CHAPTER-1

Frame Work of the Study

1.1 Introduction

Among all the mediums of media, cinema is considered a very good medium of mass communication. This medium has a power to spread a message among mass on a special issue or on a serious issue. Cinema has also the power to influence the thinking of the people. Because of its audio-visual character it has a great mass appeal. This powerful and effective means of communication can be gainfully utilized in a variety of ways to influence people at large scale. It can also be stated that this medium of media fulfills the three basic functions of media i.e. To inform, To Educate and To Entertain. Cinema is truly a mass medium. Language is not a barrier as far as cinema is concerned. Cinema has its own grammar. However, the visual grammar of cinema is not a barrier for the audience. As compared to other arts, films have high commercial value.

Today cinema has become an industry. An industry can be set up only where a large number of people consume the 'product.' Cinema has become a multicrore industry. It is an economic activity. Today it is impossible to imagine a world without cinema. In this connection, Satyajit Ray says, "Somebody - I do not remember who - has defined the Cinema as the highest form of commercial art. After ten years in this profession, I have no quarrel with that definition." [1]

As the whole research study is focused on Indian Cinema, especially at the movies as directed by famous Indian director Madhur Bhandarkar. A question must be raised here that why only movies directed by Madhur Bhandarkar? So the answer for this question is that, as a researcher it is found that this director focused at the issues at which the interest of the researcher was increased, issues related to women empowerment, a different presentation of women character in his movies appeals a lot

to choose this director as suitable for the study. Cinema has a large impact on society and at every human being and cinema is also an important medium of media.

1.2 Women Portrayal in Indian Cinema

It can be stated that without women there is no cinema at all. From the beginning of cinema she is own as on centre part of attraction. Most of the women character shown in Indian films are depicted as softly, heartless, cruel, obedient, often women are used a village girl or a city resident. Women in cinema start with an object of love and ends in marriage. All films which as shown are oriented with her and she is used as a colorful splash to the storyline. From the 1980s this trend is ongoing and showing women as glamorous from Madhu Balla to Rani Mukarjee, Simran to Shrya, Amal to Dimple Kapadia, Aishwarya to Katreena kaif where they are all used as sexual objects in India cinema who are expressing their lips and wiggle their hips to the audience. A commercial film is also often loaded with songs and dances where women should dance with rain soaked dresses, tighter and skimpily dressed, seductive scenes, showing their breasts. Some of the songs which are meaningless and only highlight vulgarity. Women's body in considered as an attractive one so the films and shots taken are all oriented with sexual passion in order to cover male and audience. Naturally to show them bright and colorful before the camera women are distorted with push-up inner garments to heavier their breasts or bullock paddling is used. The actions which are carried are mimic and sexual movements in order to sexualizing the women's body in benefit of the male. [2]

1.3 Cinema as Medium of Mass Communication

Films or cinema combine visuals, movement, sound, theatre, music all in one. Therefore, they are able to communicate effectively and create impact which cannot be created by any other media. It is due to this characteristic of films; masses from all

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levels are attracted to go to cinema. Due to reality element, films have psychological impact on people. The extent of reality that can be presented through films is far greater than television or any other medium. Their language is universal and this helps in breaking any social or cultural barriers. Since it is a powerful audio visual medium, social, cultural, political, communal problems can be projected well before the masses. Despite the growth of television and availability of other means of entertainment, films have remained the most popular medium of entertainment for the masses which is a basic necessity. [3]

The social institution of movie going is firmly established in our society and movies have played an important part as one of the factors contributing to the dramatic changes which have taken place in the last 50 years in the way we live and also in how we perceive the world around us. The films take as their starting point those aspects of society with which we have become familiar. They create twist plots and use other narrative devices which infuse the story with sufficient new elements to attract an audience. Cinema is also a medium of non-verbal communication. In other words, cinema speaks through silence, facial expression, body language etc. Cinema shows the anger on the face without the use of verbal language. For example, Gulzar's Koshish is about a deaf and dumb couple. They live in society like normal human beings. They communicate through hand movements, facial expression, gesture etc. Facial expressions make cinema more effective. Cinema is truly a mass medium. Language is not a barrier as far as cinema is concerned. Cinema has its own grammar. However, the visual grammar of cinema is not a barrier for the audience. To understand any other language, one has to learn the grammar of the concerned language. That is not the case with cinema. In other words, the nature of cinema makes it more powerful mass medium. The literacy rate in India is still low. Therefore, cinema as a medium of mass communication is very important in a country like India. To communicate and entertain illiterate masses, cinema as compared to other media of mass communication, is the best.[4]

1.4 Statement of the Problem

Film is a means of creative expression. It performs the functions of mass media such as information, education, entertainment and transmission of culture. Madhur Bhandarkar is a Hindi film maker who brought up in post economic liberalization environment. He made his first film in the year 1999 at the age of 29. Relatively young director has started his journey at the time when almost one decade of our new economic policies has been passed. Post economic liberalized India has witnessed number of new changes in its social, economic and cultural life.

Bhandarkar's films have not only helped him carve a niche for himself, they also became turning point in female portrayal. Bhanarkar's films are known for his different treatment and style of narration. Women have been a central and transformational in his films. The woman has portrayed with so many angles, aspects in his films. Since centuries women are to love, to sell and to decorate; we have taken women through our literature, sculpture and various other expressions as an object, as a central character and as a social identity. Because of her figure and sexuality women are portrayed as a body, a sensual organ or as a market object in different presentations or modes.

Women are the central theme in all the films of Madhur Bhandarkar and various patterns of portrayal of women in the context of social structure, and gender angle is shown in his films. The present study aimed to examine the trends, pattern and influences of Madhur Bhandarkar films. The researcher has selected Madhur Bhandarkar as representative film maker of the set period because various aspects of portrayal of women are available in his films. While not as keen or dark hued as Chandni Bar, Page 3 is an effective expose of the darkness that lies beneath fame and wealth. It is a well made film with a string of sub-plots tied together with a tight script and a fast pace that captures the viewer who is looking for something different, something thought provoking.

1.5 Review of Literature

The literature examines the converging fields of the Hollywood and Hindi-language film history. Hence a multi-disciplinary framework is used to examine the literature and develop a relevant contextual base for the study of a number of selected films under consideration as case studies. The literature considers existing scholarship on the portrayal of women characters in order to provide theoretical and analytical insights for examining and studying the construction of women characters in the films selected for detailed study.

