

Shifting Paradigms of Female Characters in Bollywood Movies

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Abstract:

Men in almost all the societies were considered as main source of income while the role of women was constrained to being an ideal homemaker and a decent mother. This validates to women in an extremely patriarchal society of India. As societies came into the era of Upgradation and modernization, the responsibility of women transfigured significantly. Media actively performed an imperative task in the transformation of societies and significantly influenced the persona of women in today's contemporary world. End number of researches has been done on the role of women in various societies. Nevertheless, very little has been said about the significance of movies in depicting women in shifting paradigms over several decades and the influence it has on societies by and large. Over the last decades, Indian cinema has beheld a noteworthy makeover in the way women are represented through movies. Contemporary movies represent women as more self-governing, convinced, and career focused. Present article discusses with these rapid shifting paradigms of women represented in Bollywood and its impact on the patriarchal Indian society with a spotlight on some representative Bollywood movies. The endeavour is to connect the shifting character performed by women in movies with the promising position of women in India, as movies are a mirror image of modification in the social arrangement.

Key words: Bollywood, India, Shifting, Paradigms, Movies, Women

Introduction:

In the 73 years since Independence, Indian cinema has gone through a lot of modification considering a shift from classic mythological blockbusters to "Bollywoodised" remakes of Hollywood's and Tollywood's successful films. Women in the Indian movies have played an imperative character in the accomplishment of individual movies. Their characters on the other hand have transformed eventually, from being reliant on their male counterparts to very autonomously taking the storyline to the fore. Prior discussing over to the transformation, it is pertinent to comprehend the significance of Indian Cinema in the world at the moment. As per the studies and

surveys, Indian movies are released in over a hundred countries and watched by nearly four billion people across the globe. The Indian film industry is regarded to be the biggest and leading film industry in the world with over 1800 movies produced every year in more than 20 languages. Whereas, Hollywood produces less than 800 movies per year, as per the existing records. With the highest number of theatre entrances, roughly 3.3 billion tickets are sold yearly in India. One more set of figures of statistics declares that around 750 movies are made annually in 72 studios and shown in around 12,000 theatres to weekly audiences estimated at approximately 70 million; some extraordinary and remarkable records include vocalist Lata Mangeshkar in the Guinness Book as the world's most recorded artist; and actress Helen who danced in a thousand films.

The Indian film market obtains 90% of its profits from non-English language movies, generally in Hindi followed by South Indian and other regional language films. The CRISIL Research (2010) had foreseen that the industry was anticipated to produce from US\$3.2 Billion to 2010 to US\$ 5 Billion by 2014. Since, the film industry supplies a lot to the business and the society; it is appealing to observe the shifting trends in Bollywood from the earlier period to the present-day. The paper will begin with a discussion on the reasons why Mumbai (formerly, Bombay) was preferred as an essential city for movie production. The later part offers a brief history of Bollywood and the rise of renowned Bollywood celebrities. The next part will scrutinize the modifications taken place since 1940s subsequently a focus on women and their shifting character in the Hindi movies with reference to some particular movies. The paper sums with various comments and involvement of Bollywood and the chief part played by the industry in shaping the society.

Bollywood and Mumbai

Bollywood, a part of the Indian film industry is situated in Mumbai. It can be labeled as the national film industry because it produces the most watched movies in Hindi language. Mumbai has been the biggest movie centre in the world, even though Calcutta and Madras in India compete dynamically. The Bollywood film industry has coined its name from the American film industry, Hollywood. It is one of the most admired and thriving industries and amazes most people though half of the movies are found in the southern part of India.

A query arises then why Mumbai city was elected as a hub and how did it happened to be so famous? Well, the reason lies in the fact that Mumbai was apt as the hub of significance for the Indian films industry. It had contemporary port; a city with European inspirations and nominal pretentiousness to Indian history and society. Additionally, it happened to be impartial to the religious enthusiasm of South Asia, the great Hindu-Muslim conflicts. All ethnic groups and religions lived in Mumbai in sound concurrence. It was in Mumbai where that English drama and poetry thrived. A

number of Western thoughts that were English-stimulated, blended with the Indian background. Consequently, the ghosts, avatars, gods, souls and spirits of three thousand years of Indian mythology mixed and came into association with modern Western, Marx, vision and icons.

