there is an acknowledgement of their own physical body, they have encountered their true self. Additionally, BO's words of forming his identity from the environment around him can be explored through Erikson's (1963) theories on identity. In his chapter on the 'Eight stages of man', He (1963) placed emphasis on the social context in development. Erikson (1968) stated through the theory of epigenetic principle of development that things that grow have a ground plan and out of this, parts rise until all have risen to form a functioning whole. He felt that the growth and parts are influenced by social demands. This seemed to coincide with BO's statement of his identity being impacted by those around him. Erikson (1963) also acknowledged that identity differs from culture to

culture, which is useful in this study as it was also looking at the idiosyncrasies of the participants experiences and how they relate to their idea of culture. It also felt important that BO appeared to use this to differentiate between his own identity and that of his cousin brothers and sisters who live in India. It hinted that perhaps for him there is a difference in how he sees his identity and culture and the culture of South-Asian natives and nationals. This indicated a connection to British culture and a separation to South-Asian culture. BO's statement also coincides with Existential ideas comprised by Adams (2006) who stated that a person moves towards a better understanding of themselves and their existence in the world of others, through the encounters they have and the events they experience.

Separately for MM, he stated his identity is related to his religion and also formed from a combination of other British ethnicities e.g., Black and White culture, stating that he felt '*as a Asian growing up, it was difficult to stick to one kind of way of being'*. MM's link to his beliefs sounded akin to the suggestion made by Franceschelli (2013) who found that Islam was a main source of self-identification for young South-Asian British Muslims. Thus, it questioned whether potentially facing Islamophobia in Britain is likely to ostracise participants from their British culture and impact their sense of self. Khan (2016) analysed this in her thesis and found that many of her participants felt British social institutes had very little understanding of Islam or Muslim interests; some of her participants also mentioned how Islamophobia is an accepted form of prejudice in society, though for them they found similarities between their religious beliefs and British societal expectations. She also found social exclusion as a prevalent theme in the lived experience of young British south-Asian Muslims. Amongst Khan's (2016) conclusion was the theory that British foreign and domestic policy on Muslims impacted British-Muslims feeling of belonging and loyalty. This was in line with being set aside and othered by the wider British society which included a feeling of being undermined by media, politics, legislation, and counter-terrorism security measures. MM appeared to postulate a similar idea as his statement of not having one way of being, hinted at a lack of belonging and feeling of otherness.

Existentially, it could be asked whether MM could be understood better through Sartre's explanation on 'bad faith' (1943). In his book 'Being and Nothingness' he spoke of this as being a moment of people deceiving themselves to avoid making a choice by disregarding certain parts of their consciousness and experience. He gave multiple examples of when people may be acting in bad faith for example, a waiter in a café displaying enthusiastic skills

to the point of self-deception. Sartre explained that all humans do this act of staying in the make-believe and convincing ourselves that things are what they are not. With the use of the waiter (in this case MM), it can be suggested that perhaps he is acting in bad faith and using the other ethnicities to fit in so he would not have to face the discomfort of not belonging. He may have potentially convinced himself that his identity is fluid and that he can belong and acclimatise by forming his identity from a variety of places and parts of others that are accepted in society. As Sartre (1943) stated, it may be easier to stay in that self-deception than to sit in the discomfort of being associated with cultural ideas that aren't fully understood by society.

In the same breath, this point can also be looked at through Heidegger's (1962) idea of fallen-ness. As discussed earlier, he believed that this is where an individual's identity and experiences are linked to a communal one, such as an ethnic group or religion, and it offers a form of comfort. MM's quote here alluded to this idea of the Das man and may reiterate the point which was made earlier of being-with-others and about participants acting inauthentically. Therefore, maybe the participants using their own and other ethnicities and environmental factors listed here, such as religion, to form their identity may be to get a sense of belonging.

However, MM's faith and religious identity can be explored alternatively. Correspondingly to MM, MA spoke of his beliefs being a major part of his identity. He stated that the experiences and difficulties he had gone through strengthened his faith in God and his belief system. If looked at through Kierkegaard's theories, it can be suggested that this act of questioning themselves, helped them discover a sense of self that linked to God (in Deurzen, 2010). This points to elucidation that Bollywood films may not be the only form of influence in the forming of sense of self and identity in these British second-generation South-Asians participants.

5.3: Making sense of relationships and social world:

The final superordinate phenomenon that arose from the combination of emergent themes was the participants explanation of how Bollywood films related to their sense of relationships and how they understood their social world. The discussion here supports much of what was discussed in the themes above but on a deeper and more specific level. One of the ideas that was present was the need to protect and provide for the family.

5.3.1: Need to protect and provide for the family:

A reoccurring idea illustrated in the participants interviews was the need to protect and provide for family. From the interviews there seemed to be an acceptance of a level of protectiveness, perhaps even control, from parents towards children and an equal feeling of need to protect in the understanding of their roles in the interviewees. For example, SM spoke of the importance of 'leading' the family and '*making sure your family follow the correct way*' and also that he is protecting youngers, siblings, parents and basically everyone. His statement about issues of the family requiring him to take the lead and solve them hinted at the level of pressure that this role may come with. This phenomenon also seemed to be implied by AS when he spoke of feeling the need to work hard for certain things and to provide. He stated that this is his role as a man. These statements correlated with the study '*It's all about loving your parents'* by Szymura (2021) discussed in the literature review. It claimed that South-Asians often live in a joint family setting and that children often feel like they owe a debt to their parents, which comes from a deep love and respect for elders. This was linked with the message shown in Bollywood films of family dynamics and different parent-child relationships and the conflicts that happen in families. The suggestion of a need to protect by the participants may therefore be linked to the debt that Szymura (2021) stated south-Asian children feel they owe.

This can potentially be linked to a quote by Nietzsche (1886, p.172) when describing the family and social structure. He stated that '*we are woven into a strong net and are garments of duties and cannot disengage ourselves'*. His words sound akin to the statement by the interviewees of their duty to provide and protect their family. Deurzen (2010) added, in description of the social dimension, that we are thrown together with other human beings and as children are reliant on adults for our needs, to keep us safe. She explained that this interaction with adults develops our understanding of relationships and that this is also added to by the books and films we watch. Interestingly, the roles seemed to have reversed as the participants became adults as they seemed to claim a need to be the protector and provider. It could be interpreted that this may be related to Szymura's (2021) theory of debt towards parents. There is also a wonder whether Bollywood films helped shape the participants ideas that it is the need for them to provide for and protect their family as a man. Through this, it seemed that participants found meaning from their relationship with family and in their roles.

Therefore, being in a structured role of provider may have given them an understanding of their relationships with others and their social world.

Deurzen (2010) spoke of how we learn to relate to our elders, to our siblings and peers around us and that this follows a hierarchy. It was assumed that for AZ and AS, relating to elders and siblings and family members may be through a role of being the guardian when they become adult men. This seemed to be stated by Gill (2018), as discussed in the literature review, he mentioned that men were put into the 123atriarchal role of being macho and even when being care providing roles were still expected to be financial providers. This suggested that even for south-Asian men living in the UK, there was perhaps an expectation of them fulfilling a specific role in society and their family which was perhaps also exacerbated by what was shown on screen. This was found in later themes as well such as Indian films impacting gender roles and romantic relationships, participant MM commented how in Bollywood films, men are shown as the providers. These themes insinuated that Indian films taught a specific idea of male roles to viewers such as these participants, one of which was the need to be a provider and protector of their family. This was used to then question the impact that it may have on the participants view of themselves if they are unable to be the provider. They claimed that this is the case for South-Asian men in general. Though the study is not generalisable, the exploration of this phenomenon in the participants can be useful when Psychologists address how clients make sense of relationships with others and how they present in their social world.

5.3.2: Bollywood films linked to family:

The next emergent theme seemed to relate to the previous theme of the participants' need to provide and protect but focussed more on why this could be the case by highlighting how Bollywood films may be related to interviewees idea of family.

Firstly, when talking about how Bollywood connected with their idea of family, participants such as SM mentioned how the films feel like they relate to his life and when they explore issues of family and bonding, it reminded him of the issues he has gone through with his family. Another participant, AS, spoke of how he felt the films reflect a lot of family stuff and what goes on behind closed doors and gave the example of parents and how they may not approve of something. This seemed to fall in line with the findings by Deakin & Bhugra (2012) described in the literature review. They looked at the portrayal of families in

Bollywood films and stated that though these films are made to entertain they often contain subliminal messages. Using this, it would make sense if whilst watching a family orientated Bollywood film, SM and AS felt a kinship to it and were then influenced by the ideas of family that these films show. As Deakin and Bhugra's (2012) use of the words subliminal messages also appeared to indicate that the effect is not just one of relating to the film but also perhaps an influence in viewers understanding of family relations.

