

# ‘A study on impact of stereotypes shown through Indian Classic Cinema’

*Submitted by*

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## Chapter 01: INTRODUCTION

According to the Census of India (2001), India has 22 official languages, which are included in the eighth schedule of the Constitution of India. In addition to these, there are 100 other languages not included in the 8th schedule of the Constitution of India. Of these 122 existing languages, 20 feature films have been made. Hindi is the official language of India, and in countries with 22 official languages, it is convenient to have an official Indian language representative of India. Hindi is that language. Therefore, Hindi feature films represent Indian films at all international forums. In the context of the pure region of India itself, movies made in Hindi are seen nationwide because of their common language.

The issue with the Indian Classic cinema is not that it is commercial; all film industries in the world, including the state-owned ones, are commercial because they cannot go on throwing away money on films which people do not want to see. The trouble is that other cinemas do two things that the Hindi cinema does not:

- a) produce films at many levels ranging from pure art to pure commerce, and
- b) occasionally bowl over the art critic and the box office with the same film. Diligently, the Hindi cinema has perfected its one and only formula dispatching all kinds of stereotypes, injecting it directly into the brains of common people.

New media has created a comprehensive account of how visual elements affect people's thinking. At the end of the 18th century, when few people had the privilege of watching a movie, many wanted to know how people would look on a small screen. This curiosity has led to the adaptation of film culture around the world. In the early 2000s, one in five households had a television. And with the rise in viewership, filmmakers have begun to draw much of the everyday life of society into the film, rather than just imagination. All of these changes in film ethics and visual closure have led to areas where people's thinking is open to the diverse racial and degraded faces of society

In support of the argument above, here are basic stereotypes that are commonly discussed but still shown through Indian Classic Cinema.

### **Religious and ethical sentiment:**

India has long experienced the most religious and ethical acts of violence over the years. Therefore, to cause religious sentiment in a country is to cause another inequality. There is a long list of films based on the very true events of the riots, and in detail, showing the truth through the film was not ethically wrong, but from the emotions it is in the hearts of the people. An anthology film, acclaimed by many social groups, but hated and left a mark on their physique.

### **Nude and blasphemous words:**

This term is familiar to everyone today, but it is used in a very compressed way. The language and character of each movie leaves a special impression on the viewer. To satisfy the attention and rush of viewers, especially young people, many entertainment films are overwhelmed by adult graphic scenes and themes. If a family movie contains it, aren't you already having too many ambiguous jokes? These languages have a great impact on children's thinking and behavior. Maybe they don't even know what they're saying, but if it's freely available to them, it must be correct.

### **True consciousness:**

Another important theme is movies based on real-life lessons. There are many movies that have a great impact on people's hearts because "good always overcomes evil." It makes a bad person typically oppose a good person with an intellectual personality, and above all, a good heart, whether he has a criminal record or not. These types of films encourage people to support society and do good.

### **Gender Expression:**

The role a woman plays on the screen is almost always the male director's idea of the role a woman should play. This vision is based on a combination of the director's beliefs, attitudes and values, and what he believes he wants to see. Viewers want to see their beliefs, attitudes, and values that derive from the social framework in which they live, the same social framework in which the director lives. The beliefs, attitudes and values of everyone involved must be in line. This is Milton Lokichi's theory of beliefs, attitudes and values in 1968. Each member of the audience seeks entertainment that adheres to existing systems of beliefs, attitudes and values that arise from the socio-cultural context of society.

## **Chapter 02: OBJECTIVES**

1. To identify the emerging stereotypes of Indian classic cinema.
2. To analyze the influence over the thoughts & ideologies for common stereotypes that have been practicing in the country.
3. To examine the need of Indian film industry.

### Chapter 03: RESEARCH METHODOLOGY

This study uses an emergent, exploratory, inductive qualitative approach. Because the basis of such approach is that one does not predetermine or delimit the direction the research might take, it is especially important to detail the specific stages that this research will follow addressing the research questions.

As for this study, it is primarily a qualitative analysis of the stereotypes shown in Indian classic cinema, a quantitative pilot study was undertaken to understand the operational definitions of the term and to check if the operational definitions conformed to the portrayal of women in commercial Indian cinema.

The research question of this quantitative pilot study is –  
Were lead actresses portrayed in stereotypical roles in highest grossing blockbuster Indian films in 1960s?

The question that will follow it for the purpose of this research is:  
In the last 64 years how have the stereotypes were generalized on screen and how much of the treatment has changed today?

Content rating of the highest-paying blockbuster movies in decades, primarily based on work income, recorded by boxofficeindia.com. In this section, movies are categorized into, 'best hits in history, blockbusters, super hits, hits, above average, and average'. The figures for classic movies are understood to be everywhere in among this variety. For the cause of the quantitative pilot study, one movie from class 1, all time block buster hits become selected for every decade. These years had been selected due to the fact India received independence from British colonialism in 1947 till which period the liberty motion become the country's pinnacle social cognizance and priority. Choosing movies from 1960 onwards enables to study movies made in unbiased India. Assuming that once a decade of independence, artwork and way of life earned extra freedom of expression, availability of assets and extra respiratory area in society, without colonial tension.