Brief history of Bollywood

Prior to 1931, the Bollywood movies did not have any sound. The first Bollywood movie released in 1913, named Raja Harishchandra, directed by Dadasaheb Phalke. Ardeshir Irani was the only first who introduced sound in 1931 in the film Alam Ara, which was a huge hit commercially. Bollywood was by then producing around of 200 movies in black and white during the time annually.

The very first coloured Bollywood film was Kisan Kanya which was released in the year 1937, directed by Ardeshir Irani but it was not as commercially successful as with the introduction of sound. In the 1940s, the Bollywood industry suffered immensely due to the World War II, the freedom movement, and the bloodshed in the India-Pakistan separation.

Only in the 1950s, coloured movies became commercially famous. This era also noticed the beginning of a new period in Hindi cinema, since the movies no longer had still dialogues and songs but also remarkable romantic songs, composition, some of which are eternal. Most of the songs of 1950s are sung by people, even of the new generation of today's. This era was also noticed the emergence of great Bollywood stars like Dilip Kumar, Raj Kapoor, Dev Anand, Guru Dutt, Meena Kumari, Madhubala, Nargis, Nutan and many more. The late 1960s observed the beginning of soft dance with singing along with shooting movies on foreign locations. Celebrities like Shashi Kapoor, Shammi Kapoor and Rajesh Khanna became extremely admired all through this era.

Early period and the shifting persona of females in Bollywood

In the early period, Indian movies were mainly focused on mythological stories and utter classic such as the nation's first feature film, Raja Harishchandra, directed by Dadasaheb Phalke in 1913. During the independence movement, movies were used as a mode to exhibit annoyance and voice the belief of nationalist leaders and parties claiming freedom from British rule. Nevertheless, after the freedom, movies became a means of expression for addressing social evils and issues. Bollywood depicted a society that was both needed and attainable through movies.

The golden era of Bollywood movies was from the 1950s to the late 1970s. This was the era when, an India, which was rustic but had wealthy and vivacious traditions, was showcased.

Movies portrayed the associations, mores, standards and morals of the Indian culture. The problem of poverty was discussed during this time. The viewers could simply recognize themselves with the on-screen characters whose lives reminded them of theirs. Some instances of movies from this period consist of Kaagaz Ke Phool, Mother India, Mughal-E-Azam, Pakeezah, Do Bigha Zameen, Daaera and Dil Apna Aur Preet Parai. There are a few movies from this golden era of Bollywood incredibly famous that people from the later generations remember them even now. This was also the time when the women were playing exceptionally significant roles in the movies possessing a lot many of responsibilities on their shoulders to promote the movies in the market. Women were offered equally leading roles in the Hindi movies along with the male actors. An example includes Mother India made in 1957 by Mehboob. The movie was made ten years after India obtained freedom from the British rule. In this movie the director, Mehboob, had tried his level best to bring together socialistic morals with the traditional values.

The story revolves around Radha (Nargis Dutt) who get married to Shamu (Raj Kumar) and comes to his village where she learns that Shamu's mother, Sundar Chachi, has mortgaged their ancestors land in order to pay for the marriage. The village moneylender, Sukhilala (Kanhaiya Lal), abducts three-fourths of their produce as interest on the loan of Five Hundred Rupees. Every year most of their goods were used to pay off the interest on the loan to Sukhilala. Sukhilala was able to get this contract because Sundar Chachi was uneducated and embossed her thumb on an agreement, which she could not read. In an endeavour to release a piece of land they own, Radha and Shamu struggle to move some big boulders and one of the boulders rolls onto Shamu's arms which had to be later amputated. Having not capable to tackle with his vulnerable condition, Shamu escapes leaving Radha all alone there. Soon after Sundar Chachi kicks the bucket and later Radha's two out of four sons breathe their last in a flood. Sukhilala offers food in return for sexual favours from Radha, which she refuses to accept for a long time but could not tolerate to see her famished children. She goes to Sukhilala's residence and just when she is about to offer herself to Sukhilala, she gets a heavenly indication that her husband is alive and disappears without more ado with a new anticipation. Next Radha is seen in the movie as an old woman and her two sons Birju (Sunil Dutt) and Ramu (Rajendra Kumar) as grown up men. Ramu is a sensible and mature young man while his brother Birju is an idle and irresponsible man and bears a grudge that Sukhilala continues to take three-fourths of their crop. Birju's incapability to manage his rage disturbs the villagers and is at last enforced to abscond the village turning him into a dacoit. When Sukhilala's daughter is getting hitched Birju threatens to abduct her. Radha promises Sukhilala safety of his daughter's honour and, when Birju attempts to kidnap her, Radha shoots him dead.