Few Important Studies are as below:

Doris G. Bazzini and William D. McIntosh (1997), "The Aging Woman in Popular Film: Underrepresented, Unattractive, Unfriendly and Unintelligent", *Sex Roles, Vol. 36, Nos. 7/8, 1997.*

The present study examined 100 top-grossing motion pictures spanning from the 1940s through the 1980s (20 movies from each decade). Eight hundred and twenty-nine characters were rated on attractiveness, character goodness, intelligence, friendliness, socioeconomic status, romantic activity, and movie outcome. It was hypothesized that ageist and sexist stereotypes would interact such that (a) older female characters would be more underrepresented, and (b) more negatively portrayed, than their male contemporaries. Both hypotheses were supported. Implications regarding double standards for age, and the media's propagation of beauty-related standards for females were discussed.

Gina Escamilla, BA, Angie L. Cradock, MS, and Ichiro Kawachi (2000), "Women and Smoking in Hollywood Movies: A Content Analysis", Am J Public Health. 2000;90:412–414.

In this study, the researchers analyzed the portrayal of smoking in Hollywood films starring 10 popular actresses. Five movies were randomly sampled for each actress,

for a total of 96 hours of film footage that was analyzed in 1116 5-minute intervals. In the results it was found that Leading female actors were as likely to smoke in movies aimed at juvenile audiences (PG/PG-13) as in R-rated movies, whereas male actors were 2.5 times more likely to smoke in R-rated movies. PG/PG-13-rated movies were less likely than R-rated movies to contain negative messages about smoking. In the conclusion of this study it was found that Smoking is highly prevalent in Hollywood films featuring popular actresses and may influence young audiences for whom movie stars serve as role models.

Nandkumar S. (2011), "The Stereotypical Portrayal of Women in Commercial Indian Cinema", A Thesis presented to Department of Communications, University of Houston.

In this research Study the researcher did study on women who pursue unconventional careers. In the process the researcher interviewed women in the police department, women pilots, women lyricists, women assistant directors and many others who are in uncommon careers. It was found it interesting and inspiring to note that a number of them actually had it hard on their way up and really had to challenge the pre- existing stereotypes inbuilt in society. It seemed to have been rough for them, but they still seem to have managed to reach the top and achieve their ambitions. They are all respected in their families and in society for what they have done.

K. Suman (2013), "Female Actress in Lead Role in Bollywood Movies: The Portrayal of Indian Women Through Commercial and Parallel Cinema", International Journal of Multidisciplinary Management Studies ISSN 2249- 8834 EIJMMS, Vol.3 (4), April (2013)

Cinema as a medium of communication has been serving on the both fronts, first through the changing roles of female and secondly it has inspired and motivated the entire society in the field of women empowerment by making a lot of women centric movies. Women have marked a considerable change in her image in society; they have no longer been self-sacrificing door-mats. They have emerged as a powerful, independent and confidant self who is bold enough in her expression of every emotion

be it love, anger, passion, resentment, pleasure, elation or anything that she was known to be silent about. As we know that cinema is the reflection of our society, so the changes in the image of women can be seen in the movies down the age. Bollywood actresses are now getting bolder and more expressive apart from the sweet, simple, romantic, beautiful stereotypical image that she used to play. This paper is an attempt to find out how the role of female lovers in Hindi Cinema got changed over a period of time and explore its impact on the society in terms of empowering the women in India. A historical analysis through existing literature has been reviewed for the research findings.

D. Meghana (2008), "Rang De Basanti - Consumption, Citizenship and The Public Sphere", A Thesis submitted to University of Massachusetts.

While there is always the danger of popular cinema like RDB being labeled es-capist, mere entertainment, and fantasy-oriented, it is very essential to understand the role it plays in motivating audiences to act in certain ways. For despite all its inanities and irrelevancies this cinema is ideology-filled and its raw material is the society of today. RDB, by focusing on the concerns of youngsters, operating from their perspective and speaking their language, conveyed the mindset of urban and educated youngsters in post-independent India. It therefore serves as a fertile ground to study issues of changing culture, identities, media consumption and audience effects among others. It is in this context that the researchers study the consumption of RDB and the implications of the same on young audiences. RDB, as this thesis showcases, is an example of a distinctive case in which the consumption of a super commodified cinematic product revitalized citizenship among the youth in India. This research also establishes the link between consumption and citizenship and argues that commercial entertainment can also pro-mote rational debate and contribute to the expansion of the public sphere in certain circumstances.

Desai.A. Tejas (2009), "Contemporary lessons in Economic Philosophy drawn from two recent Indian Films", IIMA, Research & Publications, W.P. No. 2009-04-02, India.

The aim of this paper is to derive some important lessons in economic philosophy from two recent Indian films. The two films, Mani Ratnam's Guru (2007) and Madhur Bhandarkar's Corporate (2006), are explicitly about the world of business and the people who inhabit it. The former film is not only a history lesson about the political and economic environment in India during the first 40 years after India's independence, but is also a celebration of Adam Smith's philosophy and, in general, capitalism and the entrepreneurial spirit. At the same time, it brings to the fore the possibly misguided economic policies adopted by India during the first few decades after independence. "Corporate", on the other hand, complements "Guru", in the sense that it highlights the consequences borne by powerless individuals when corporations have profit as their sole aim and are willing to achieve them by hook or by crook. Also, highlighted in "Corporate" is how disastrous events can occur when politics and big business collude to undermine the interests of the working class. Thus, "Corporate" provides a case for Keynesian economics. The role of gender and family in economics is also explored in this film, as is the role and importance of ethics in economics. Last but not least, the limitations of rationality and rational behaviour are highlighted in "Corporate". Classical economics assumes that people are perfectly rational in their decision-making. This assumption has been challenged by newer economic theories, and is also challenged by "Corporate".

Ramoutar. A. Nadia (2006), "The Color of Love On The Big Screen: The Portrayal of Women in Hollywood Films in Interracial Relationships From 1967 To 2005", Ph.D Thesis, Uiversity of Florida 2006.