*Gross Adjusted Earnings in \$, of All Time Blockbuster and Super Hit Films  
(Indian Rupees to Dollar Exchange Rate: Rupee I-\$44,17as of Apr 10, 2011)*

Decade	Super Hit	All-Time Blockbuster Hit
1950-59	7,677,156	26,556,186
1960-69	7,840,163	30,040,751
1970-79	8,397,102	36,896,083 (Sholay 1975)
1980-89	7,674,892	19,191,756
1990-99	4,620,783	70,015,847
2000-09	17,396,422	64,874,349
2010-11	28,129,952	42,449,626

**Sample size reliability:**

The all-time highest grossing film of Indian cinema, Sholay 1975 was chosen for the purpose of this pilot study. This study can be replicated and expanded quantitatively. Two coders coded the film Sholay, based on the operational definitions explained below. This film was chosen since it still stands as the highest grossing film in Bollywood ever, adjusted to inflation.

The following were the operational definitions of stereotype that I coined for the purpose of the pilot study. I arrived at these operational definitions based on my viewing of several Indian films from that decade, and an extensive survey of literature on the subject of portrayal of women in Indian cinema.

**Operational Definitions**

1. Love interest of the male protagonist/girlfriend
2. Aids male protagonist to achieve his goal
3. Screen-time less than the male lead
4. Alternative role function
5. Vamp/courtesan dancer
6. Night club dancer/bar dancer/cabaret dancer Prostitute/call girl
7. Family ahead of self
8. Compromises personal interests at least on one occasion for the sake of family
9. Willing to put spouse/male protagonist ahead of her own interests
10. Non-rebellious to established customs/social patterns
11. Sacrifices for the sake of family honor/ family's social status
12. Career orientation
13. Home maker:
14. Takes care of children,
15. Takes care of in-laws
16. Performs household chores
17. Lives in a joint family
18. No specific mention made of her career interests
19. Purity/chastity
20. Does not smoke
21. Does not drink alcohol
22. Non-flirtatious
23. Not highly interactive with men (except her family or her love interest)
24. Does not make sexual advancements
25. Does not appear in an 'item' number (a cabaret dance, a night club dance)
26. Appears in traditional Indian costumes for majority of her role screen time
- 27.
- 28.

**Objectification**

(in leu of the main actress's portrayal in the movie 'Sholay-1975')

1. Tribal costume
2. Rain dance
3. Behind the bushes scene
4. Framed in sensuous ways: if she is wearing a low back blouse then framed in a way as to show that back or waist
5. Appears in revealing clothes: (exposing large part of thighs, back, waist, pelvic region)
6. None of these - Appears in a completely "non-stereotypical" role
7. Appears as a vamp or courtesan dancer
8. Breaks tradition, rebellious
9. Atheist and/or agnostic
10. Other roles in which woman does not conform to any of the above mentioned stereotypical categories

**Chapter 04:****LITERATURE REVIEW**REVIEW 1**PUBLICATION:**

‘Cinema and the Urban poor in South India’

BY SARA DICKEY

Sara Dickey's article showcases that how Indian film cinema cater the audience technique with direct 'resisting' attitude. The audience has usually welcomed ideation of patriarchy, racism, misogynistic thoughts and greater of the oppression paperwork. If one glance through the glass of cinema universally, it has end up a very commonplace exercise to have proven ladies within the weakest viable prospect as a result the query rise up, Do audience need the appropriation of movies?

Greater or much less, the Hindi movie industry has already needled a sure way of concept system into the minds in their target market that they've normalized patriarchy in their daily lives. However, is this just about a change in cinema's conventional writings? Dickey aptly confirms that the Hindi movies has been proven that openness to proactive possession and it genuinely goes each ways. If each movie is geared toward progressive appropriation, each film is likewise open to reactionary appropriation. Cinema an break out space for revisiting target audience from their realities consequently, Dickey questions whether some presents are more vibrant in the patriarchal society, whether or not audience equivocal there constant ideology and does it make it patriarchal or now not?

A prevailing par opinion of Hindi cinema is its too unrealistic and imaginative. Dickey contents that the terms of opposition in binary society are greatly unstable in which the fantasies of cinema displays realism. Dickey also picked out a few not unusual topics in his treatment of Hindi cinema, inclusive of the contrast among tradition and modernity and the location to revel in.

REVIEW 2**PUBLICATION:**

Bollywood: A Guidebook to Popular Hindi Cinema.”