The movie begins with Radha as an aged woman being requested to inaugurate a new

canal constructed through her village. The men chairing the gathering are dressed simple and wearing Gandhi caps referring to Radha as the mother of the village and reject to let anyone but her inaugurate the canal. The movie opens with the opening reminder that Radha is a survivor, a woman who will escort in the new epoch of affluence and development. The movie demonstrates the magnitude of a woman and that women acknowledged with India is not astonishing. The term Bharat Mata (Mother India) is a part of the Indian awareness. There is a song in the movie going together with the bridal procession declaring that the woman's destiny is to depart from her abode.

Radha is represented as every other woman as an perfect wife and a daughter-in-law. Her love for her husband is equivalent to the celestial love. She is mature and full of rationale. Women watching this movie are supposed to associate with her and the men are assumed to look at her non-sexually and equate her as their own spouses or mothers. This preliminary method of developing an attachment with the audience by having obvious philosophy of woman on the street is a worthy strategy. At different times the movie laid emphasis on this association.

Radha begets three sons while Shamu scoffs at Sukhilala for having a daughter. Her sons are displayed escorting her by the hand even though they are very young. But even in the starting act when Radha is an obedient bride the contradiction is playing along. Sundar Chachi, Shamu's only parent even if has raised her only child by herself and got him married in grace. She has been shown as a strong woman who is kind to her daughter-in-law and manages family affairs and agriculture with same competence. With three-fourths of the crop going to Sukhilala, Shamu and Radha toiled badly to survive. There are numerous scenes of Radha and Shamu harvesting the grains together. She is together with him all the time and doing everything unconstrained by her femininity. There is no disagreement displayed between her character as a farmer and that of a conventional wife.

When Shamu escapes and runs away with his incapability, Radha takes over the household responsibilities. She by no means lost optimism and the anticipation is shown to be the foundation of her might as events get bad to worse. In one of the scenes, Sukhilala has taken Radha's bullocks away; she is shown dragging the plow herself. The close-up of Nargis Dutt as Radha with a plow on her shoulder with an expression of pain and attentiveness is an image that continues to exist in the mind of every Indian even now.

The song complementing the scene invalidates the disagreement between the communist working woman and the traditional Indian woman. The lyrics of the song are so powerful that every word is still in the memory today. It goes on to declare that in this life only laaj (prudence and modesty) is a woman's dharma. The movie determines to prove that a woman can hold these accepting philosophy as part of her conditioning and can make use of them as part of the positive ethic of struggling against the odds.

The second half of the movie presents Radha as a conventional mother who showers her love and admiration in abundance on her grown up sons. Her son Birju becomes a dacoit but is shielded by Radha who struggles hard to beg for pardon from the villagers. But when Birju kidnaps a girl from her marriage pendal, Radha takes a stand and warns him to release the girl or else she will shoot him dead. Radha's act of oneness with the kidnapped girl is not because of any connection or affection but an act of unity with the entire of womanhood.

Actresses of Bollywood in 1980s

During the 1980s, there was the starting of the action era, an era that caused a lot of modifications. The Bollywood actresses lost their might and place to the actors. They were devalued to being a sensational factor of the movies, dancing around trees, being kidnapped, raped or killed.

One such case in point is of the movie, Ketan Mehta's *Mirch Masala* in 1989, screening this shifting paradigm of women in the Indian movies. A story of Sonbai (Smita Patil) employed in a chili factory in the western part of pre-independent India. Her husband gets a job in the railways and heads to the city. In the period in-between the Subedar (or tax collector, Naseeruddin Shah) appears to collect taxes and is fascinated by Sonbai. He enquires the village headman, the Mukhi, to get her but the headman gets the wrong woman. The next day Sonbai passing by the Subedar's camp where she is forcibly stopped and grabbed by the Subedar. She releases herself and runs into the chili factory where she works. An old Muslim watchman Abu Miyan (Om Puri) offers her with shield. A corresponding track is of Mukhi's wife, the Mukhiain, who is ill-treated by her husband. She attempts to get support for Sonbai after discovering that the men of the village together with her own husband have allied with the Subedar to handover Sonbai to him. Mukhiain's complaint is brusquely crushed by the men, and the Subedar, escorted by all the men of the village, arrives at the factory breaking the factory doors and killing the watchman. In the last scene the Subedar comes near to Sonbai when unexpectedly the other women in the factory throw bags of chili powder on his face. A number of scenes in this movie display women in alluring characters, like women dancing and the lecherous Subedar looking at them. In a different scene he looks at Sonbai through a telescope.