The purpose of this study is to explore the portrayal of women in interracial relationships in blockbuster Hollywood films from 1967 – 2005. Previous research indicates that women are portrayed in film as underrepresented, sexualized and insignificant in comparison to the portrayal of men in the same film. Although studies have been done on women in film, no extensive study has been done on interracial relationships in popular Hollywood film. The intent of this study was ambitiously to examine the role of sex, gender, and race as factors in the interaction between men and women in interracial relationships. The researcher also examined the changes of

portrayal in the films under study over four decades. The study was conducted using framing analysis, a qualitative method and content analysis, a quantitative method. The findings of the framing analysis were used to create the categories of the content analysis. The sample of films studied included top 15 box office hits for each year from 1967 – 2005, which had an interracial sexual or physical relationship in the film. The final sample included only 36 films for study out of 540 possible films. The findings indicate that interracial relationships are rarely shown in popular films but when they are shown they are portrayed as problematic, conflicted and sexualized. An interracial relationship in the films under study was as likely to end with the man or woman dead, as with a commitment. Most interracial relationships involve a white man and an Asian woman. All women are stereotypically portrayed as young, socially vulnerable, over-sexualized and living in a violent world. The women are usually portrayed as supporting or minor characters. The interracial relationship is shown as usually being sexualized, short-lived and insignificant to the plot. There are trends of portrayal of different races in different decades. Some races are rarely portrayed, while other races are frequently shown. Gender is impacted by race in the portrayal in interracial relationships in films.

Vassiliou Andrew (2006), "Analysing Film Content: A Text-Based Approach", Ph.D. Thesis. University of Surrey.2006**.**

The aim of this work was to bridge the semantic gap with respect to the analysis of film content. Our novel approach is to systematically exploit collateral texts for films. We believe that the systematic study of collateral texts, in our case audio description scripts and screenplays, can provide information about film content. Moreover, we can locate frequently recurring text patterns that will aid the extraction of high-level semantic elements of film, help automatically classify elements of film and provide evidence that screenwriters have idiosyncrasies in their screenplay writing, which may show us that collateral film texts hold a language for special purpose. We believe that our analysis of collateral texts, and the recurring patterns isolated, can be used towards bridging the film content semantic gap. The work provides basic knowledge about films which can be utilised in an information extraction capacity. This is

interesting to narratologists as we are categorising events through empirically gathered data. We suggest new building blocks for narrative, specifically film, and gaining an insight into how stories work. The four events found here give focus to the *coincidence* of what and how humans write for films, through scripts, (their interpretation) and what a machine can extract. This work also provides the possibility of new applications with film content, narrative content and any video content that tells a story. Video content analysts will be interested at the possibility of video ontologies in this work. New statistical information for script writers is also offered. We have provided writers with the most common elements in script writing, common textual structures and the most common formatting techniques used. From this information an automatic writing Thesaurus that is specific to language for film is possible for audio describers and screenplay writers. Another contribution of this work is the extension and testing of an existing, mainly-automated method to generate templates and algorithms for information extraction; with no further modifications, these performed with around 55% precision and 35% recall. Also provided is a database containing information about four types of events in 193 films, which was extracted automatically. Taken as a whole, this work can be considered to contribute a new framework for analyzing film content which synthesizes elements of corpus linguistics, information extraction, narratology and film theory.

Booth Gregory (2009), "*Hindi Film Songs and the Cinema* (review)", Music, sound, and the Moving Image, Volume 3, Issue 1, Spring 2009 pp. 123-126.

This study is based on ethnographic research undertaken during the later 1990s, largely among the elite of Mumbai's film and film music production world. Morcom was fortunate to have access to some of these individuals, who contribute an insider's view to this often non-transparent industry. In addition to this valuable material, some of Morcom's subsequent research was web-based, especially on matters of reception. Her work thus calls our attention to the wealth of information available on the many fan- and media-based Bollywood websites. Overall, the book adds much to our understanding, especially of the industrial and aesthetic processes of song and film production.

K. Arundeep and K. Gurpinder (2013), "Predicting Movie Success: Review of Existing Literature", International Journal of Advanced Research in Computer Science and Software Engineering, Volume 3, Issue 6, June 2013.

Indian Hindi Cinema industry popularly known as Bollywood has reached staggering proportions in terms of volume of business (184.3 billion), manpower employment (over 6 million workers), movies produced (more than 100 in a year) and its reach (exported to more than 100 countries worldwide). With so much at stake and highly uncertain nature of returns, it is of commercial interest to develop a model which can predict success of a movie. This however, is not an easy work, since movies have been described as experience goods with very less shelf life; it is difficult to forecast demand for a movie. There are number of parameters that may influence success of a movie like – time of its release, marketing gimmicks, lead actor, lead actress, director, producer, writer, music director – being some of the factors. The present study aims to develop a model based upon neural networks that may help in predicting the success of a movie in advance thereby reducing certain level of uncertainty

T.N. Lakshmi (2009), "Bollywood Movies and Identity Construction Amongst Second Generation Indian Americans" Thesis, College of mass Communications, Texas Tech University.

Indian cinema has been one of the most dominant and distinguishing features of the subcontinent's culture for the past sixty years. And, as Indians continue to seek out jobs and educational opportunities worldwide, they are bringing these cultural artifacts with them. Previous research suggests that Indian Diaspora may use these types of media products as a form of cultural maintenance. This article explores the role of Bollywood movies in constructing and maintaining the cultural identity among second generation Indian Americans. In particular, this study seeks to demonstrate how Bollywood film viewing practices of the second generation Indian Americans intersects to create a notion of "Indianness." Discussions generated across indepth interviews (N = 8) and Focus groups (N = 8) about the process of participants cultural identity construction and maintenance showed that the cultural identity of second

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generation Indian Americans depended on various interpersonal and mediated communication activities.

Interestingly, the study found that though social factors such as family and peer groups have played a dominant role in constructing the Indian identity, Bollywood movies appeared to have a significant influence on second generation Indian Americans in maintaining those identities. Bollywood movies not only act as a bridge between home and Diaspora, but they help transmit the culture and traditions that play a crucial role in maintaining the "Indianness," among second generation Indian Americans.

R. Shakuntala (2009), "The Globalization of Bollywood: An Ethnography of Non-Elite Audiences in India", The Communication Review, 10: 57–76, 2007, Taylor & Francis Group.

There has been a growing Western interest in Bollywood, India's large film industry based in Mumbai. This article attempts to find the ways in which Indian identity is being shaped by the new globalizing Bollywood and how non-elite audiences from lower middle class and rural India understand these images. This ethnography reveal that the non-elite audiences find themselves increasingly distanced from the images that Indian cinema is constructing. The films are creating an elitism constituted by the brand logic of transnational capital which is redefining the meaning of the masses.