BY GANTI TEJASWINI

Regarding context, Ganti (2004) writes: In the early days of cinema, when Phalke started making films, women were reluctant to act in films due to the stigma attached to performing in public. Performing, singing, or dancing for an audience involves prostitutes and prostitutes, and is therefore beyond the confines of decent society. Above, it is clear that the socio-cultural context in which women began acting in films dictated the roles assigned to them in films; Their film roles must be relevant to the existing socio-cultural realities of women and the semiotics of their actual roles such as defenders of family values, representatives of family and community status. copper, etc. RadhaKrishna Krishna is one of many Hindu deities. He is considered to be the incarnation of the god "Mahavishnu". Radha is her lover. The love between Radha and Krishna is read and narrated by many people and is considered a very pure, sensual, erotic and romantic love. As women and their actions are considered the epitome of family honor and respect in Indian society, Gokulsing & Dissanayake (2004) finds that in the films, "the need to preserve the honor of They manifest themselves in meticulously codified patterns of behavior that force women to live in isolation, confined within the family, and dependent on the mother's "husband" (whose attributes correspond to those of the mother). very few filmmakers are morally neutral enough to focus on women's sexual dynamics without resorting to caricature or some kind of emotional quirk. ... The placid personalities

and endearing moral leanings make the central women like puppets, there's enough to stir up the pomp for the filmmaker to make his moral point. In attempting to portray characters in these socially accepted "temporary" roles, Richards (1995) observes: "Hindi films promote the traditional patriarchal view of society, which is afraid of femininity. sex, asking women to submit to their desires".

### REVIEW 3

#### PUBLICATION:

'On the Meaning of Style: Cognition, Culture, and Visual Technique in Bimal Roy's Sujata'  
BY PATRICK HOGAN

Patrick Hogan explores the relationship between cognition and culture. Hogan pays particular attention to Bimalroy's 1959 Sujata. The film is clearly aimed at fostering resistance to the practice of sacredness. Hogan claims that he has partially achieved this goal by appealing to universal emotional and perceptual abilities and tendencies. But at the same time, he uses the philosophical principles of Vedantiism to propose caste critiques peculiar to the Hindu religious and ethical traditions.

In his analysis, Hogan points out some of the differences in Indian cultural traditions. This points to the problem of claiming a contrast between "national" traditions, as Indian traditions contain both egalitarian and hierarchical lines parallel to Western traditions. This analysis also casts doubt on the implications of the separation of modernity and tradition. Because both are very different internally. The unthinking tendency of many is to consider caste practices as "traditional" and anti-caste practices as "modern". But, as evidenced by Jainism and Buddhism, the ideas and practices of old caste are also "traditional." Moreover, Hyundai has clearly, in parallel with the caste system, brought about a wide range of legal proceedings to eliminate and discriminate against large groups of population. "Tradition" and "modern" do not seem to make a strict distinction between customs and attitudes. Rather, they help direct rhetorical appeal to different target groups.

### **Chapter 05: RESEARCH TOOL**

The research tool that I have selected to conduct this study on stereotypes shown in 60's Indian classic cinema is questionnaire.

The following would be the most relevant questions, the answers to which this study would be primarily looking for.

Why are most roles in movies stereotyped?

Where do these stereotypes come from? And

What do they mean for Indian society and cinema?

### **Chapter 06: THEORETICAL FRAMEWORK**

**Here below is given a brief of the Analysis design to the research project.**

The object of this thesis can be placed within the framework of certain theories.

The first of these is Milton Rokeach's (1968) theory of beliefs, attitudes and values, which is explained in the opening chapter of the thesis.

Other psychological theories, including the cognitive dissonance theory of Leon Festinger (1957) and the psychoanalytic theory of Laura Mulvey (1975), which were existing in Indian society, were developed, in their context, during this time. Since cinema is a medium of mass communication, the idea of pleasing the public by providing them with entertainment that meets their needs is fundamental to this industry.

The use and gratification theory of Blumler & Katz (1974) emphasizes that what people do with the media also works in the Indian film industry.

Other dynamics in use are the persuasive theory of change, the psychological dynamics of implicit stereotyping, and Gramsci's (1930s) concept of hegemony, all of which have flourished in the past. Social and cultural factors lead to the repetition of stereotypes in Hindi classic cinema.

## Chapter 07: Patriarchy of Hindi Cinema

The trouble with the Hindi cinema isn't that it's marketable; all film diligence in the world, including the state- possessed bone, are marketable because they can not go on throwing away plutocrat on flicks which people don't want to see. The trouble is that other film diligence do two effects that the Hindi cinema doesn't( for the simple reason that it's unable) produce flicks at numerous situations ranging from pure art to pure commerce, and sometimes coliseum over the art critic and the box office with the same film. Diligently, the Hindi cinema has perfected its one and only formula. Given this fixed blockbuster formula, and its parameter, the places of women have to conform to the being formula and no bone is really indeed allowing about whether women can be given different kinds of places. For case, why ca n't a film have a central character who happens to be a 40 time old woman? Why does it always have to be the woman in her early twenties? This just shows an absolute lack of indispensable thinking amongst script pens and directors.