The example of *Mirch Masala* does not denote that the actresses in movies were always left at the back. Several movies portray a more governing image of women too. In the latest record of movies the body became an indispensable part of an accomplishment of an actress. Their bodies verbalize about time in the gym spent in working out. For instance, the leading lady of the 1980s, Sri Devi, was known as 'thunder thighs'. Sri Devi, like other actresses, spent hours in the make-up room and showcased the hard-hitting, dominating characters. In *Himmatwala*, an earlier movie, Sri

Devi outdanced and outfought the men. She dealt with the antagonists herself, thrashing them. In several movies she required two or three male actors to balance her role. In movie Joshila which was released in the year 1989 two of the renowned actors in the movie would hardly managed their characters on their own when casted opposite to her. This was specifically revealed by a cover story in one of the magazine stating: ‘Is Sri Devi a hero?’ (Showtime, September, 1987). This proves that the approach and the perception of women had absolutely transformed by this time.

Afterward came the era of the 1990s bringing about additional modifications observed in the Bollywood movies. By this time released a number of movies showcasing the changing position of female part of Indian movies. One of them was Mohra, released in 1994 starring Akshay Kumar (as Amar Saxena), Raveena Tandon (as Roma Singh), Sunil Shetty (as Vishal Agnihotri) and Naseeruddin Shah (as Mr. Jindal). The story begins with the plot that Vishal is put behind the bars where Roma’s father is the superintendent. Roma Singh is the lead female character in Mohra. She by profession is a journalist, working for a daily named Samadhan (meaning solution). The name of the daily itself says that it is as an unprejudiced publication that battles with dishonesty and government’s negligence. Roma’s post as the assistant editor of this daily launches her as an unbiased journalist. Roma set off to visit her father’s jail with the intention of writing an editorial column. Some convicts attempt to rape Roma but Vishal set her free. Roma discovers that Vishal is incarcerated for an assassination of some boys who raped his wife’s sister. Because of the dishonest prosecutor the boys were released and later on tried to rape Vishal’s wife but she knifed herself. In reaction, Vishal kills them all and was incarcerated. Roma, with the help of Mr. Jindal, the blind proprietor of the daily she works for, organizes a second investigation for Vishal where his case is re-examined and he is freed.

Jindal persuades Vishal that he should become an observant and slay the real perpetrators behind killing of his wife and sister-in-law i.e. the drug merchant. Amar Saxena is a cop who too is also engaged in busting the two chief drug merchants of their city, Tyson and Gibran. Vishal begins killing their henchmen but Amar gets on his way, nevertheless Vishal kills them all. Jindal now instructs him to kill the Commissioner of Police who he says is dishonest. But Vishal realizes that this is a team and Jindal is not blind but a wicked mastermind aspiring to devastate Tyson and Gibran to become the king of misdeeds. He abducts Roma, who is now betrothed to Amar, and is about to flee with her when Amar and Vishal, mutually bring to an end his plans.

All through the movie professional achievements of Roma are because of her authoritative boss Mr. Jindal. She is competent to stand up to the editor by associating herself with Jindal, the proprietor of the daily. She organizes important meetings with top police bureaucrats but only with Jindal’s power. This shows a gender unbiased sign of the power dealing that is general in any such

circumstances. Nowhere in the movie has Roma's individual capability been allowed to set up. She is shown to be rather unskilled and immature. Although her intentions are dignified she is powerless to prove to the jury of Vishal's virtuousness. It is Jindal's arbitration that makes the disparity and gets hold of Vishal's release. Body language of Roma is invented to portray her as an "open-minded" woman. Writing in G- an Indian movie Magazine, Monica Motwani declares that 'the female protagonists may have metamorphosed over the years, but she still cannot smash away from the manacles of certain standards set by Hindi movies years ago.'