AZ seemed to also display similar sentiments as SM through his statement that Indian films are true to real life in the way they have conversation with family and arguments with the parents. AZ appeared to explore this phenomenon further and related the importance of family to our previous theme and to Bollywood. He described how he would do anything to protect his family, and this was a similarity he saw between himself and the main character in Indian films. It alluded to the importance of family in the participants lives, how it may tie in between what is seen on screen and their understanding of family and their feelings towards the films. This implied a positive connection towards Bollywood.

In contrast, MB explained the negative influence of Bollywood films on British South-Asian family structure by relating it to the presence of patriarchy in the family unit. He stated: *'like the son, or the father, they've got high influence'*. In interpreting this statement, it can be related to Jung & Lee (2004) study. They described how family plays a pivotal role in the construction of and maintenance of ethnic roots and identity, as they keep traditions and rituals alive by continuing to follow them and also having their children take part in them also. If Bollywood films are feeding an ethnic identity of traditional roles in a family structure and these then influence individuals, it would explain why perhaps family units may be seen as complicit in the continuous of traditions and rituals. This idea was supported by MB's later expansion when talking about the impact of Bollywood films: *'So your family is exactly the same, you- your parents do exactly the same. And doesn't… and that perpetuates the wrong thing'.* Correspondingly, for BO, he felt that Bollywood family films link to family and display a negative idea of mother-in-law and daughter-in-law relationships, which he described as a very unhealthy ideology. His statement seemed to indicate that the message from these films propagates a dysfunctional relationship between family members, namely in-laws. Similarly, MM indicated in his interview, regarding female roles in the family dynamic, that there was an expectation that she will act a certain way after marriage. It

implied that for the participants Bollywood films are linked to their understanding of family and may perhaps contribute to how they make sense of relationships and their social world.

MM also described a different form of influence of Bollywood films by linking to his family and childhood. He stated how growing up they used to watch Indian films by renting out videos from the store. His use of the word '*we*' implied that it was a family affair. Participant AS said he watched the films with his sisters. Alongside this, MA mentioned how he watched a lot of Indian films when he was growing up and explained it was '*primarily because my parents used to watch them'* and said he looked back on it with very fond memories because it was quality time spent with family and involved everyone laughing together and eating together. This hinted at the importance that parents, and family time may have had for the participants and why Bollywood may then be associated with a feeling of family togetherness or childhood nostalgia. Sotelo-Duarte & Rajagopal (2022) found how feelings of nostalgia impacts behaviour of individuals and their relationship with others who may be part of the memory that is retrieved e.g.: parent-child relationship. As it reflected similar findings to this research, this study interpreted that Bollywood films watched with family as a child may possibly have a greater influence on the participants due to its association with nostalgia, parents and family togetherness e.g. eating together and laughing at the same jokes, which may tie in with a feeling of belonging. This seemed to also be implied by MA who later added that people would then copy a lot of these family settings and use them as guidelines of how people should be. It indicated that perhaps for AS, MA and MM, they associated watching Indian films with family time and feel like it influences viewers i.e.: the family.

Alternatively, McGregor (2020) study can be used to existentially contemplate on MA's words of watching the films because of his parent's inclination towards them. She stated that members put the family before their own personal agenda and sometimes change their personal views to benefit the family and in doing so, believe it is making it stronger. MM, AS and MA watching Bollywood films as children, may have initially been their way of fitting into the family needs. It suggested correlation between Bollywood films and family and that influence on behaviour may be related to South-Asian cultural ideas. Satpathy (2015) stated that south-Asian culture is based on ancient Indian civilisation with fundamental principles, one of which is family togetherness and may be less about an influence from and relationship to the films. On the other hand, the next theme that emerged from the client interviews was their feeling that the Bollywood films relate to respecting relations and the presence of

parental influence, which coincided with the link that the participants seemed to have drawn between Indian films and family dynamics. This theme highlighted that Indian films seem to be associated with fond childhood memories and family time for participants whilst also displaying to the interviewees elements of family life that they felt they could relate to and believed were copied by others. It indicated that watching Bollywood films correlated with their views on relationships such as family and potentially how they saw their social world.

5.3.3: Bollywood films related to respecting relations and parental influence:

As stated, alongside the participants linking Bollywood films to their idea of family and togetherness, it appeared that there was a belief that the films advocated an ideology of respecting relations whilst showcasing parental influence. It was suggested by SM when he gave the example in Bollywood films relating to real life by how the father may be a respected person who everyone in the area knows and they want to *'make sure they children are doing the best'*. This seemed to imply that the films reflect real life for SM and his feeling that respect is an important factor that influences parent's behaviour and their expectation of their children. He appeared to suggest that this role is designated to the father. It could be linked to MB's comment in the earlier theme of how in Bollywood films and in south-Asian families, sons and fathers have high influence and there is a presence of patriarchy.

Other participants such as AZ also spoke of how Bollywood films display the values that he holds. He explained that these are respecting your parents, your in-laws and who you just got married to. He concluded that it is all about family and stated that Bollywood films has always shown this and ended with these values and beliefs of '*love, respect and family'*.

The occurrence of this effect can perhaps be understood better through Deurzen's (2010) social dimension and being with others. She stated that the first step in becoming part of a community is understanding that we each play a different role and are different. It indicated that perhaps for the participants families, Bollywood films link in with an idea of compartmentalising relations into roles, with the belief that it will aid a collective functioning as a community or family. This may then resonate with and reinforce South-Asian migrant parent's idea of their culture. Confucius, an Asian philosopher, stated that happiness is related to people following hierarchical and familial forms of respect in social interactions (Hinton, 1998). This idea of respecting elders and hierarchy in relationships can be seen in

South-Asian culture. Christopher (2015) described British culture are individualistic and Bhatnagar (2017) mentioned south-Asian culture to be collectivist and to have a focus on hierarchical relationships. If the interviewee's parents are still operating with South-Asian cultural ideas, it would explain why they may prescribe specific roles onto their children that fit this belief. It may also suggest why this could create dichotomy in the participants, who may have elements of British cultural values in their identity and behaviour but also Asian values in their understanding of relationships and home life. MM alluded to the pressure that this creates for south-Asian children, he stated that African parents as well as Indian parents accidentally put a lot of pressure for them to achieve. With a focus on growth and prosperity, it was interpreted that this pressure may be due to parents wanting the best for their children and being anxious about their future in what they may perceive as a hostile society. SM's statement of parents making sure their children are doing the best indicates this. This idea is also supported by AS's statement: '*To some extent, right. I do understand, like, parents can be controlling, because they just want the best for you'.* It seemed that for the interviewees as well there was the feeling that the 'pressure' and 'control' from parents is because they are invested in their development.

All the statements by the participants hint at a common theme of the authority of parents. MA stated this as he described how there is obviously an influence from parents and gave the example of speaking his mother tongue. MA also spoke of how he learns through them through seeing what they do and how they deal with specific situations. It indicated the role that parents have in shaping the identity of the participants. If these parents are then impacted by Bollywood films, the cumulative effect the films may be having on the participants can be considered. Cunningham & Sinclair (2000) claimed that migrant community's cultural orientation is towards their national origin, it is likely to have a knock-on effect on the participants upbringing, identity and how they see themselves and understand relationships. However, Cunningham & Sinclair study was carried out in North America and didn't look at South-Asian community, therefore the findings may not be applicable to this study and the participants.

On the other hand, Erikson (1963) felt that a person's personal identity is the psychological connection between childhood and adulthood. Therefore, it can be asked whether the participants who implied that Bollywood films played a part in their childhood memories and experiences, also had an influence on their development by the message portrayed in the

films. It appeared from this discussion that for the interviewees Bollywood films were linked to parental influence and respecting relations, as well as childhood experiences potentially impacting their adult identity. In consensus to this, Marcia (1980), who based her identity formation model on Erikson's (1963) theories, stated that for identity to form there needs to be a commitment to basic areas and a period of crisis (in Bilsker, 1992). The theory explained how media can give varying messages that may impact identity formation.

5.3.4: Indian films influencing gender roles and romantic relationships:

The emergent theme deliberated below resulted from the partakers stating different ways they felt that Indian films contributed to their perception of gender roles and romantic relationships. They expanded on the effect they believed these films had on other viewers. Whilst noting these opinions, there was a conscious inclusion that this is their interpretation and experience of Bollywood films and not the consensus.