However, they're further than happy to stick with that formula rather than try to change it, If the blockbuster formula works. The issue of women and their places, and the possibilities of having a 40- time-old woman as a central character to a film, or being innovative in the characterization of women in flicks are all lost in this maze of marketable cinema that has to appeal to the civic and pastoral millions in theaters. In summary women are moreover absolutely pure women or ladyloves, or tone- immolating maters and sisters, or they're immoral hookers, roadhouse hop, strippers and vamps. These are veritably clear- cut orders infilms. However, the pure woman showed eroticism on screen it was for the sake of the good and pure idol and thus it was alright, If for any reason. None of these women were tone- defining, important characters who decided for themselves and chose for themselves. They were always deciding and choosing and doing as per the morals and values of family, culture and society. In this sense, a idol who smoked and went to a roadhouse cotillion was still a pure man, but a heroine who by choice dressed in a sexually seductive fashion( wore meaning vesture), or a vamp to whom the idol goes to satisfy his solicitations were each not as pure. The point of this analysis isn't to argue that women shouldn't be bodied or that it's immoral for women in flicks to expose their bodies. These are particular choices made by actresses and directors. still, the way this exposure and exhibition of fornication is portrayed on screen has an turnabout, which carries dispatches to the followership, buttressing further, thepre-existing conceptions in society, adding strength to the vicious cycle – do flicks lead to socio-artistic conceptions or do these conceptions find their way into flicks? Where does the Madonna and the hustler complex indeed come from?

## Chapter 08: Elements that Encompass the Film Viewing Audience - The Film, Audience and Film, Film and Other Media

The Film itself is one of the first rudiments that encompass the film viewing experience. What kind of film is a blockbuster film and what kind of film gets the mass blessing? In this environment, I canvassed, 18 Mudholkar, who has worked in the Indian media assiduity in Mumbai, and she says, Before opining on the nature of the places given to women in blockbuster flicks it's important to define what makes a film a blockbuster megahit. Knowing this is important because in my opinion this underlines the reason why women are given the kind of places they're in "blockbuster" flicks- substantially stereotypical and conventional. A movie is declared a blockbuster hit only if it garners a profit for both the patron as well as the distributors. For the film to make plutocrat for its distributors it has to be a smash hit not only in the metro and mini metros in India but it also has to be a big megahit in the lower municipalities and pastoral pockets of the country. followership and Film Psyche of the followership Now that a blockbuster has been defined, it's important to understand the followership who watches flicks in theaters and decides whether the film is a megahit or a bomb. Who's this followership and what's their psyche?. People inhabiting these small municipalities and townlets are generally traditional as well as conventional. The society in which they live has veritably set ideas about women and unless these ideas are replicated on screen, people, including the womanish followership can not relate to the heroines in flicks. For these people, a woman's world is confined to her parents before marriage and after that it's her hubby and her children, occasionally indeed her in-laws which rule her life. A woman's part in a man's life is glamorized and she's seen as faithful, god-stewing and hugely devoted to her family. There's no end to the offerings a woman will make for the sake of her hubby and her children. This idea is so in-erected and doted by people that this is what a girl is conditioned to do while she's growing up. She's tutored to suppose only about her home and anything beyond that's for the man to do. It's this population which is a maturity in India and these people are the bones who make a film a megahit film- not the civic population. Film makers thus safely make a film to appeal to this kind of an followership. So it's always the idol or the main manly promoter who carries the entire film on his shoulder while the actresses are present only for a relief. The followership is manly dominated. The demographic of the film viewing followership is similar that youthful men, from nonage to their forties, are the primary followership for flicks in theaters. It becomes important to feed to their requirements and solicitations. Also, the assiduity itself is driven by the idol moderate, which means that the idol gets the central part because the assiduity's profit or loss is determined by the manly promoter. Who should be the idol is a big determining factor for the film's success. A manly dominated followership and a her centric assiduity – no wonder that flicks are the way they're for women.( particular communication, March 26, 2011) This is the followership and this is their psyche and directors try to feed to this psyche. The interview extracts easily help to understand the joker dominated, idol centric, patriarchal, psyche of the followership.

The film viewing experience of the audience:

The whole diapason of the film viewing experience in India is veritably different from the West. Film viewing in India isn't about going out on a date intimately, or enjoying a many hours of solitariness or losing oneself to the fantastic happenings on-screen. While it does have factors of all those gests, it's primarily a mass experience, a large group experience, a family experience, a veritably combined many hours as opposed to an isolated many hours. In those many hours, everybody in



the family, ranging from the forefather to the adolescent child need to be entertained, engaged and free of disconcertments because everyone attends the film together. Pendakur( 2003), terms film viewing a social act, and says that more frequently than not, families with nearly three generations watch flicks together in the theatres. At times children and parents watch flicks together. A wide range of age groups watch flicks together in a theater. There are no specific age regulations like in the US, as to who can or can not watch a film. It's left entirely to parent discretion(p. 119- 123). Although there's a standing system specified by the Censor Board for flicks, the final decision is left to the parent. However, 13 times of age, ends up in a film which is meant for grown-ups, If an adolescent. According to the Censor Board for Film Certification in India, flicks are rated " A " which means adult viewing, A/ U which means adult and unrestricted viewing grounded on maternal guidance and " U " which is unrestricted viewing.