Banaji Shakuntala (2006), "Young People Viewing Hindi Films: Ideology, Pleasure and Meaning", London Schhol of Economics, Department of Media and Communication, http://eprints.lse.ac.uk/36232/, retrieved on June 19, 2013.

Despite or perhaps because of the continued popularity of Hindi films, it has often been assumed that audience responses can be read from box office takings or film texts. Assertions are also made about how young male audiences of Hindi commercial films go to the cinema because they like action, nudity and sex, while young female audiences deplore it and go to view moral narratives, romance and melodrama. When it comes to young people viewing 'Bollywood' films, few have made more than

superficial attempts to engage seriously with the socio-cultural contexts of such Hindi film consumption or to explore the range of pleasures and meanings Hindi films hold for viewers across the globe. Based on a three-year study of Hindi films and their audiences in India and the UK, the research outlined in this article pulls together a wide range of ideas and theories on Hindi film and audiences put forward in the last few decades and connects these to the sociopolitical contexts in which the films are watched and to the individual interpretations of young viewers in India and the UK. At a practical level, it explores the connections between film consumption in India and the UK diaspora, representations of sexuality and desire in Hindi films, with a special focus on constructions of gender and ethnicity, and their significance for young viewers.

Ayob Asma (2008), "The Changing Construction of Women Characters in Popular Hindi-language Cinema from 1970 to 2007", Thesis, University of the Witwatersrand, Johannesburg 2008.

This study examines the changing construction of women characters in popular Hindi language cinema from 1970 to 2007 using six films, typical of the genres at their times of release, as case studies: Pakeezah (1971, Kamal Amrohi), Umrao Jaan (1981, Muzaffar Ali), Prem Rog (1982, Raj Kapoor), Salaam Namaste (2005, Siddharth Anand), Baabul (2006, Ravi Chopra) and Ta Ra Rum Pum (2007, Siddharth Anand). The study examines general elements of Indian culture, religion, politics and economics in order to contextualize an understanding of Bollywood films as cultural products. The analysis reveals that in the films of the 1970"s and 1980"s, women characters were portrayed as docile and submissive, unable to articulate their needs even in the face of oppression, or as independent but cruel or hardhearted; more specifically, women characters were portrayed as preservers of tradition. The 1980"s began to witness a shift in the psyche of women characters, who displayed a need to break free of their environments, thereby rising above what is traditionally expected of Indian women, namely to show tolerance toward society and men, even when unjustly treated. The findings suggest that more contemporary films show women characters as being more independent and making choices about family and work that

are not based on traditional expectations of Indian womanhood. Links to some key findings from the literature are made.

Gokhale Vinayak Shruti (2010), "Comparative Study of the Practice of Product Placement in Bollywood and Hollywood Movies", Masters'Thesis, *San Jose State University 2010.*

Product placement, or placing brands in movies, is a widely recognized practice that dates from the 1980s. This study is a content analysis of product placement in 15 Bollywood and 15 Hollywood movies from 2005 to 2009. Statistical tests showed that there were a significantly higher number of product placements in Hollywood movies that were integrated into the storylines, verbally referred to by characters in the movies, appropriate to the movie scenes, and containing implied endorsements by the actors than product placements in Bollywood movies. However, in terms of duration of the time that brands were onscreen, product placements in Bollywood movies in 2006 and 2007 were significantly greater than in Hollywood movies. The results also showed many similarities between the movie industries in the two countries. Transportation was the most prominent product category followed by electronics in both Bollywood and Hollywood. Brands from both the industries were primarily presented in a positive context and were mainly associated with the primary movie characters. Almost all the products were featured in such a way that their brand names or logos were shown as well their other functional or aesthetic qualities.

Lauzen M.Martha and Dozier M. David, "The Role of Women on Screen and Behind The Scenes in The Television and Film Industries: Review of A Program of Research",

This article summarizes a stream of research examining the role of women behind the scenes in the film industry and on screen and behind the scenes in the television industry. Results are culled from a study of films released in 1987, 1992, and 1997 and studies of the 1995-1996 and 1997-1998 prime-time television seasons. Overall, the findings indicate that women remain underrepresented in both industries. However, the studies also found a quantitative link between women working behind

the scenes and the representation and portrayal of women on screen. In prime-time television, female executive producers exerted influence at a macro level, increasing the percentage of female characters and hiring more female writers. These writers, in turn, provided female characters with more powerful dialogue.

Belliappa Jyothsna (2010), "The Representation of Professional Women in Bollywood Films" A paper presented in Centre for Women Studies, University of York.UK.

This paper discusses representations of women professionals in recent Bollywood films, especially the manner in which women continue to embody traditional gendered values while also being shown to exercise agency and decision-making power within the family and community. Through the analysis of films produced in the new millennium, it comments on the extent to which women have been able to shed the responsibilities of nurturing and transmitting (a real or imagined) tradition imposed on them through the nationalist agenda and whether these responsibilities still play a role in restricting their agency and authority. It also considers to what extent their identities as professionals are significant in giving them greater agency within the plot of the film. At a broader level it examines the usefulness of prevailing discourses of modernity in analysing non-western cultures and how modernity is constructed in the Indian context.

Rajagopal A. and Vohra P. (2012), "On the Aesthetics and Ideology of the Indian Documentary Film: A Conversation", Bio-Scope: South Asian Screen Studies, January 2012 vol. 3 no. 1 7-20.

Understanding Indian documentary film as aesthetic practice and as a set of historical traditions has usually taken second place to political and ideological judgments about filmic significance. However these judgments usually refer to the Indian context exclusively, and ignore the wider global context. We can distinguish two broad trends in the history of documentary film, one that critiqued naïve realism and treated the cinema as a means of self-empowerment for the masses, and the other, that regarded the masses as the object of modernization practices. Both these trends have a shared

history, of course, namely, the rise of the masses as a political force, which posed the problem of how the masses/"the people" should be represented, as subject or as object. Assumptions about realism flowed from the historical resolution of this issue in a given context, and changed quite slowly. In the Indian context, they provided the basis for a system where the funding and circulation of documentaries occurred within a complex web of identity and patronage. These assumptions are increasingly coming under scrutiny, due to the pressure of at least three developments: market forces that foreground popular appeal rather than verifiable fact; historical events such as the emergence of the Hindutva documentary that mobilize the presence of invisible worlds to political advantage; and the growing influence of global circuits of funding and exhibition, along with a proliferation of more diverse local spaces, that provide room for a greater range of artistic practice. This article, written as a conversation, discusses these developments and offers some arguments about the ideology and aesthetics of the documentary cinema.