With SM, Bollywood films appeared to relate to his own experiences of romance and displayed elements of truth, as he detailed that while watching the films, a part of him would think: '*you know what, it is true what is happening'.* He then added how the films helped him and taught him how to approach potential romantic interests. Through this, it was understood that for SM, Bollywood films were a positive influence and were linked to his understanding of romance. Another participant AZ took this further and remarked how when he first saw his wife, she reminded him of a Bollywood actress, and he felt it was close to '*having a real character in his life*. It hinted at perhaps a want to convert reel life to real, the parallels they appear to draw between the two and the impact that Bollywood has had on their romantic relationships and their understanding of it.

Alternatively, other participants spoke of what they felt were the harmful aspects of Bollywood's portrayal of romance and gender roles. MB claimed that in the films and real life, the women who are married are treated like '*second class citizens'*. BO mirrored MB's words through his description of the misogyny in the films. He cited 'item numbers', a fragmented image of women and as damsel in distress and a male hero who is 'traditionally masculine'. BO expanded that the consequence of this is severe on the younger generation of viewers '*because it puts a quite an uncomfortable, unhealthy view on how men should see themselves as men, should be going to the gym, getting ripped, always trying to get the girl of*

their dreams, for instance…treatment of the women as well. It's not human, it's very objectified'.

Therefore, in this final phenomenon, the potential negative impact of Bollywood films on the participants understanding of male and female gender roles was speculated through the study done by Samraat (2021). In what appeared to echo BO's claim, he examined the presence of toxic masculinity in Bollywood films through the problematic portrayal of men and women. He spoke of how this started in the 1960s and 1970s, with the emergence of 'The angry young man'. This was described to be the main male protagonist who is constantly fighting off villains and rescuing their mothers, romantic partners, sisters. It also seemed to fall in line with what participants, such as AZ, have mentioned previously of feeling a need to protect their families and loved ones.

Samraat (2021) explained how this glorified men who were aggressive and rowdy, showing them to be masculine. Meanwhile women were shown to be damsels in distress, being a nurturing mother or obedient spouse who puts up with mistreatment in a dutiful way and must be saved by the main hero. He added that this then applies pressure on men and women to fit into these stereotyped roles, (MM previously stated that once women were married, they were expected to act a certain way around in-laws), which then affects their mental health. Regarding gender roles in Bollywood films, MM stated how he felt India had specific ideas of what the male and female look is and said that this then has an influence on viewers to look a certain way. this can be used to interpret that this may be why some of the participants felt a disconnect to the excess masculinity in Bollywood films, which was also discussed in the previous superordinate theme, as MM seems to be distant himself from this idea.

Additionally, Samraat's (2021) study explored how this evolved into a hyper-masculinisation of men and furthered the damsel in distress troop to include the use of sexual violence as a plot device. It made women one-dimensional characters who were at the mercy of either the villain or the hero. There appeared to be supporting views of this in the interviews as well, for instance MM seemed to suggest this when he spoke of how in South-Asian households, the man is usually poor or seen as provider and the woman holds traditional role in the house and expected to dress a certain way. Another participant MA linked this to gender roles shown in the films of the man being *'breadwinner, the fighter, the problem solver, the woman being the damsel in distress is the emotional'.* And AS added that

in Indian films men are supported to be the 'hard guy' who wins the girl. From this, it was gathered that Bollywood films displayed specific ideas of gender roles, and this correlated for the participants with the roles in south-Asian households. Interesting, AS spoke of Bollywood showing women as being 'something' to win over which resonated with the theories of De Beauvoir (1989). She extensively explored the male and female roles and stated in her book 'the second sex' that women were thrust in as 'objects' into an inferior role. From the experience and statements of the interviewees, it is inferred that this is the same for south-Asian men such as the participants who may be pushed into a specific role and have certain expectations. Gill (2018), who was mentioned previously, can be used here with his findings of men being expected to be 'macho' and providers.

Samraat (2021) also spoke of how an introduction of the comedy genre further trivialised women and normalised issues of stalking, misogyny, and extramarital affairs and how recently, the emergence of pseudo-progressive films still push misogynistic ideas, with men having to liberate women. He quoted how films like '*Pyaar Ki Panchanama'*, '*Sonu Ke Titu Ki Sweety'* and '*Kabir Singh'* display women in a negative fashion and feed toxic masculinity.

This can be explained through the Social Cognitive Theory which stated that when watching films, people use the social constructions they observe to set standards and create desires for their real lives (Hall et al, 2012). In this theory, Holmes & Johnson (2009) also said that people look at the relationships present on screen to learn and understand what to expect from their real-life relationships. This appeared to mirror the words stated by SM when he spoke of how watching a film teaches him how to potentially approach a romantic interest. Similarly, it seemed for AZ, he stated how when he saw his wife, he was reminded of an Indian actress and felt that it was close to having a real-life character in his life. These statements alluded to the idea that Bollywood films are linked to understanding of gender roles and romance which then potentially influences some of the decisions behaviour that the participants have displayed. Banaji (2013) suggested that with the gender ideas present in Indian films, when watching them a viewer interprets it first as a man or woman, regardless of other aspects of their identity. It hinted at the level of gender based rigid ideas that may be present in the films and additionally alluded to the influence that these may have. It was interpreted that it may affect the participant's relationships and understanding of social world. However, it can also be a constricting conclusion to draw as the participants have relayed several different ways

they have related and not related to the films they have watched and Banaji (2013) acknowledges this.

From the discussion about it appeared that the interviewees felt that Bollywood films have an influence on their world view, behaviour, their sense of identity and their understanding of relationships and their social world.

5.4 Limitations and reflections:

Following my discussion and exploration of the themes from my findings, I believed it was also important to note some of the limitations and positives of the study. Beckers (1967) posits that academic research can never be completely value free and nor should researchers attempt for it to be so. Instead, I aspire that my reflectivity acknowledges and minimises levels of subjectivity in this study. To aid this reflection, this section has been written in first person narrative.

Firstly, I am conscious and feel it was a great strength that I fall into the bracket of the age group I was interviewing and am also a second-generation British South-Asian. I believe this allowed me to relate to some of the experiences that the participants spoke of and made me passionate about this topic. Having watched Bollywood films as a child and as an adult, I am aware of how the industry operates and I feel this allowed me to ask more thorough questions. However, I was and am very aware that I conducted this research as a woman who was looking at male experience. I believe this acted as a small barrier as I couldn't relate to the affect that Bollywood may have on men. During the study, I also felt that my gender may have made some of my participants conscious that they were speaking to a woman, and this may have made them more reserved in their disclosure than if a male researcher had asked the questions. I tackled this by being open and accepting of the answers they gave to show them that their opinion was valid and said in a non-judgemental space. However, in the initial interviews, there were points when I also felt elements of discomfort when exploring topics of romance and love. I believe this may be related to my south-Asian culture and values. Kiridaran et al (2022) supported this idea through their study on South-Asian women accessing sexual health services and stated that women of that ethnic origin are hesitant to explore topics of an intimate nature, with anyone. Reflectively, despite being aware of this, my guardedness and discomfort with these topics may have made me more reluctant to

explore them with my participants. However, I explored it with my supervisor and bracketed this in later interviews, nonetheless, I think this could still be improved on in later research.

I conducted IPA study because I felt that my experience, would factor into my thesis and I didn't want to discount it. However, I found that because of my prior knowledge of Bollywood films and some of the terminology the participants used, I didn't ask as many probing questions as a researcher who didn't have inside knowledge would have. Additionally, in my pilot study, when SM spoke of ideas that I felt I understood or points I agreed on, I didn't ask further on this. This may have limited my study and the data on their experiences. To correct this, in later interviews, I asked more prompting questions and even if I thought I knew the meaning, I asked participants to expand. If a further study is conducted, I will be conscious of this issue.

As stated in the methodology above, one of my reasons for using IPA was my experience using it during my undergraduate degree and my belief that this would then aid a smoother research process. Despite that, throughout the course of this research, I realised how limited and rudimentary my knowledge was and there were several points where I struggled as a researcher. However, I believe that this limited experience as a researcher helped me be more thorough in the method and allowed me to stay true to Smith's et al (2009) description of IPA. On the other hand, this made me very self-conscious and nervous in my initial interviews, which introduced a level of rigidity in my questioning. I felt I had to stick to my interviewing template. This was added to by my initial confusion at the multiple roles I held. I was used to being a psychologist and the added role or replacement role of a researcher felt foreign and made me hyper-conscious of myself and the process. An analysis and exploration of my pilot study allowed me to realise that I needed to correct my interviewing to fit the semi-structured style I had chosen and to not focus on my biases. This is evidenced by Etherington (2004) who stated that a researcher needs to challenge their knowledge, beliefs and feelings and focus on their participant world view rather than their own bias. I believe that liaising with my supervisor and evaluating myself allowed me to achieve that.