The rating in American terms is explained:

U -- Unrestricted Public Exhibition: This rating is given to films suitable for 'family viewing'. A movie with 'U' rating contains no or mild violence and sensuality. This would be similar to the G rating of the Motion Picture Association of America (MPAA).

A/U -- Unrestricted Public Exhibition but with parental guidance for children below 12 years. This rating is similar to the PG-13 of the MPAA.

A -- Films are meant for Adult audience above 18 years only. This rating is similar to R of the MPAA.

While these are the conditions, it isn't necessary that every film with small quantities of hedonism or roughness should be given the adult standing. It turns out that when directors want to make blockbuster flicks, they want youngish people to be suitable to view them as well. Since an entire family, across three generations becomes the followership for popular film, it's maybe conditioned in the minds of directors and screenwriters to conform to all of their prospects, and conforming means portraying women as artistic conceptions, respectable to this wide ranged followership of varying age groups. similar artistic conceptions can have non-stereotype moments on screen, but these moments have to be justified ultimately, as either being wrong or brash of the woman, or as being her fantasy, or as commodity she'd do only because she doesn't yet have a man in her life. Once the man in her life arrives, many a time the woman goes back to being the veritably uncomely, socially respectable woman, or mother or family on screen.

In this environment, Pendakur( 2003), says, that the challenge for a popular film director thus is to please grown-ups and children in the followership, and insure that the values portrayed in their flicks, through the language and semantics used, conform to conventions about structure and content of popular taste. One of the stylish ways to justify fornication, sensuousness and sexual connections is through song and cotillion sequences. That would be the time that the woman can be bodied and that incorporation, maybe justified in the minds of the followership. Since unequivocal descriptions of coitus, progression in romantic connections, etc. may beget a lot of discomfort amongst the followership, a musical sequence with outrageously provoking costumes for the womanish characters, satisfies the followership's need for this kind of sexual voyeurism, contemporaneously holding the balance of conforming to culturally respectable places for women.

It's apparent this narrative pattern traces its origins to major, artistic and social factors, and continues to thrive as the dominant pattern corresponding to the elaboration of social institutions,

like theatre, family, structures within these institutions, and artistic morals of Indian society which the Indian film has to conform and feed to.

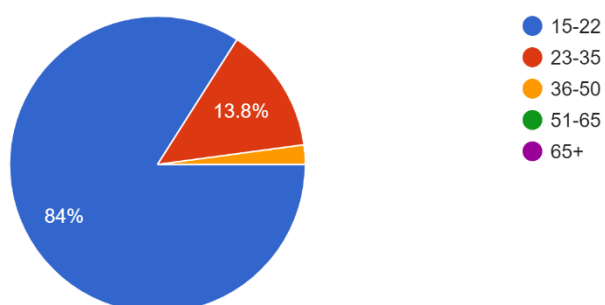
## Chapter 09: Data Analysis

This research has been done by using questionnaire as a tool for collection for data, the set of questions were prepared by the researcher after a detailed study on the topic and the set of questions aims to give us insights about the effect of Commercial Films on impulsive behaviour of audiences. This chapter will look at primary data collected. The aim is to analyse the data gathered by 94 respondents across Jammu corresponding to the hypothesis of the research. The total sample size that has filled the questionnaire was 94 respondents to get the desired population that can help prove the hypothesis of the research.

**Demographics :** The questionnaire was sent to the respondents via WhatsApp. It was filled by people in Jammu of different age group, gender and occupation. Those factors will be analysed in this section.

### Age

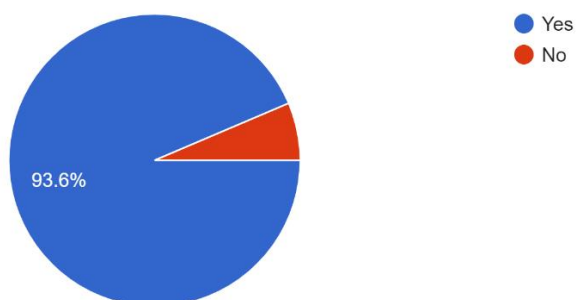
94 responses



The above figures shows that 84% of the respondents are from 15 to 22 years of age, 13.8% are from 23 to 35 years of age and the remaining 2.2% are above 36 years.