Thus, women seem to have misplaced the place and freedom they had produced for themselves. As movies turned into extra shiny and hi-tech, the male actors took core stage and the actresses remain more for a physical attractiveness component. Their existence did zero to progress the narrative forward. The more India turned out to be universal the more the Bollywood movies relapsed. Some of the successful movies of the post-liberalization, in the 1990s, demonstrated a wish for a conventional way of life when women looked after their homes and household duties and men earned the bread and butter. Although Madhuri Dixit robbed millions of hearts in one of the prevalent hits of the '90s, Hum Apke Hain Kaun..!, she also instituted the craze of actresses who would by no means put their own thoughts in front of the ambitions and requirements of their family. The thoughtful homemaker character of the women was reversed in vogue.

The fresh history movies in late 1990s, such as 'Kabhi Khushi Kabhi Ghum', 'Kuch Kuch Hota Hai', 'Dil To Pagal Hai', 'Biwi No.1', all had women as showpiece and as homemakers. None of these movies made by contemporary young filmmakers represented women as career oriented women. Conversely, those women who had unsuccessful in their love life were publicized to take up a career. In Dil To Pagal Hai, Karisma Kapoor played the role of a dancer who gets defeat to Madhuri Dixit, whose major endeavor in life is to seek for her life partner. Sushmita Sen was presented as a model in 'Biwi No.1' but then she was also a homewrecker and the pardoning house frau in the same movie, Karisma Kapoor, 'regains' her husband.

Even the movie Dil Chahta Hai, acknowledged to be a Generation X movie, by a young director, wedged to the conventional character for its female leads. Whereas, the three males in the movie had distinctiveness apart from their romantic ones, the women did not possess any kind of distinctiveness of their own. Only one character (Dimple Kapadia) is a career woman but does not have a fortunate end while the man who adores her (Akshay Khanna) gets a normal girlfriend.

Amongst the directors of the above cited movies, many studied overseas and have their standard of living influenced by the west values. They have seen Hollywood movies but still came back to conventional Indian values and conservatism through the female roles in their movies.

An another representation of the shifting of character, paradigm and persona of women

would be the way a apparent peculiarity is revealed between the lead actress and the vamp, the decent girl and wicked girl. The vamp always smoked, exposed her body, and was penalized for her wrongdoings. As Saira Banu a ‘foreign country’- returned teenager who is a smoker and also a spoilt child represented in Manoj Kumar’s Purab Pachim and then was taught a lesson by the actor. The good ones are always shown as the decent girls. The representation of a flawless daughter, wife or daughter-in-law was shown in unusual avatars with a slight alteration of name and location. Singh (2007) illustrates how the well-liked movies have drawn greatly upon Indian mythology for its admired appeal. It principally imparts the interests and values of male chauvinism, embellishing male fantasies about the female. Therefore, a woman is either portrayed as an angel or as a fiend monster.

Many a times later on, in the 90s especially, the line between the female protagonist and vamp vanished. The female protagonists clothed as boldly and shifted as offensively as the vamps of old times. A number of critics said that as an outcome of globalization and consumerism where mass production necessitated actresses to become extra attractive than the actual woman. She might be presented to the audience dancing in snow-covered valleys of Switzerland or Austria but in essence bonded to the perfect woman Indian males romanticize.

In fact Bipasha Basu’s (Nishigandha Dasgupta) in Madhur Bhandarkar’s movie titled ‘Corporate’ had the grey shades. She is a determined girl desire to be conquering come what may to chick off her past terrible occurrences. In her highest conviction she doesn’t bother indulging in industrial inquiring on a rival company. She gets trapped but the audience is left thoughtful to her difficult circumstances.

The modification of images has not been an impulsive one but occurred slowly and gradually. The argument whether movies mirror life or life replicates movies can also be scrutinized in this context. Although a huge number of women working both in city and countryside areas, the movies more often overlook this truth. Considering women’s representation in famous movies, it’s like time has been immobile for her. Even though the portrayal is more comprehensive the character has not transformed radically. The task allotted to the actresses even now carries the stereotypes.

A number of modifications in the women’s usual roles have been seen in the movies in recent times. Jiah Khan, the Lolita-like character in Ram Gopal Varma’s movie ‘Nishabd’ was a span-new change because instead of casting her as a bad girl the director concentrated on the teenager’s thriving realization of her sexuality, which she acknowledges assertively by holding out to a man more than twice her age. This has been made achievable moderately with the entry of small movies, promoted by the multiplex culture; new directors recognize the shifting of time and bring their

thoughts in their writings.