My study was also conducted during COVID pandemic which involved remote interviewing, I believe this helped clients to feel an ease in their home environment, instead of it being subjected to attend a scenario similar to a job interview, in a foreign space for them and being interviewed by a psychologist/researcher. This could have potentially increased their nerves. However, it also introduced external variables of disturbances occurring e.g. One participant

(SM) had to leave temporarily to tend to his child before returning to resume the interview. However, I felt that this interrupted the flow of the session and the information I gathered. Additionally, with remote sessions, I was unable to fully appreciate body language cues which may have added a richness to my data.

Another limitation was language. IPA is a methodology which collects data using language and in line with Willig (2008), the correct use of language allows for validity. My study was being conducted in English with British, English-speaking nationals but was based on Bollywood films which is a Hindi-language based film industry. I therefore believe that some of the examples used and given were lost without the study being conducted in the native language of the films e.g., some of my participants referred to specific film titles in their interviews. I tried to tackle this restriction by translating the name into English alongside the original in my transcript, but some words don't have the exact definition and lose a little of the meaning. Additionally, during my coding process I made note of the tone and language used which influenced by findings and analysis. However, a few of my participants spoke about language being an important factor and influence for them, MA referred to the language he learnt from his parents as his 'mother tongue', AZ spoke of feeling a disconnect to Western films due to the complex language used. MM spoke of using black culture slang and though those points were mentioned and explored in my findings and discussion, I believe I didn't give enough focus and credence to language with my participants, in my interviews or in my study. On the other hand, all my participants spoke fluent English and reported to be second-generation British, had been born and brought up in the UK, and I was assessing the impact of the films on British South-Asians, therefore, I feel it was more authentic to conduct the study in English.

Another limitation was the awkward dualism (Noon, 2018) that I was presented with between my idiographic commitment and my search for connections and common themes between the interviews. The process of how the themes emerge in IPA, also unfortunately lends itself to discount the individual point of view of each participant. However, my supervisor advised to also make note of one or two themes that feel out of the bracket of commonality and mention them as a side point of other themes that had been present, seemed relevant but weren't included. I therefore feel this still allowed for me to include some amount of my participants individuality in my study.

5.5 Suggestions for future research:

It can be stated the impact of a phenomenological understanding of influence of Bollywood films on second generation south-Asians men will be very useful in the Psychology community. Firstly, as discussed above, the NHS is heavily based on the CBT model of therapy (NHS, 2022) and therefore, an exploration of an Existential take on identity and psychological issues may help them be more open to understanding Existential Psychology and the benefits it can have to patients. Secondly, the interviews in this study bought up themes of dual identity crisis, lack of belonging, ostracization and relationship influences amongst other things. Counselling Psychologists can hopefully use these themes and their link to Bollywood films to support patients in the therapy space, as it may give them a better formulation. There is also a hope that through the process of dissemination and discussion of the findings from previous researchers, such as Ineichen (2008), that were discussed in this study, it will highlight healthcare access issues that South-Asians may be facing in their daily lives. It will then ideally allow the problem to be address from the inside and educate practitioners on the issues. For example, the study can also be useful for government bodies, non-profit organisations, and schools in understandings ways to help south-Asians integrate into community better whilst tackling issues of segregation and social exclusion. It will also be useful for the marketing commercial market in understanding how to capture the attention of the British South-Asian population.

With an acknowledgement of the usefulness of this study, there is also a consciousness that due to the nature of this study there were many topics and areas that couldn't be given space. For example, future phenomenological studies should perhaps be done whilst focussing on other demographics e.g., a study looking at the impact on women or rich versus poor British south-Asians, inner city versus countryside, as one of the participants (MB) mentioned in his interview how he felt one of these factors contributed to perception as well. During the recruitment of participants, several first-generation British South-Asians appeared interested in taking part but had to excluded due to the inclusion criteria of this study. There is a consciousness that this study looked at a specific age group and generation of British south-Asians and these could be factors that are also changed when conducting future studies.

It should also be noted that this study focussed on the niche topic of the influence of Bollywood films, and this therefore discounted an exploration of the potential influence of Hollywood films and/or social media on their users. For example, Azab (2021) explored the

impact of Hollywood films on Asian and African cultures, namely Egyptian youth. She stated that it was a form of soft power that had influenced the language, lifestyle, and values of the adolescent viewers in Egypt. With this study in mind and a consciousness of the prevalence of social media and Hollywood films in Britain, it would be paramount to also conduct a study on the influence they may be having on British citizens and people of a diaspora who may be living in the West. Studies mentioned in this thesis, such as Christopher (2015), suggested a difference between Eastern collectivist culture, and the films there that focussed on spirituality, and British individualistic culture, where the films and festivals cater more to entertainment. A research topic on Hollywood verse Bollywood films could help explore whether this exists and analyse if there is any causation or correlation in this phenomenon.

5.6 Conclusion:

Conclusively, despite this being a small homogenous sample looking at the ideographic lived experience of a few, it can be suggested that these findings will be useful to Psychologists and other social scientists who may work with a south-Asian demographic. It has presented a sample of the lived experiences of British south-Asian men exploring how different factors impact their identity. Meaning making is a very important aspect of developing a positive quality of life, something Psychologists work in helping their clients achieve. Therefore, emergence of themes such as dual identity crisis and feeling ostracised by British society are grave concerns that need to be addressed as a nation. There is also a belief that seeing the impact that films and media such as Bollywood films can have on participants world view and identity will be useful for film makers and therapists alike. The study in the literature review by Ineichen (2008) on GPs not as readily believing mental health issues in South-Asians, and South-Asians not accessing services reminds us as healthcare providers that there is still work to be done. This study can then help further a consciousness of the message that is being conveyed through Bollywood films medium and will allow Psychologists to explore issues of not belonging and ethnic identity with their clients whilst considering alternative ways to engage that demographic. There is also a hope that this study will help Counselling Psychologists of other disciplines to learn more about Existential factors of identity, belonging and sense of being and be able to better support their patients.

Identity is a crucial part of Counselling Psychology, and it is paramount for Psychologists practicing in the field to be able to understand their own blind spots and biases as well as the intricacies of their client's lives. This can only happen through exposure to studies such as

this thesis, which focus heavily on factors that impact people's identity formation. The phenomenological and Existential aspect of this study is useful as it utilised and showcased participant views through their own words and interpretation of their understanding of existence and influences in their lives. It safeguards from reducing their experiences to a single point which will facilitate exploration of what they feel are issues. Thus, the findings of this research can be used as a mechanism to provide a deeper understanding of the magnitude of influence Bollywood films, other media, and the wider societal impact it can have on people e.g. conflict, tension, ostracization. The thesis explored how propaganda, religious and political tension and racism and ethnic issues are all interlinked with the information fed through films and people's identity. Appreciating the gravity of this can help policy makers, managers, leaders, schools, governments, and media to develop innovative ways to tackle these grave concerns.

It can support trainee and qualified Counselling Psychologists to be educated in discussing these societal issues with their clients, as well as reflect on any problems they may also be feeling with their own identity. The use of this study also extends to the wider mental health team such as care coordinators, social workers and psychiatrists who may be able to provide enhanced care to their patients from ethnic minorities who may present with some of these issues. It can also help potential clients who may read this thesis to reflect on the issues they may be struggling with and encourage them to then go and seek Counselling Psychological support. Through addressing these points, it may also help increase access to services for ethnic minority communities as well.

This study also explored topics such as misogyny, gender constraints that are linked to the messages in the films so can help further the movement of correcting the information through updating the censor board criterion. I therefore believe that the overall outcome of this thesis on the Counselling Psychology community will be a positive.

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Appendix A: Participant Information Sheet

The Department of Health and Social Sciences
Middlesex University
Hendon
London NW4 4BT

Date:

Title: '**The influence of Bollywood films on the identity of second-generation South-Asian British men'**

Academic Year: **Third year 2021**

Supervisor: **Dr Daniela Hecht counselling@danielahecht.uk**

Researcher: **Humera Choudhury HC736@live.mdx.ac.uk**

Invitation paragraph:

Dear Participant, my name is Humera Choudhury and I am currently a trainee Counselling Psychologist at the New School of Psychotherapy and Counselling: Middlesex University. I am carrying out a study, which is looking to understand the personal experiences that you have had of watching Bollywood films.