Bakshi K. and Sen P. (2012), "India's queer expressions on-screen: The aftermath of the reading down of Section 377 of the Indian Penal Code", New Cinemas: Journal of Contemporary Film, Volume 10, Numbers 2-3, September 2012 , pp. 167-183(17).

This article explores how a reading down of Section 377 of the Indian Penal Code and the emergence of identitarian discourses have variously effectuated the representation of queer characters in Bombay cinema. It offers close analysis of film texts, both prior to as well as after the reading down of Article 377, in order to map a larger network of change towards a neo-liberal inclusion of the 'gay' citizen subject. A study of representation of queer characters in these films points towards how the 'queer' becomes a discursive category, open to appropriation, and also shows how earlier traditions/tropes of representation are either reworked or subverted to fit into a globalized discourse of identity.

Minne D.D. (2007), "The Representation of Women in *The Battle of Algiers",* Interventions: International Journal of Postcolonial Studies, Volume, Issue 3, 2007.

Gillo Pontecorvo's documentary-style film *The Battle of Algiers* centres on the military techniques used by a powerful modern army against an urban guerrilla force that was led by small groups of civilians who were poorly armed and lacking in training but who had the benefit of popular support. Women played a major role in the resistance and without them it could not have lasted the eight months that it did. However, that role is not entirely apparent from Pontecorvo's film, whose main concerns are elsewhere; women are on screen for only about fifteen of the film's 121 minutes. It is clear that the director wished to pay them hommage, as the film begins and ends by showing us the faces of women involved in the struggle. Nevertheless, much remains to be said, and more research is needed, on this topic.

Barsam, Richard Meran (1973), "Nonfiction Film: A Critical History", Newyork, Dutton, 1973.

This book illustrates one approach to the criticism and discussion of film. Mainly descriptive and qualitative, the criticism lacks a conceptual framework for the study and use of documentaries. Yet, it provides a solid base for those beginning to study and work with documentaries. It presents in orderly and clear fashion a history of the major movements, filmmakers, and films.

Arnett A. Robert (1997), "A separate cinema: The screenplays of Robert Towne, Richard Price, and Quentin Tarantino", Masters' Dissertation, The University of Southern Mississippi.

The field of film study often overlooks the screenplay. This study attempts to rectify that mistake by establishing a need for research regarding the screenplay, arguing that the screenplay can make a valuable contribution to the critical, analytical, and historical research of cinema, and demonstrate that the screenwriter can create a body of work that is a unique cinematic vision in the form of the screenplay. To arrive at these objectives, the study begins with an introductory chapter concerning the issues facing the screenplay. The second chapter traces the historical periods of cinema and accounts for the research devoted to the screenwriters of each period. The areas receiving little or no attention are most in need of critical, analytical, and historical

research. This chapter concludes with an assertion that the modern era is one of the periods most in need of critical attention, and that the following chapters, devoted to individual writers, constitute a beginning in fulfilling that need. Chapter III examines the screenplays of Robert Towne. His work breaks into two clear divisions: screenplays about a hero in a world other than their own and screenplays about a hero who is a master of his own unique world. Chapter IV examines the screenplays of Richard Price. One may also categorize Price's work into two thematic groups. The first groups of screenplays portray a single hero. The second group depicts stories with dual heroes. Chapter V reviews the screenplays of Quentin Tarantino. Unlike the works of Towne and Price, Tarantino's work forms a coherent whole in which a clear progression in experimentation with narrative structure is evident. The final chapter, Chapter VI, is a conclusion, which summarizes the major ideas gleaned from examining the works of the modern screenwriters.

Yadav Anubha (2011), "An evolving present within a past a history of screenwriting practices in popular Hindi cinema", Journal of Screenwriting, Volume 2, Number 1, 1 January 2011 , pp. 41-59(19)

This article studies the mutual and exclusive relationship between the history of popular Hindi cinema and the writing of the screenplay by finding dominant points of reference in their individual and overlapping histories. It connects the unique storytelling tradition of Hindi cinema with the subsumed creative identity of a screenwriter. To do this the article focuses on significant historical markers in Hindi cinema: the Silent era, the Talkies, the Golden era of the 1950s, the new wave of the 1960s, the Salim Javed era of the 1970s and the New New Wave of today. The new wave in Hindi popular cinema aims to recognize and legitimize the presence of the story and the screenwriter. The article studies the evolution of this recent phenomenon and examines the academic and industrial variants that have led to the coming of this change in Hindi cinema.

Hoch and Beata (2010), "Sites of Undoing Gender Hierarchies: Women and/in Hungarian Cinema (Industry)", Media Research; 2010, Vol. 16 Issue 1, p9-30.

The article engages Hungarian film production between 1945 and 2005 from a twofold perspective. It surveys women's inclusion in the film-making profession and assesses the representation of women in Hungarian cinema. The study seeks answers to the questions whether state-socialist emancipation rhetoric and policies targeting women's employment and social inclusion have also affected 1) the domain of creative work; and 2) the kinds of representations of women circulating in visual culture? The author argues that both women's representation and women's participation in cinema production have presented an overall more favorable picture in the decades of state-socialism than during the period following the system change. To indentify assessment criteria for "a favorable picture", the insights of feminist film studies are consulted. The survey concludes that beside some pieces by engaged women filmmakers, a good proportion of complex portrayals of women came from male directors. At the same time, the author interrogates to what extent, and with what sort of qualifications, (Western) feminist film criticism may prove to be a viable tool of analysis to account for developments within an arguably different historical/social context and production environment. The starkly different production environments of mainstream Hollywood cinema (the foundational "research animal" of British-American feminist theory), its state-funded equivalent in socialist Hungary and the subsequent re-arrangement of the industry in the new market economy entail both material kind and film text-related consequences. The article proposes that the political economy of cultural production in state-socialist Hungary allowed for a kind of transformation of signifying practices that is appreciable from a feminist perspective.