Providentially, many of the directors have achieved fame presenting the audience wanting a change from the typical story lines, screenplays and themes. This is somewhat verifying favorable for actresses yearning to choose an unusual path away from the usual stereotypes.

Many movies released show the shifting paradigms of changing roles of women now. Their roles and characters have shifted dramatically. Tapsee Pannu's *Pink* and *Thappad*, Sridevi's power-packed performances in *English Vinglish*, *Mom*, Madhuri Dixit's *Lajja*, *Gulab Gang*, *Dedh Ishqiya*, Kangna Ranaut's *Queen*, Manikarnika, Vidya Balan's *Kahani*, Rani Mukherji's *Mardani* are some examples of women victory and freedom in the men's territory called Bollywood. Women are no more shown as a victim or submissive even if they are shown later in the time shift they become the master of their destiny and fights for themselves.

Bollywood and Beyond

Summing up, Indian movie business has altered drastically since 1947 making a name for it and is renowned for its techniques. Bollywood movies are now challenging Hollywood productions on the world stage, earning esteemed international awards and honours. The achievement of Indian movies in overseas is spreading the affluent cultural traditions of Indian dance and music to global viewers. Culture is the elemental aspect in the progressive society and movies particularly function as a mirror of the society. It replicates various trends, subsisting virtues, social work, and the lifestyle. The Indian movies represent the quintessence of the Indian culture. The cultural and ethnic principles of the Indian society, its cultural diversity and the harmony among the varied cultural and religious divisions, is accentuated by Indian movies. Therefore, it plays a very imperative role in portraying the Indian morals to the globe. The Indian movies are much admired all around Asia and also in other parts of the world.

With the impact of globalization, the Indian movies are being inspired by Hollywood movies. Bollywood brings in technical proficiency from overseas and many movies are shot on foreign locations. Many Bollywood movies are also inspired by Hollywood blockbusters. Nevertheless at the same time Indian media has several reports on Bollywood's growing inspiration in the world movie industry and how it is contending with Hollywood. In the year 1899, Bollywood was founded with the production of a short film by a portrait photographer, Harischandra Sakharam Bhatavedekar, called *The Wrestlers*. On the other hand Hollywood was found 11 years later in 1910 with a Biography melodrama. Since the appearance of sound in 1931, Bollywood produced over 9,000 films (Mishra 2006: 1).

Today India is the world's leading producers of movies with a total of 1,288 feature films

produced only in 2009 compared to Hollywood that produces 500 movies per year on an average (BBC News 2011). Hollywood has universal viewers of 2.6 billion while Bollywood produces more than 1000 (not reliably) movies every year and has universal viewers of around 03 Billion. In terms of viewership, Bollywood surpassed Hollywood in 2004 and has been leading and competing ever since. The NRIs are also playing a significant role adding a lot to the Indian film fraternity. The Bollywood movies are nowadays transforming as per to the need of the contemporary world and are also tailored as per the need of the NRI's. It is probable that around 15 million Indian deportees living in various parts of the globe account for over 65% of Bollywood's revenue. An expected \$800 is spent by NRI's in Indian movies and music. US (2 million Indian expats), UK (1.5 million), South Africa (1 million of Africa's 2 million Indian residents) are foremost marketplaces for Bollywood.

In spite of this Bollywood even now holds on to its identical Indian morals and adheres to the customary traditions and life of people in India. This is particularly factual as it is complex to differentiate between art and life in South Asian society; they no longer replicate each other but have emerged to amalgamate with each other. Political philosophies, social ideals, group behaviors, speeches and attires in society are displayed in the movies and also mirror back on the society. Additionally, celebrities have shifted from their fantasyland into politics to appear as prevailing figures leading the future of millions. This comprises various actresses as well who have served themselves as the custodian of the society. This expansion point outs that the female factor in the movies has made its existence recognized not just in the movies but also in the real life. The character played by women in Indian movies functions as a torchbearer for other women with fewer prospects to pursue. With Bollywood being a huge victorious industry, the female roles played in their movies permit Indian women to transmit themselves effortlessly with these female characters. It is thus promising to consider the movies as an authentic emblem for the civilization and this observation assists to comprehend the society in a better way.

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