This study is being overseen by two supervisors and my primary supervisors details are above. The first supervisor, Dr. Daniela Hecht, will be available for support in data collection, analysis, and all phases of the study. Should you have any questions please feel free to either contact myself and/or my supervisor for further information.

What is the purpose of the research?

This study is designed to gain an understanding of the influence of Bollywood films on male identity, particularly, second generation South-Asian. Whether the values depicted in the films resonate with your own and have you feel about different genres and if it matches with your views.

Why have I been chosen?

You have been asked to participate in this research study because you have stated that you are a second-generation male aged between 25-36 and you watch Bollywood films at least once every two weeks.

Do I have to take part?

Your participation in this research is voluntary. If you decide to participate in the study, you may withdraw your consent and stop participating at any time within 2 weeks of completing the interview.

What will happen if I take part?

Once you agree to take part, I will contact you and send the consent forms and this information sheet. We will arrange a suitable date and time for the interview which will be between 60-90 minutes long and will be over a telecommunication website such as Microsoft Teams or Zoom (the link will be sent to you via email). I ask that you find a secluded place where you can take part in the interview without disturbance. This will give you space to say your thoughts freely. If there are any interruptions, we will pause the interview. I would also need Next of Kin details and the address of the establishment you will be having the interview, in case of a sudden disconnection, emergency or concern for your safety.

You will be asked to answer several interview questions relating to your experiences of watching Bollywood films and how you may feel it relates to the shaping of your identity. The interviews will be informal and you are encouraged to speak openly and honestly about your experiences. We will be working together to understand these and you may be asked to review notes of the interview to ensure accuracy.

You may also be asked for follow-up interviews if questions or more information is needed after initial analysis. Follow-up interviews are not required, but encouraged, as it is important to accurately capture your thoughts and comments.

The researcher will request verbal permission to audio (Dictaphone) and video record (website) before beginning the interview. Please state if you want to stop or pause the interview at any point.

Two weeks after the interview, the data from the interview will be analysed and after this, will be deleted from the computer. During the analysis process, the information will be stored on an encrypted file; in a password protected computer and USB versions will be kept in a locked cupboard.

Should you wish to withdraw from the study, you can contact me at any point within the 2 weeks before the analysis of the data begins and your data will be deleted from the system.

Following the interview, you will be given a short debrief of the study.

What are the possible disadvantages to taking part?

There are no known risks associated with the procedures of this study. Although it is not possible to identify all potential risks in research procedures, the researcher(s) have taken reasonable safeguards to minimize any potential risk of distress. This is through inclusion of a mental health questionnaire at the end of the interview. As a Trainee Psychologist actively seeing clients for therapy, the researcher will also be assessing for any signs of distress and offer contact details to low-cost therapy options.

What are the possible advantages of taking part?

You may benefit from the study by being given the opportunity to express personal beliefs and experiences related to the Bollywood industry. This study may provide a better understanding of this phenomenon, may help to give voice to an unheard population.

Consent

Your participation in this research is voluntary. If you decide to participate in the study, you may withdraw your consent and stop participating at any time within 2 weeks of completing the interview. A consent form has been provided alongside this.

Who is organising and funding the research?

This study is part of a Doctoral Research and is independent from any funding. It is being conducted by myself; the researcher, with the aid of my primary and secondary researchers. The Doctorate is with the New School of Psychotherapy and Counselling (NSPC) and Middlesex University.

What will happen to the data?

Your personal data will be stored separately to the transcripts and analysis and will be kept under password encrypted files and computer. Your interview transcripts will have pseudonyms and once this raw data is analysed it will be destroyed. It will only be shared with the primary and secondary supervisor who are bound by BPS Ethical guidelines.

An anonymised version of the analysed data will be stored for up to 10 years in the Middlesex archives and may be audited during this point. After this point, it will be destroyed as confidential waste.

The analysed data will be used in this doctoral research and therefore may be subject to publication as a dissertation and be in research/peer reviewed journals. An electronic copy of the thesis will be held at NSPC and Middlesex University.

Who has reviewed the study?

All research proposals for research using human participants are reviewed by an Ethics Committee and PAP Viva board before they can proceed. The NSPC Ethics sub-Committee and PAP Viva board have reviewed this proposal.

Concluding section

Thank you for your interest in this study. I look forward to speaking to you soon. Please free to contact with any further queries you may have on the contact details provided above.

Researcher: Humera Choudhury

Supervisor: Daniela Hecht

Appendix B: letter of Cooperation

New School of Psychotherapy and Counselling

61-63 Fortune Green Rd,

West Hampstead,

London

NW6 1DR

Attention: <Research Supervisor>

Dear Sir/Madam;

I am aware that Humera Choudhury, a post graduate student in the New School of Psychotherapy and Counselling, is conducting a research study entitled: 'The influence of Bollywood films on the identity of 2nd generation South-Asian British men', and she has shared with me the details of the study.

I feel comfortable that the participants in this study will be adequately protected, and I give

Humera Choudhury permission to conduct this study

New School of Psychotherapy and Counselling requests that the names of participants is kept confidential in the research results.

Humera Choudhury has agreed to provide my office a copy of the approval document before beginning recruitment.

If there are any questions, please contact my office.

Sincerely,

<Research Supervisor>

<Document should be signed by the individual qualified to obligate the organization>

Appendix C: Consent form

Middlesex University School of Science and Technology

Psychology Department

Written Informed Consent

Title of study and academic year: **'The influence of Bollywood films on the identity of second-generation South-Asian British men' Year 3**

Researcher's name: **Humera Choudhury < HC736@live.mdx.ac.uk >**
Supervisor's name and email*:* **Daniela Hecht <counselling@danielahecht.uk >**

- I have understood the details of the study explained to me by the researcher, and I have consented to take part.
- I have been given the contact details for the researcher, supervisor and university in the information sheet.
- I understand that my participation is entirely voluntary, the data collected during the research will anonymised through pseudonyms, and I have the right to withdraw from participating in the project at any time (before, after, during interview) -within two weeks of the interview, without any obligation to explain my reasons for doing so.
- I understand that I can ask for my data to be withdrawn from the project until data analysis begins in _____
- I further understand that the data I provide may be used for analysis and subsequent doctorate thesis publication, and I provide my consent that this may occur.
- I understand that my data will be stored in transcript form in the Middlesex archives for up to 10 years and can be used for auditing purposes during this time.

_____ _____
Print name Sign Name
Date: _____

To the participant: Data may be inspected by the Chair of the Psychology Ethics panel and the Chair of the School of Science and Technology Ethics committee of Middlesex University, if required by institutional audits about the correctness of procedures. Although this would happen in strict confidentiality, please tick here if you do not wish your data to be included in audits: _____

Appendix D: Interview Questions

Interview questions:

1. **Can you tell me about your personal experience of Bollywood films?**
    - **Prompts:** Describe the first/latest film you watched.
    - Where did you/do you watch Bollywood films?
    - Who do you watch Bollywood films with?
    - Which is your favourite film and why?
2. **How would you identify yourself?**
    - **Prompts:** What do you think are key elements of your identity?
    - What is important to you?
    - What does being 'British South-Asian' mean for you?
    - What is your impression of Indian and British Culture? Do you see any differences?
3. **Can you describe the ways, if any, that Bollywood films have contributed to your identity?**
    - **Prompts:** In what ways do you identify with Bollywood characters? / In what ways do you NOT identify with Bollywood characters?
    - Can you name some things that influenced you learn about your culture?
4. **How do you think Bollywood portrays men and women?**
    - **Prompts:** What are the roles of men and women in these films?
    - In your personal experience, what impact do you think Bollywood's idea of men and women has on your identity?
    - How do you feel about the way men and women are portrayed in Bollywood films?
5. **Please describe any ways you think Bollywood films may have impacted on your way of relating to other people, particularly romantic or intimate partners?**
    - **Prompts**: do you act or feel any differently in relation to other people because of the films – if so, in what way/s?
    - In respect to your cultural identity, what role do family and friends play in your life?
    - In what ways, if any, would you say your ideas of how relationships work have been formed through you watching Bollywood film?
6. **What is your understanding of 'item numbers'?**
    - Prompts: What influence, if any, do you think they have on your behaviour?
7. **What, if any, would you say are the differences between the impact Bollywood films have 'back home' and how they are perceived here in the UK?**
8. **What do you think these films say about what is important about being a man?**

Appendix E: Timeline

Timetable

Appendix F: Debrief Form

Middlesex University School of Science and Technology
Psychology Department

Debrief Sheet

Title of study and academic year: **'The influence of Bollywood films on the identity of 2nd generation South-Asian British men'. Third Year**
Researcher's name: **Humera Choudhury**
Supervisor's name and email: Daniela Hecht <Email>