Blaetz, Robin (2006), "Rescuing the Fragmentary Evidence of Women's Experimental Film", Camera Obscura; Sep2006, Vol. 21 Issue 63, p152-156. USA.

The article focuses on experimental films by Marie Menken and Marjorie Keller and comments on the portrayal of women on their films. Their works reveal the vision and how women represent their experiences. The films were not categorized as archives, but rather craftwork which was by definition ephemeral and not to be saved as art.

Ivana kronja (2008), "Women's rights in Serbian cinema after 2000", New Review of Film and Television Studies, Volume 6, Issue 1, 2008.

A preoccupation with urban life and culture is present in most films by the young directors of the so-called 'Belgrade school'. In this study it is argued that the majority of Serbian films after 2000 show a tendency towards e-traditionalization and the re-establishment of patriarchal values in terms of male–female gender roles and women's rights. This can be traced not only in popular comedies and historical dramas, but also in contemporary urban cinema.

Gönül Dönmez-Colin (2010), "Women in Turkish Cinema: Their Presence and Absence as Images and as Image-Makers', Third Text, Volume 24, Issue 1, 2010, Routhledge.

Women have been present as images in Turkish cinema since its beginnings although, in terms of active involvement in the industry and positive, unbiased images that represent the modern Turkish woman, their visibility is still questionable. After an introduction to the representations of women in early films, before and after the establishment of the republic in 1923, the article draws attention to the most common binaries of the 'fallen woman' and naive but morally correct wives/mothers/sisters who occupied the commercial *Yeşilçam* cinema for decades. These clichés have been abandoned with the evolution of women in modern Turkish society. The new generation's priorities are the burning issues in modern Turkish society – unemployment, exclusionism, lack of proper education to gain social and economic autonomy and the remnants of the feudal mentality are still dominant, especially in the rural milieu. This article tries to break the prevalent clichés (particularly in the West) about not only Turkish cinema but also Turkish woman and her status in Turkish society.

W. Andrea (2012), "A sheep in wolf's clothing? The problematic representation of women and the female body in 1980s sword and sorcery cinema", Journal of Gender Studies, Volume 21, Issue 4, 2012

The muscled, independent woman found in action-orientated cinema is a problematic figure that confronts customary perceptions of masculine and feminine representation and gender roles. The regularly applied active/passive dichotomy is challenged by the agency and skill of these women, but, simultaneously, their position is undermined by an emphasis on the body, relationships with male characters, and the demands of patriarchy. Indeed, Jeffrey A. Brown (1996) argues that a female in an action role is simply a 'sheep in wolf's clothing'. This paper will explore Brown's claim by focusing on the 1980s sword and sorcery cycle, in particular the often critically overlooked *Conan the Destroyer* (1984) and *Red Sonja* (1985). In these narratives, women are seemingly elevated from subsidiary roles to become action heroines or formidable villains. Moreover, the films facilitate discussions of the women as warriors, women as powerful malevolent forces, but also engage with broader issues surrounding the representation of gender, sexuality, race, and the female body.

G. Gayatri (2000), "Queering Bollywood: Alternative Sexualities in Popular Indian Cinema", Journal of Homosexuality, Volume 39, Issue 3-4, 2000.

In this essay, the researcher demonstrate through numerous examples taken from four identifiable Hindi film subgenres queer themes which, though nontransgressive in their native Indian context, acquire subversive value and serve as queer points of identification when viewed from a non-nationalist bias. Watching particular films with this "queer dias-poric viewing practive," sex/gender play which is normative (yet still coded) in the land of the films' production can be reclaimed as queer through the differently subjective lens of transnational spectatorship, a lens removed from patriarchy, sexism, and homophobia. This particularly becomes apparent in the Bollywood dance sequence—the frequent site of Hindi sex/gender play—whose coded queer desires are much easier to de-code (or re-code) when in the diaspora.

R. vanita (2013), "The Romance of Siblinghood in Bombay Cinema", South Asia: Journal of South Asian Studies, Volume 36, Issue 1, 2013.

Bombay cinema endows non-sexual relationships, such as friendship and siblinghood, with a passionate intensity that equals that of sexual relationships, thus resisting a

complete takeover of the emotional realm by heterosexual coupledom. Choosing sibling, friend or community over a spouse need not be seen only as retrogressive self-sacrifice; it can also be seen as choosing stronger, longer-standing relationships over newer, more flimsy ones. Films such as *Naam, Bombai ka Babu* and *Kabhi Khushi Kabhie Gham* explore the joys and costs of different types of romantic feeling, many of which are not sexual, but are just as powerful.

Ram Anjali (2002), "Framing the Feminine: Diasporic Readings of Gender in Popular Indian Cinema", Women's Studies in Communication, Volume 25, Issue 1, 2002.

This essay focuses on the ways in which Indian immigrant women actively engage and interpret Indian cinema. Employing an ethnographic approach, the analysis moves between readers' readings and film texts in order to locate how Indian cinema mediates the constitution of gendered identities in the diaspora. Keeping alive the sense of agency, this study demonstrates that Indian women viewers/readers simultaneously comply with and resist the dominant patriarchal representations that saturate Indian cinema.

M.M. Navaneetha (2011), "Re-viewing *Her Nights*: Modes of excess in Indian cinema", South Asian Popular Culture, Volume 9, Issue 3, 2011.

This paper analyzes the debates around the regional language film *Avalude Ravukal* (*Her Nights*, d. I.V. Sasi, 1978), a controversial film produced by the Kerala film industry credited as being responsible for launching soft-porn cinema as a genre in India. This paper tracks the shifting circuits of *Avalude Ravukal* and its fractured aesthetic codes to analyze the role of cultural production in configuring the regional public sphere. The intertextual network of *Avalude Ravukal* and its reception, functions as a live archive of popular memory through which I can track the mutually constitutive relationship between the 'excesses' of cinema and moral anxieties within regional publics, especially around the figure of the prostitute. The paper demonstrates that in order to map the non-linear histories of Indian cinema, it is

necessary to examine how this medium is enmeshed in vernacular socialities within the heterogeneous space of the nation.

T.P. Iliana (2012), "Glamour in the Andes: Indigenous Women in Peruvian Cinema", Latin American and Caribbean Ethnic Studies, Volume 7, Issue 1, 2012.