### Do you watch bollywood films?

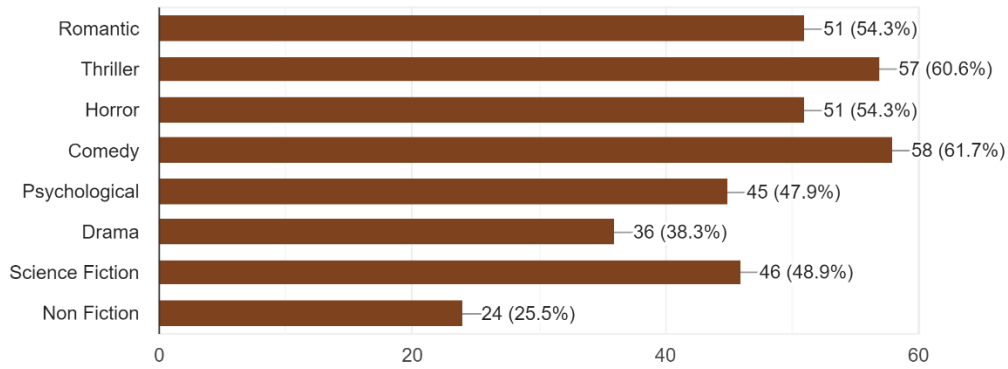
94 responses



Here above the data shows that out of 94 respondents 93.6% watch Bollywood films and the rest 6.4% don't even watch Bollywood content.

What genre of films do you like to watch?

94 responses

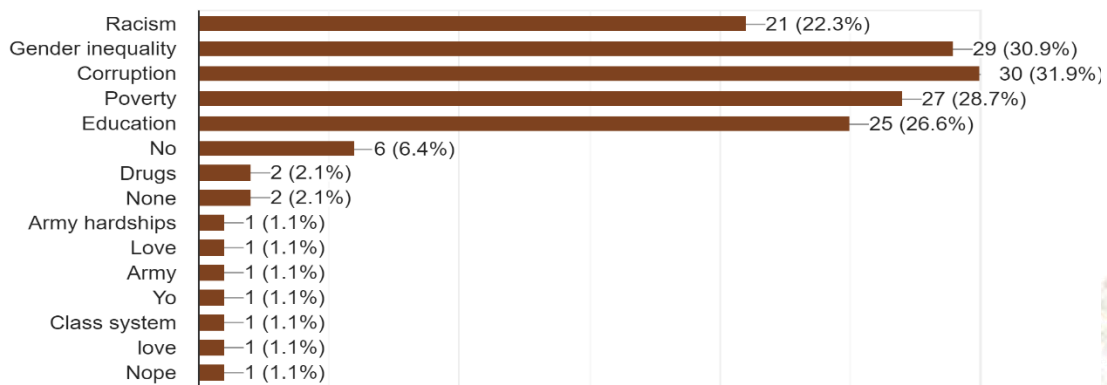


Here above the data is bit skeptical as the respondents who don't even watch Bollywood films have participated in general. Still to conclude for total 92 respondents, the data above shows that out of 94, 51 (54.3%) like Romantic films, 57 (60.6%) like Thriller films, 51 (54.3%) like Horror films, 58 (61.7%) like Comedy films, 45 (47.9%) like Psychological films, 36 (38.3%) like Drama films, 46 (48.9%) like Sci-fi films and 24 (25.5%) like Non-fiction films.

This analysis report also included a question where respondents were asked about their favorite Bollywood film. There were different answers by each respondent and it included numerous films. Which was followed by a relative question ahead.

Does this film include any of these following stereotypes?

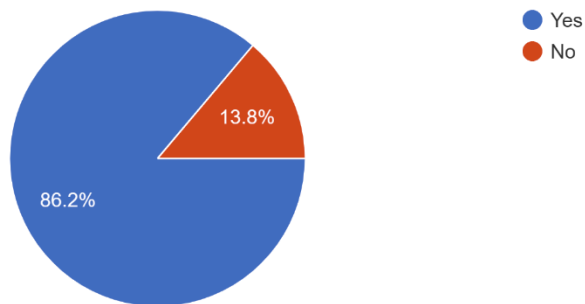
94 responses



The above data shows the results of question which was connected to the previous question about the favorite Bollywood film of each respondent. The data collected here shows that most of the films that were mentioned had either of one stereotypical showcase. And majorly 30 (31.9%) respondents out of 94 have seen the portrayal of Corruption in Indian Films.

Do you consider bollywood films entertaining?

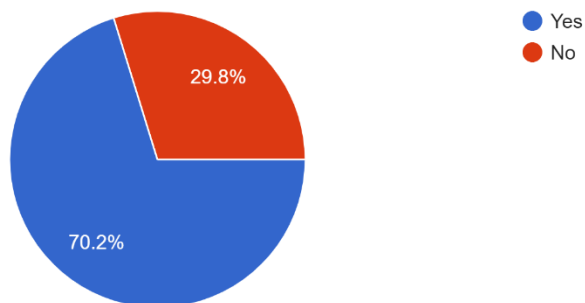
94 responses



The above data shows that out of 94 respondents, 86.2% of the respondents consider Bollywood films entertaining while 13.8% do not consider Bollywood content entertaining.

Would you prefer a film based on stereotypes rather than other genres?