Dear Participant,

Thank you for completing the interview and taking part in this study. The aim of it is to look at the influence of Bollywood films on second generation South-Asian men and how it shapes their identity and values. It is looking at the impact of culture and media on British men of dual identity and how it affects their values and behaviour.
Please feel free to contact myself or my supervisor if you have any questions. You also have 2 weeks to withdraw from this study, should you wish to do so.
Should you be happy for us to proceed; the data you have provided will be analysed, transcribed and transferred to an encrypted USB and hard drive and will be stored on a private computer and locked cupboard. It will be removed from all other systems. This is with the intention to keep your data as anonymised and confidential as possible. To further this cause, your demographics and identifying details will be stored separately so no links can be drawn. The only people with access to this data will be the research team working on this study and they will confidentially destroy it after 10 years in the Middlesex archives.
The anonymised and analysed data will be included in the Doctoral thesis and therefore will be published in peer review journals and kept in the New School of Psychotherapy and Counselling and Middlesex University.
Please complete the attached PHQ9 and GAD7 mental health questionnaire.
Also, if you found the process distressing in any way, please feel free to contact the low cost therapy service:
CPPD (UK) Counselling School
https://cppdlondon.com/low-cost-counselling/
Call 020 8341 4843 or email counselling@cppd.co.uk.
Humanistic and integrative counselling. Trainees and graduates offering low cost counselling.
Area: based in Hornsey, N. London

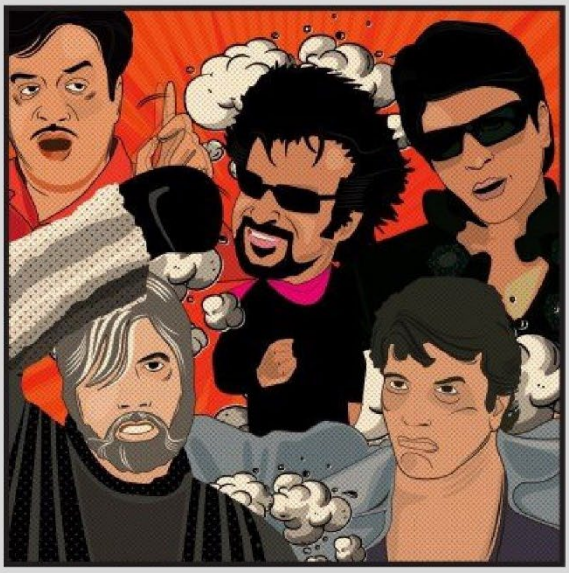
Thank you for your time.

Humera Choudhury

Appendix G: Recruitment Poster

MALE VOLUNTEERS NEEDED FOR RESEARCH STUDY: INFLUENCE OF BOLLYWOOD ON IDENTITY

Looking to interview second-generation British South-Asian men aged 25-40



Do you sometimes feel caught between eastern and western cultural identities?
Would you like to speak about how Bollywood films may be related to this?

You may qualify if you are:

- South-Asian (Bangladeshi, Pakistani or Indian) man
- Aged between 25-40
- Second generation British (migrant parents)

For further information please contact Humera Choudhury at: HC736@live.mdx.ac.uk

Middlesex University London

NSPC

BY HUMERA CHOUDHURY
NEW SCHOOL OF PSYCHOTHERAPY AND COUNSELLING
& MIDDLESEX UNIVERSITY

Appendix H: Interview schedule:

Opening:

This part will be to make the participant feel welcome and safe. I will start by reminding them of the objectives of the interview, that it will be recorded using two different methods and will briefly go over the consent forms and right to withdraw. I will also remind them of the anticipated length of time for the interview but I will reassure them that since the study is semi-structured it is not fixed and time will vary as not all questions may be asked or additional prompts and questions may also be included.

I will explain to the participants how their interview will contribute to society and brief overview of my dissemination plan to help motivate them with the interview –whilst also reassuring them about their confidentiality. I will also confirm the action plan in case our session gets disrupted (i.e. we can either continue the session via telephone or reschedule to another date)

Example: **Opening introduction and question to establish rapport:** Hi _____, my name is Humera and I am a doctoral student with NSPC and Middlesex University. How are you?

> **Purpose:** I just wanted to confirm that we are meeting today for an interview on your views about Bollywood films and the impact it has on identity.
>
> You have the right to withdraw at any point of this interview and within two weeks from today. Please let me know at any point if you want to pause or stop the interview or if you are feeling distressed. I will also pause the interview if we are interrupted at any point.
>
> **Motivation:** The information you provide me will help us address the dual identity influence that South-Asian men face in Britain.
>
> **Time-line**: The interview will be approximately 60-90 minutes long but because this is a semi-structured interview, this time can vary as I may not have to ask all the questions or may need to ask some additional ones as well. Is it okay if we proceed?

Main body:

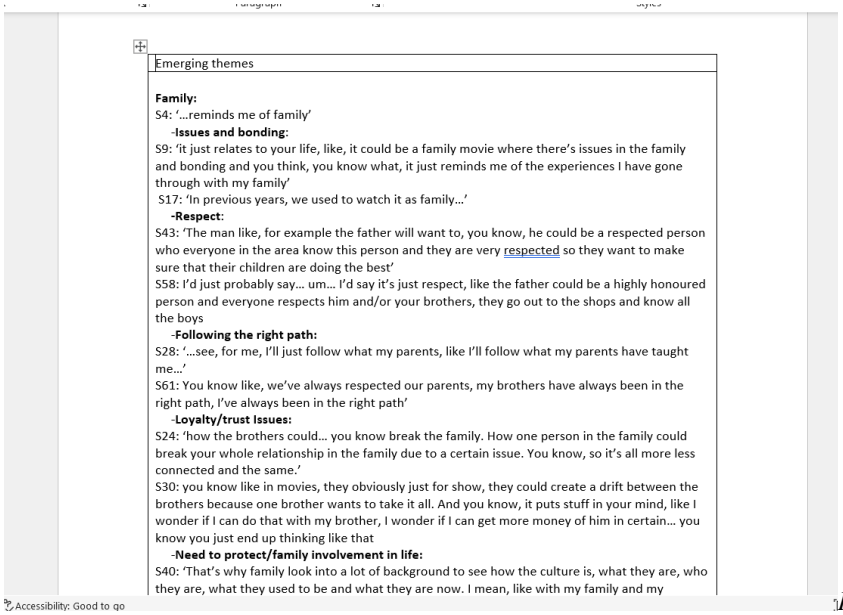
This section will include asking the interview questions listed in the appendix and any further probing questions.

Closing:

I will still maintain the tone that was set throughout the interview but will be winding down the session. It will be brief but not abrupt in summarising the interview and the main issues discussed. I will be checking in with how the participant is feeling and whilst debriefing them will offer them the mental health support (low-cost therapy options etc.). I will also offer to send them a summary of the findings when the study finishes.

Appendix I: Process of how themes emerged.

All the identified emerging themes were first organised onto a single document. As seen in the image below, they were titles and not descriptive at all.



Emerging themes

Family:
S4: '...reminds me of family'
-**Issues and bonding:**
S9: 'it just relates to your life, like, it could be a family movie where there's issues in the family and bonding and you think, you know what, it just reminds me of the experiences I have gone through with my family'
S17: 'In previous years, we used to watch it as family...'
-**Respect:**
S43: 'The man like, for example the father will want to, you know, he could be a respected person who everyone in the area know this person and they are very respected so they want to make sure that their children are doing the best'
S58: I'd just probably say... um... I'd say it's just respect, like the father could be a highly honoured person and everyone respects him and/or your brothers, they go out to the shops and know all the boys
-**Following the right path:**
S28: '...see, for me, I'll just follow what my parents, like I'll follow what my parents have taught me...'
S61: You know like, we've always respected our parents, my brothers have always been in the right path, I've always been in the right path'
-**Loyalty/trust Issues:**
S24: 'how the brothers could... you know break the family. How one person in the family could break your whole relationship in the family due to a certain issue. You know, so it's all more less connected and the same.'
S30: you know like in movies, they obviously just for show, they could create a drift between the brothers because one brother wants to take it all. And you know, it puts stuff in your mind, like I wonder if I can do that with my brother, I wonder if I can get more money of him in certain... you know you just end up thinking like that
-**Need to protect/family involvement in life:**
S40: 'That's why family look into a lot of background to see how the culture is, what they are, who they are, what they used to be and what they are now. I mean, like with my family and my