This study analyzes racist cultural representations in two purportedly pro-indigenous Peruvian films directed by non-indigenous filmmakers during and after the Peruvian civil war in which 70,000 people, mostly Quechua-speakers, were killed (1980–2000). I contend that in the films Gregorio (1984, dir. Grupo Chaski) and Madeinusa (2006, dir. Claudia Llosa), the positive image of indigenous Peruvian women as migrant subjects with agency is weakened by the dominance of a 'foreign' and exoticizing gaze over the marginalized 'other.' Even though the films of Chaski and Llosa may intend to reject the stereotyped representation of indigenous women, they nevertheless end up by reinforcing a negative image. By denying self-representation or distorting traditional Andean values, these two films participate in the recurrent media practice of cultural violence against the indigenous peoples of the Americas.

V. Jyotika (1998), "Comic woman, victim woman: Pushing gender and genre boundaries in popular Hindi Cinema", Visual Anthropology: Published in cooperation with the Commission on Visual Anthropology, Volume 11, Issue 4, 1998.

"Women's film" in Hollywood is associated both with the genre of melodrama, the "weepie", and with female spectatorship. In the Indian context of popular Hindi cinema, first, genre analysis itself is a questionable line of inquiry since several genres, the melodrama, and musical, gangster, or mystery, combine in a single film, known locally as the *masala* (spicy) film; and second, films are scarcely divided by a gendered viewership. Yet I identify "women's films" as a distinct category in Hindi cinema, emerging around the '70s. These women's films typically center on female protagonists, dramatize their victimization and vindication; by the '80s under a range of influences these films mutated into rape-revenge narratives. However, another strain emerged within the '70s' "women's film," which drew on cinema's rich visual iconographic tradition of the sight gag, promulgating the comedic/tomboy heroine

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figure. It favored laughing and mocking patriarchal structures rather than surrendering to them in tears. Focusing on Ramesh Sippy's *Sita aur Gita* [1972] emblematic of this trend I explore theoretical concerns about associating genres with gender. In keeping with recent poststructuralist theories about gender and media 'consumption I show how the film destabilized clear-cut gender identification and stood for a promising trend that was sadly undercut. Thus, while genre might still be a useful analytical tool for Hindi cinema, defining women's film as female-centered narratives is a viable category as long as we appreciate the instability in gendered viewer identification.

1.6 Objectives of the Study

Following are the objectives of this study:

1. To study the changing patterns of Madhur Bhandarkar's films in the light of Bollywood films.

2. To identify types of Women images in the Madhur Bhandarkar's films.

3. To study the influences and factors related to portrayal of women in the selected period and in representative film maker.

4. To find out correlation between portrayal of women and women empowerment.

5. To study semiotic dimensions of selected films of Madhur Bhandarkar.

1.7 Research Methodology

Present study is an exploratory in nature so it is necessary to be familiar with the subject, to determine the scope and limit of research, to clarify the concept and to formulate the hypothesis or research question or research problem. As the main

idea is the discovery of facts and insights therefore this research design is flexible, to permit the incorporation of different aspects of the phenomenon or event. So to make the study smooth and error free it would be divided into Three different stages; Stage-I, Stage-II, Stage-III and the research methods which have been adopted in the present study are:

- Stage-I- Exploration of secondary data

- Stage-II- Case Study

- Stage-III- Content Analysis of Madhur Bhanarkar Films

Stage-I- Exploration of secondary data

The works of Madhur Bhandarkar has been analysed with creative analysis approach; appropriate research approach to evaluate creative works like films. The contents have been explored from various secondary sources. In exploring the data, the selected movies directed by Madhur Bhandaker have been collected in the form of original CDs/DVDs and analysis has been done after watching each and every movie directed by him in detail or thoroughly.

Stage-II- Case Study

Case study is a suitable method to explore every aspect of an individual, unit or organization. Keeping this advantage of the said method Madhur Bhandarkar's films has been explored to examine all aspects and angles of the portrayal of women.

Stage-III- Content Analysis.

Media content analysis is a specialized sub-set of content analysis, a well-established research methodology. Neuendorf (2002) describes content analysis as —the primary message centered methodology and cites studies such as Riffe and Freitag (1997) and Yale and Gilly (1988) which reported that in the field of mass communication

research, content analysis has been the fastest-growing technique over the past 20 years or so.

Content analysis is a research technique for the objective, systemic and quantitative description of the manifest content of communication.

Content analysis is used to study a broad range of 'texts' from transcripts of interviews and discussions in clinical and social research to the narrative and form of films, TV programs and the editorial and advertising content of newspapers and magazines.

Media content analysis was introduced as a systematic method to study mass media by Harold Lasswell (1927), initially to study propaganda. Media content analysis became increasingly popular as a research methodology during the 1920s and 1930s for investigating the rapidly expanding communication content of movies. In the 1950s, media content analysis proliferated as a research methodology in mass communication studies and social sciences with the arrival of television. Media content analysis has been a primary research method for studying portrayals of violence, racism and women in television programming as well as in films.

Content analysis has been performed to analyze the different aspects of portrayal of women in Bhandarkar films. The subject analysis is done with the help of appearance of character, approach of portrayal, ideological references, contemporary elements in character development etc.

Selected list of the Movies for the study

1. **Chandni Bar (2001):** This movie was released in 2001 and starring by Tabu, Atul Kulkarni, Vinay Apte, Abhay Bhargava, Ananya Khare, Shameem Shaikh, Rajpal Yadav, Suhas Palshikar, Varun Vardhan, Srivallabh Vyas, Narayani Shastri and Upyendra Limaye.

2. **Satta (2002):** This movie was released in 2002 and starring by Raveena Tandon, Atul Kulkarni, Sameer Dharmadhikari, Srivallabh Vyas, Govind Namdev, Manoj Joshi, Anant Mahadevan, Anju Mahendroo, Viveck Vaswani, Suchitra Pillai, Amardeep Jha, Abhay Bhargava, Abhijit Lahiri, Manoj Mishra, Varun Vardhan, Mukesh Rawal, Mukul Nag, Kirti Kapoor, Rajeev Saxena and Anamika.

3. **Aan: Men at Work (2004):** This movie released in 2004 and starring Akshay Kumar, Sunil Shetty, Shtrughan Sinha, Paresh Rawal, Raveena Tondon and Lara Dutta.