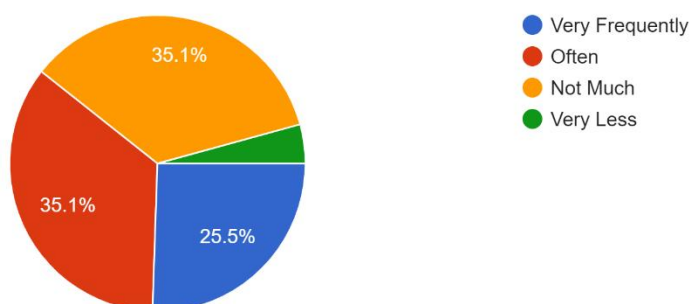
94 responses



In the above data the respondents were asked whether they would watch a film that has any stereotypical bound or showcase over any other film which does not include any of such stereotype and the results that analysed were 70.2% would watch films based on stereotypes and 29.8% would watch other genres.

According to you how often does bollywood create content over society issues and stereotypes?

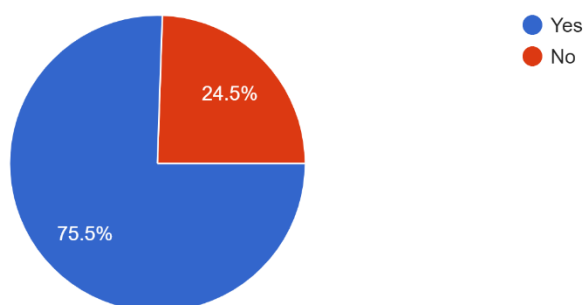
94 responses



Above figures shows that 35.1% of the total 94 respondent marked “Often” and “Not much” whereas 25.6% of the respondents marked “Very frequently” and the rest selected “Very less” for how often does the Bollywood make films which includes any stereotypical issues.

Does Bollywood normalise the stereotypes in India ?

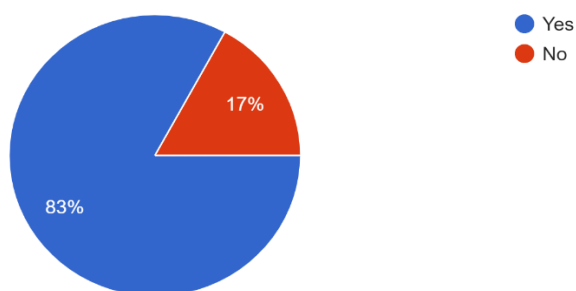
94 responses



The figures above shows that 75.5% respontants says that Bollywood create sich content which gen erally normalises stereotypes while 24.5% marked “NO” for that.

In your opinion does message conveying films bring a change in the ideology of common people?

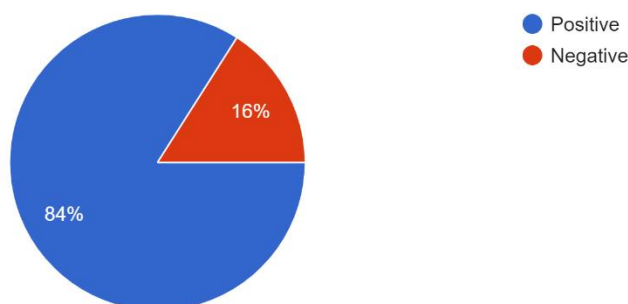
94 responses



The above data 83% of the 94 respondants think that the Bollywood films with social issues and stereotype showcase which convey a message to the society really changes the ideology of people and the rest 17% thinks it doesn't make any difference in the thin king of people.

What kind of impact does bollywood films create in you ?

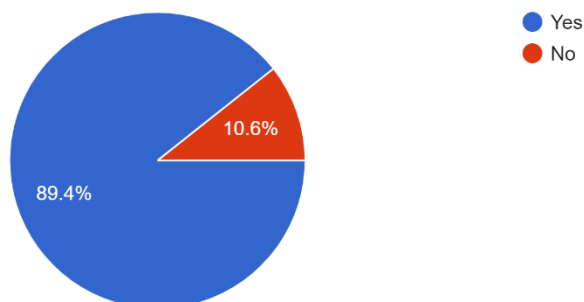
94 responses



The above data tells that 84% of 94 respondants gets a positive impacts through Bolywood films and the rest 16% are effected negatively.

Does your family and friends enjoy watching social-consciousness films?

94 responses



Above data shows the results that 89.4% respondent's family and friends also enjoy watching films which showcases a message for the society and the rests' 10.6% respondent's family and friends doesn't watch such films.

## Chapter 10: Questionnaire

Q: Given that how is it that some Hollywood action films that portray women in extremely non-stereotypical roles in the Indian context are a super hit amongst the very same Indian masses?

A: While a Lara Croft and Tomb Raider might be watched in awe (if at all), the crackerjack action by a woman is digested only because she's a "foreigner", completely different from the typical Indian woman in every way.

Q: What in your opinion are the other kinds of films in which women have more substantial roles to play?

A: The other kinds of films where women drive the plot are mythological movies. These films if done well are sure shot blockbusters but the point to remember here is that the heroine will be playing a Goddess- admired and revered by every male.

Q: What is the impact of a rising middle class audience which goes to multiples theaters to watch films? Also, considering that this audience is a little more open to alternative storylines...