Accessibility: Good to go

Figure one

These were all the themes I had initially identified:

Superordinate themes										
Family	**Romance/Love**	**Uncertainty**	**Concern about outside influence**	**Relatedness**	**Influence**	**Discomfort/film genres impacting who he watches with/relating different genres in different ways**	**Religion**	**Business**	**Thoughts on gender identity/male and female roles**	**Difference between living 'back home' and in the UK**
Issues of bonding				Sense of belonging	Asian culture on identity					
Respect				Feeling of connection	From Bollywood films					
Following the right path				Bollywood depicted real life	Of item numbers					
Loyalty/trust issues					From friends					

Need to protect/family involvement in life										

Figure two

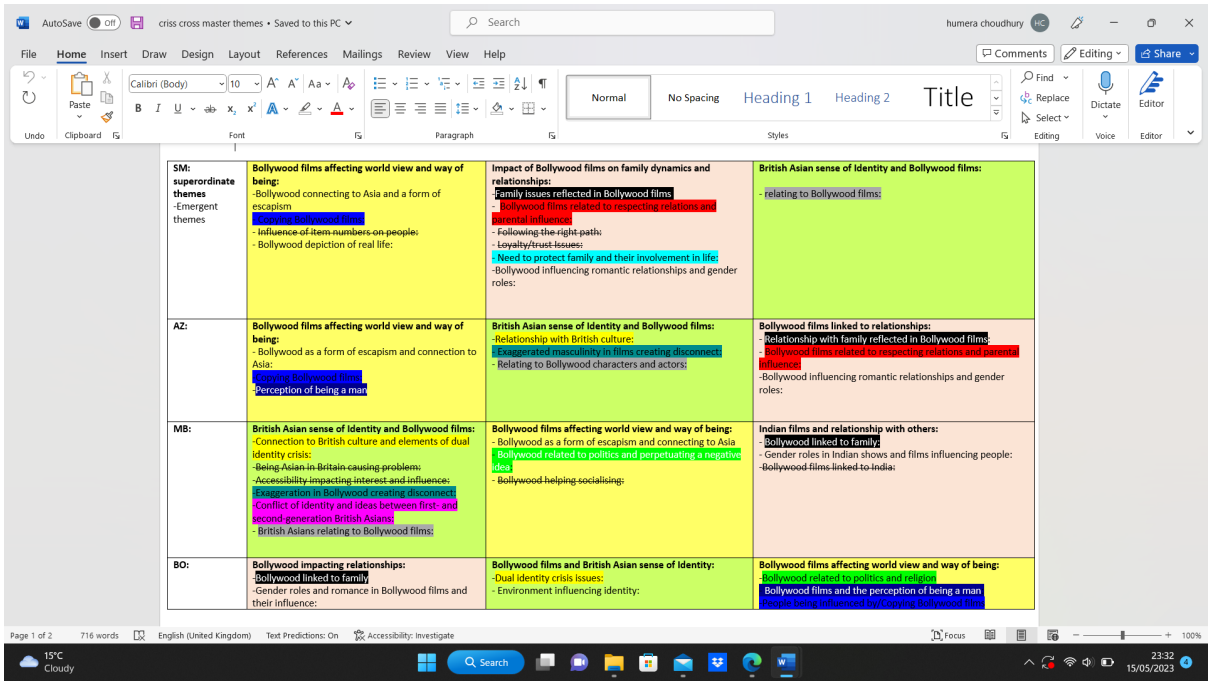
I realized that there were too many super-ordinate themes and this could be more concise and grouped together. I reviewed and revised and recognized that some of the themes such as 'business' and 'discomfort' didn't have enough supporting text.

This led to the creation of four super-ordinate themes:

Super-ordinate themes:	**Bollywood films affecting behaviour and cultural identity:**	**Bollywood films creating sense of connectedness:**	**Influence of Bollywood films on ideas of romance and gender roles:**	**Impact of Bollywood films on family:**
Emerging themes and quotes:	**-Asian cultural elements linked to Bollywood films:** S11: '… that just kind of reminds you of…Asian culture…' S22: 'there are different types of Asian culture, there is Indian, Bengali, Pakistani but I believe they all have, they all have similar cultures'. S21: 'I think in Asian culture… if, if I was to tell my Pakistani mate that…you know… and if I was to say to a someone non-Asian/white, it would be a completely different story. They don't follow how we follow our culture' S23: 'I mean like even with arranged marriages. Like you know how you see in movies, they try to arrange… arrange your marriage with… back home. It's the same with, in our south-Asian culture, whether you are Bengali.	**-Feeling of belonging:** S4: 'it's a homely experience' … 'reminds me of family' S7: 'reminds you… how your own personal lifestyle is' **-identifying with Bollywood film:** S7 'kind of… connects to your life' S9: 'Bollywood college type films…reminds me how you-how I used to be in college and the experience I have been through' S23: It makes you realise, when you are sitting and watching a movie, you sit and think: 'you know what, it is true what is happening'. S33: you know you can have that confidence, coz in your mind you think, I don't know how I am going to approach this person but you know I watched a movie last night and its kind of similar to how I am at the moment	**-Marriage:** S11: 'I could give you one of my favourite films. Like *khabi Khushi Khabi Gham* is quite old now but that just kind of reminds you of what life and what your friends and your family go through. In terms of love marriage and who you fall in love with and who you marry… your family won't allow you to marry that person' S13: 'they show different types of love S21: 'in terms of falling in love, all cultures follow the same steps' S23: I mean like even with arranged marriages. Like you know how you see in movies, they try to arrange… arrange your marriage with… back home.' S24: 'yeah! you know, what's happening, how people get together, how marriages happen, how your life is'	**-Issues and bonding:** S9: 'it just relates to your life, like, it could be a family movie where there's issues in the family and bonding and you think, you know what, it just reminds me of the experiences I have gone through with my family' S17: 'In previous years, we used to watch it as family…' **-Respect:** S43: 'The man like, for example the father will want to, you know, he could be a respected person who everyone in the area know this person and they are very respected so they want to make sure that their children are doing the best' S58: I'd just probably say… um… I'd say it's just respect, like the father could be a highly honoured person and everyone respects him and/or your brothers, they go out to the shops and know all the boys

fictions: On Accessibility: Good to go Focus *Figure Three:*

However, I again noticed that the super-ordinate theme and its sub-themes 'Bollywood films creating a sense of connectedness' overlapped with the others and therefore compressed it further and came up with the themes in my finding section.



SM: superordinate themes -Emergent themes	**Bollywood films affecting world view and way of being:** -Bollywood connecting to Asia and a form of escapism -Copying Bollywood films - Influence of item numbers on people: - Bollywood depiction of real life:	**Impact of Bollywood films on family dynamics and relationships:** -Family issues reflected in Bollywood films - Bollywood films related to respecting relations and parental influence: - Following the right path: - Loyalty/trust issues: -Need to protect family and their involvement in life: -Bollywood influencing romantic relationships and gender roles:	**British Asian sense of Identity and Bollywood films:** - relating to Bollywood films:
AZ:	**Bollywood films affecting world view and way of being:** - Bollywood as a form of escapism and connection to Asia: -Copying Bollywood films -Perception of being a man	**British Asian sense of Identity and Bollywood films:** -Relationship with British culture: - Exaggerated masculinity in films creating disconnect: - Relating to Bollywood characters and actors:	**Bollywood films linked to relationships:** - Relationship with family reflected in Bollywood films: - Bollywood films related to respecting relations and parental influence: -Bollywood influencing romantic relationships and gender roles:
MB:	**British Asian sense of Identity and Bollywood films:** -Connection to British culture and elements of dual identity crisis: -Being Asian in Britain causing problem: -Accessibility impacting interest and influence: -Exaggeration in Bollywood creating disconnect: -Conflict of identity and ideas between first- and second-generation British Asians: - British Asians relating to Bollywood films:	**Bollywood films affecting world view and way of being:** - Bollywood as a form of escapism and connecting to Asia - Bollywood related to politics and perpetuating a negative idea - Bollywood helping socialising:	**Indian films and relationship with others:** - Bollywood linked to family: - Gender roles in Indian shows and films influencing people: -Bollywood films linked to India:
BO:	**Bollywood impacting relationships:** -Bollywood linked to family -Gender roles and romance in Bollywood films and their influence:	**Bollywood films and British Asian sense of Identity:** -Dual identity crisis issues: - Environment influencing identity:	**Bollywood films affecting world view and way of being:** -Bollywood related to politics and religion -Bollywood films and the perception of being a man -People being influenced by/Copying Bollywood films

Table four: criss-cross collated master super-oridnate themes

I oragnised all the participant super-ordinate themes and their emergent themes in the table above. As shown, the first column had the participants initials and on that row I created a box for each superordinate theme that had emerged for the participants. I then listed their accompanying emergent themes inside the box.