4. **Page 3 (2005):** This movie was released in 2005 and starring by Konkana Sensharma, Sandya Mridul, Tara Sharma, Atul Kulkarni, Boman Irani, Rehaan Engineer and Bikram Saluja

5. **Corporate (2006):** This movie was released in 2006 and starring by Bipasha Basu, K.K.Menon, Raj Babbar, Rajat Kapoor, Sammir Datani, Achint Kaur, Girish Oak, Sandeep Mehta and Harsh Chhaya.

6. **Traffic Signal (2007):** This movie was released in 2007 and starring by Neetu Chandra, Kunal Khemu, Konkona Sen Sharma, Ranvir Shorey, Sudhir Mishra, Upyendra Limaye, D Santosh, Sameer Khan, Sandeep Kulkarni, Manoj Joshi, Nassar Abdulla, Madhu Sharma, Vinay Apte, Raja Pandit, Chinmay Kambli and Mukesh.

7. **Fashion (2008):** This movie was released in 2008 and starring by Priyanka Chopra, Kangana Ranaut, Mugdha Godse, Arbaaz Khan, Arjan Bajwa, Raj Babbar, Kiran Juneja, Sameer Soni, Kitu Gidwani, Rinku Patel and Rohit Roy.

8. **Jail (2009):** This movie was released in 2009 and starring by Neil Nitin Mukesh, Mugdha Godse, Manoj Bajpayee, Arya Babbar, Chetan Pandit, Ghanshyam Garg, Rahul Singh, Sayali Bhagat, Kaveri Jha, Mukesh Tyagi, Sandeep Mehta, Navni Parihar, Mirza Ali Quli, G K

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Desai, Jignesh Joshi, Atul Kulkarni and Nassar.

9. **Dil Toh Baccha Hai Ji (2011):** This movie was released in 2011 and starring by Ajay Devgn, Emraan Hashmi, Omi Vaidya, Shazahn Padamsee, Shruti Haasan, Shraddha Das, Tisca Chopra, Aditya Raj Kapoor, Shveta Salve, Rituparna Sengupta, Howard Rosemeyer, Mukesh Tiwari, Manoj Joshi, Shikha Talsania and Mukesh Tyagi.

10. **Heroine (2012):** This movie was released in 2012 and starring by Kareena Kapoor, Arjun Rampal, Randeep Hooda, Pooja Chopra, Shahana Goswami, Ranvir Shorey, Shilpi Sharma, Helen, Divya Dutta, Mugdha Godse, Govind Namdev, Sanjay Suri, Achint Kaur, Lilette Dubey, Pallavi Sharda, Rashmi Nigam and Manoj Tyagi.

This present study is divided into eight chapters along with references and bibliography. The brief of chapters are as below:

Chapter-1

First chapter deals with introduction, statement of the problem, objectives, review of literature and methodology adopted for this research. In introduction women portrayal in Indian cinema is explained in detail and also explanation is also given how this portrayal is presented through different directors in Indian scenario. Cinema as a medium of mass communication is explained in this chapter also. Review of literature in this chapter presents various studies in this area or in allied area is explained from Indian and internationally concept, as the studies from India and different countries is a part of it. In a continuation the objectives and research methodology is also explained in it and it is explained that content analysis and case study method will be utilized to conduct this study to study selected movies of Madhur Bhandarkar.

Chapter-2

Second chapter explains the journey of Hindi Cinema. In which history of films, world classical cinema is examined and explained in detail. Then as a journey Indian cinema and rise of Bollywood is also explained in this chapter. In-depth explanation of Bollywood and the golden era of Indian cinema is presented in this chapter in detail. Various movies and directors along with star casts is also discussed in this chapter. Hindi cinema and modern Hindi Cinema after 1990 presents detail of Indian cinema and explain changing patterns of Indian cinema also. This chapter also explains the entry of animated films in Indian cinema.

Chapter-3

Third chapter of this present study presents the social issues, women and cinema. As the Indian society is growing in 21st century, different directors started making movies on different social issues like corruption, unemployment, slum & poverty, prostitution, dirty politics, corporate environment and issues related to women empowerment, this thing is highlighted and explained in this chapter. Cinema and Society and the impact of cinema on society is also discussed in this chapter. Another major issues and images like Stereotype Reflection of Women in Indian Cinema and Representation of women images in Indian Cinema is also presented in it and explained in detail. As far as women images are concerned, so in present chapter the dresses opted by the women characters is also discussed in this chapter.

Chapter-4

Fourth chapter of this study is focused on filmography of Madhur Bhandarkar. This chapter carries details of profile of Madhur Bhandarkar, Development of Madhur Bhandarkar as Film Maker, his personal life, controversies with his career. The role of Madhur Bandarkar apart from director is also presented in it as Producer, as Writer or as music composer and dialogue writer is explained in this chapter. Awards received by him and by his movies are also explained in this chapter.

Chapter-5

Fifth chapter of this research presents Ideological influences of Madhur Bhandarkar films in which each and every selected film directed by him is discussed at various points. The issues and reasons of being influenced as a film maker is discussed in this chapter. As explained that the murder of bar girl, poor people lifestyle at traffic signal and mafia, various encounters held in Mumbai and in different metro cities issues of casting cough and exploitation of new model and actresses drug addiction in super stars were the issues and incident occurred in our society which has a significant impact on the film making of Madhur Bhandarkar as he was influenced from all of the above issues and he highlighted and represented all the issues in his movie as directed by himself and all of these issues explained in this chapter.

Chapter-6

In the sixth chapter of this research study the Portray of Indian Women in Madhur Bhandarkar Films is explained. The representation of women characters through various parameters like their role, their character, and message is discussed in this chapter. This chapter reveals various findings of the selected films of the Madhur Bhandarkar. The exaplanation of songs and dance is also discussed in this chapter. Representation of women character on behalf of their background is also discussed in this chapter in detail.

Chapter-7

The seventh chapter of this study presents the issues related to women empowerment in the films of Madhur Bhandarkar. In this chapter the issues highlighted by the lead women characters is discussed in detail which presents that how the films of Madhur Bhandarkar is focused on various burning social issues. The chapter also presents the story with major women characters, feministic approach in each and every selected film. Message given to society by every film is also discussed in this chapter.

Chapter-8

The last eighth chapter is presented Findings conclusion and suggestion. This chapter explains various findings on behalf of study done through a research methodology followed by conclusion and suggestion is also given to industry and particularly to director also.

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