A: Since the rise of the multiplexes, Indian films have shown variety in terms of plot and characterizations. This doesn't mean that the quality of cinema has improved no- but the position of women in these films certainly has elevated from what it used to be. Predictably, these films do well only in big cities. People living in this part of India are well educated, well read, have seen the world and so naturally have wider perspectives in life. An emancipated woman on screen neither shocks them nor shakes their egos. Not so in rural sectors and as a result, some of these multiplex films are not even understood by the rural population. The cultures and thought processes in cities and villages of India is very different and so what works in the cities doesn't or may not work in small towns.

Q: What is your general comment on women's roles in Indian cinema as you see it today and how can film makers approach this situation?

A: It's hard to give an opinion in black and white on this question mainly because films always reflect the ever changing social, cultural and political scenarios. The cultural fabric is changing in urban areas and this complicates things. Not that the thought process among people in small town India is still the same. No. They're evolving too but this evolution has been slow and steady and it's even slower where women are concerned. When this is the situation at hand, films will naturally be reflecting the same and it's actually a tough job for film makers to find a middle path...we don't have a massive change in the scenario for women actresses. In my opinion, there has been a change with women playing major characters in Hindi films but then again such films have either done well only in urban areas or flopped all together. I think this also highlights a fact that maybe Indian film makers need to really understand and study how a female is to be portrayed in a film.

Q: Do you think the roles given to women come from the culture in which they live?

A: Absolutely. But it's not just the cultural but also the socio-political scene which influences Indian cinema. Globalization changed a lot of things in India towards the end of the 1990s. Foreign companies started investing in India creating a lot of jobs and people in general got some exposure into the western world thanks to media and marketing. This helped change the mental makeup and society saw a lot of women pursuing higher education and working- concepts which are reflected in today's films BUT this still is seen in the urban areas. Things remain the same in the northern and other deeper parts of India where female infanticide is rampant and there's still a hugely male dominated society, so like I said before, things in India are a bit more complex.

Q: Does the woman's perspective, life perception, and point of view really feature in films? And if a film entirely explores the woman's point of view, do you think it has ever been a super hit, or is this a relatively rare occurrence?

A: It's a rare occurrence. To have a truly meaningful role for a woman is rare. A film like Mother India will still be a huge hit but primarily because again the female protagonist sacrifices everything for the good of her children and then society- an absolutely idealistic take on a woman. Any other role which deals with a woman making an independent choice or a film dealing with her wanting to live life on her terms (Astitva 2000, in the past-Arth 1982 ) are rare. With the secondary status that women have in our society it's just the females in the audience who would empathize with a woman's perspective in a film or even enjoy watching it. If it's done well it will find a decently large audience among the urban males who are relatively more educated and therefore understanding and sympathetic but not anywhere else in the country. In a nutshell a woman just can't afford to make a mistake or a wrong choice/decision in her life. If she does she is expected to bear the pain and live with it at any cost. She is supposed to gracefully take in whatever comes her way. With this idea of a woman you really can't expect people in general to enjoy her take on anything.

## **Chapter 11: CONCLUSION**

This study is not catering any form of disparity among the Indian Classic Cinema and Socio-cultural ethics or norms but the Film itself is one of the first elements that encompass the film viewing experience. What kind of film is a blockbuster film and what kind of film gets the mass approval? Let's get the straight up scope of this study through a brief explanation of how the stereotype of gender portrayal and objectification of women have been practiced yet ignored by common audience and how does it seem extremely normal on the screen?

People inhabiting these small towns and villages are generally traditional as well as conventional. The society in which they live has a very set ideas about women and unless these ideas are replicated on screen, people, including the female audience can't relate to the heroines in films. For these people, a woman's world is restricted to her parents before marriage and after that it's her husband and her children, sometimes even her in-laws which rule her life. A woman's role in a man's life is romanticized and she's seen as faithful, god-fearing and utterly devoted to her family. There is no end to the sacrifices a woman will make for the sake of her husband and her children. This idea is so in-built and idolized by people that this is what a girl is conditioned to do while she's growing up. She's taught to think only about her home and anything beyond that is for the man to do. It is this population which is a majority in India and these people are the ones who make a film a hit film- not the urban population. Film makers therefore safely make a film to appeal to this kind of an audience. So, it's always the hero or the main male protagonist who carries the entire film on his shoulder while the actresses are present only for a relief.

Such cultural stereotypes can have non-stereotype moments on screen, but these moments have to be justified eventually, as either being wrong or brash of the woman, or as being her fantasy, or as something she would do only because she does not yet have a man in her life. Once the man in her life arrives, many a time the woman goes back to being the very homely, socially acceptable wife, or mother or sister on screen.

It is apparent this narrative pattern traces its origins to historic, cultural and social factors, and continues to thrive as the dominant pattern corresponding to the evolution of social institutions, like theatre, family, structures within these institutions, and cultural norms of Indian society which the Indian film has to conform and cater to.

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