I colour coordinated the boxes (e.g. green filled boxed depicting superordinate theme of 'British Asian sense of identity') to reflect which of the participant(s) super-oridnate themes matched.

This allowed me to see the super-ordinate themes that connected and any that were anomalies.

I also realised that some of emergent themes had been placed under the wrong superordinate theme. So, I highlighted the emergent themes that matched that matched but were in different boxes. E.g.: 'British Asians relating to Bollywood films' emergent theme was initially under 'Bollywood films affecting world view and way of being' superordinate theme for SM but under 'British Asian sense of identity' superordinate theme for the other participants. I therefore edited them to be under the correct superordinate theme. Additionally, it helped me notice that many of my themes were mislabelled and didn't appropriately describe the theme and topic. The table format allowed me to correct that as well.

With a listing of all my superordinate themes in a table format I was then able to remove the outliers, which allowed me to make my themes more concise.

This allowed me then create the table below with a list of my final collective super-ordinate themes (master) and the emergent themes that occurred most frequently in them:

Superordinate themes:	**Bollywood films related to behaviour and values:**	**British Asian Identity and Bollywood films:**	**Impact of Bollywood films on relationships and family dynamics:**
Emergent themes	-Bollywood films connecting to Asia and being used as a form of escapism. -People being influenced by and copying Bollywood films -The relationship between Bollywood films, religion and politics -The perception of being a man related to Bollywood films -The influence of actors and celebrities on viewers -Indian films depicting real life	-British South-Asians relating to Bollywood films and actors -Second generation South-Asians relationship with British culture and issues of dual Identity crisis -Exaggerated masculinity creating feeling of disconnect to Indian films -The differences between first- and second-generation British Asians -The environment influencing people's identity	- A need to protect and provide for family -Bollywood films linked to family -Indian films influencing gender roles and romantic relationships -Bollywood films related to respecting relations and parental influence

Figure five: final collated master super-ordinate themes and their emergent themes

Appendix J: Sample of Transcript

Emerging themes	Transcription	General notes
Family?: S4: '…reminds me of family' -Issues and bonding: S9: 'it just relates to your life, like, it could be a family movie where there's issues in the family and bonding and you think, you know what, it just reminds me of the experiences I have gone through with my family' S17: 'In previous years, we used to watch it as family…' **-Respect**: S43: 'The man like, for example the father will want to, you know, he could be a respected person who everyone in the area know this person and they are very respected so they want to make sure that their children are doing the best' S58: I'd just probably say… um… I'd say it's just respect, like the father could be a highly honoured person and everyone respects him and/or your brothers, they go out to the shops and know all the boys **-Following the right path:** S28: '…see, for me, I'll just follow what my parents, like I'll follow what my parents have taught me…' S61: You know like, we've always respected	Researcher 1: Hey S, How are you? S1: I'm good thanks R2: Okie dokie, so you've most probably seen from a bit of the notes I sent you- S2: yeah R3: but if you want, I can tell you a bit more about what my study is about? S3: I mean, I kinda read through so I kinda, I have got the gist of what it's about R4: Sure, sure. So... just as we start, could you tell me a bit about your personal experience of Bollywood films? S4:er, to be honest with you, so when I was younger, I used to watch it a lot, coz my family used to watch it and er until today I still don't understand it so I need to watch it without-with subtitles. But I don't know, its just a nice experience, it's a homely experience, if you get what I mean? R5: uhuh (acknowledging sound) S5: so like watching a nice Bollywood film, reminds you of like family and… etc R6: okay, that's good.. could you tell me, I mean expand a bit more, I know you said its 'homely'-	I remember feeling uncertainty, anxiety and discomfort here and this is apparent through my hesitation and not knowing how to start the interview smoothly. Used to watch Bollywood films because family used to watch it Could be suggested to be a form of family connection Feels like it's a homely experience Suggesting a form of relation to Bollywood films and sense of belonging? S states that watching Bollywood films reminds him of family

our parents, my brothers have always been in the right path, I've always been in the right path' -**Loyalty/trust Issues:** S24: 'how the brothers could… you know break the family. How one person in the family could break your whole relationship in the family due to a certain issue. You know, so it's all more less connected and the same.' S30: you know like in movies, they obviously just for show, they could create a drift between the brothers because one brother wants to take it all. And you know, it puts stuff in your mind, like I wonder if I can do that with my brother, I wonder if I can get more money of him in certain… you know you just end up thinking like that -**Need to protect/family involvement in life:** S40: 'That's why family look into a lot of background to see how the culture is, what they are, who they are, what they used to be and what they are now. I mean, like with my family and my personal experience with my brothers, my sister and myself, when we got married, same. My dad looked into their background to make	S6: yeah R7: what does it remind you of? Wha-what does it connect you with? S7: it jus' sort of reminds of you know, your family and how your own personal life style is sometimes, you know. Like sometimes you know some of the movies you watch, it gives you an experience, like the lifestyle you've got. So it kind of connects to your life, if you get what I mean? R8: okay, you feel like some of the things you see in the Bollywood films connect with, you culture, like, your lifestyle and everything? S8: yes, hundred percent R9: Could you tell me some aspects? Some things that you feel connect with you? S9: err yeah.. so lets just say that, say there are certain movies that you know are, say the Asian Bollywood college type films and it just reminds me how you used to- how I used to be in college, and the experience I have been through, it's just similar. Do you understand what I'm saying? it just relates to your life, like, it could be a family movie where there's issues in the family and bonding and you think, you know what, it just reminds me of the experiences I have gone through with my family. You know stuff like that. R10: mm, mm, mm, yeah makes sense. So the dynamics that you	Reminds him of his lifestyle Perhaps feeling related to what he watches and that it applies to him *S says 'you get what I mean? Perhaps reflecting uncertainty as to whether I will understand him?* Connects to your life: implying a form of relating to Bollywood films Repeating what the client has said and summarising it, which may not have been helpful as it closes down the interview and allows the participant to give one- or two-word answers *Participant hesitating to answer, may be a sense of awkwardness about his past, he corrects from saying 'you' to saying 'my', may not want to generalise to include the researcher?* Bollywood films showing issues of family and bonding Some of the college type films he watches reminds him of the experiences he has gone through

sure that the family that we are going to get married to or that the daughter that's going to come into our family, making sure that their family background is decent and worthy of us, you know same level'	see in the film, they resonate with you and they sort of reflect real life? S10: yeah that's right R11: could you tell me the latest film you have watched?	Movies where there are issues in the family remind him of what he has gone through and feels they are similar
S41: My dad… if I was to find someone from Chittagong for example, my dad would say 'you know the communication will be so bad, you don't know how to speak her language and she don't know how to speak your language so its kind of like a language barrier as well. So they look into that	S11: I haven't watched a film for a while but I could give you one of my favourite films. Like *khabi Khushi Khabi Gham* is quite old now but that just kind of reminds you of what life and what your friends and your family go through. In terms of love marriage and who you fall in love with and marry. And Asian culture and that your family wont allow you to marry that person and you go through a lot of stuff before its accepted in the family	Reminds him of what his friends and family go through: Perhaps depiction of real life Bollywood films talk about love and marriage and Asian culture, where family may not agree with the union.
S60: I'd probably say its leading the family. Maybe leading the family, making sure your family, leading your family to make sure they follow life in the correct way and protecting your youngers, protecting your brother and sister, your mum, your parents. Just protecting everyone, I think…. if you've got your family all messed up and your family has got issues then obviously you need to be the leader of the family and you need to make your family is protected'	R12: do you think that happens in real life as well? In this country as well? S12: yep. Hundred percent it does. I think so. R13: mm , that's really interesting you say that. You know, that relationship dynamics. Do you, do you feel that Bollywood portrays romantic relationships correctly? S13: umm, in certain aspects it does but not in, not everything. Like you know they show different types of love and how you fall in love and meet people. So… I mean, I would say, I would say yes, it does. R14: okay, that's really good, so that's something you can identify with-	S talks of the struggles of Asian culture and marrying for love due to family issues. A feeling of restriction due to cultural ideas *Starts off with hesitation and uncertainty, not fully agreeing, saying that it was right in some aspects but agrees as he continues with his answer, growing in confidence with it.* Feels like in some aspect Bollywood films portray different types of love and how you fall in love and meet people