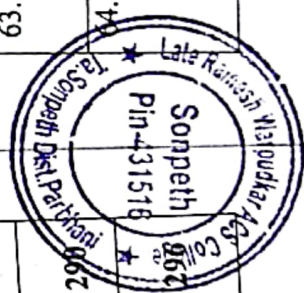


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THE PROJECTION OF DYNAMIC WOMAN IN BOLLYWOOD (HINDI) CINEMA

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Introduction:

The issues like media, gender, society and the depiction of the capable woman in contemporary society are frequently discussed all over the world today. All these are interconnected and having the long lasting influence on the contemporary politics. The emerging issues regarding the woman safety and violence are the burning issues of the current situation. Among the various tools and the agencies, the Bollywood (Hindi) cinema is the important platform to give the way to the gender and other sensitive issues regarding the woman safety. It is found that, the structure of the media and systems have crucial influence of the privatization and globalization of the present time. The various corporations and companies have jumped in the field of film and media. The abundance of the Medias is responsible to handle various burning issues in the contemporary society of India. There are many directors and producers are focusing on the woman oriented movies and putting the ideal examples before the modern generations.

The cinema is the major in the realm of the various types of the media in India. It is handling the various social, cultural, political, and artistic as well as the economical issues of the contemporary period. It also focuses the gender sensitization issues among the contemporary movies. The woman and the various aspects regarding the life of the woman are very crucial in the globalized world. "Bollywood's globalization has arguably affected the portrayal of Indian women in Bollywood films" (Schaefer and Karan 110-130). It is generally noticed that the globalized of the Indian woman and the feminist aspects were morally depicted in the contemporary cinema.

Apart from this, it is frequently noticed from the last two decades that the woman was increasingly found in western clothes depicting the sexual aspects of human body. "Drawing on observations from select contemporary Hindi films, feminist scholars have noted that women characters in Bollywood films are portrayed

as were increasingly independent and strong" (KHAN and TAYLOR 2). This meant that the changing scenario of the globalised world has enforced the demand of the contemporary Indian society, that for the job opportunities, the female actress are performing different roles according to the demands of the directors and producers of the Hindi movies. It is frequently noticed that, the "Globalization also opened up the Indian market to Western attire, which is reflected in the dresses Bollywood heroines wear" (Strubel & Josiam, 15).

Nevertheless, woman is also projected as the major tool in the contemporary Hindi cinema. The cinema and its themes are rotating around the socio-cultural issues of the contemporary era. The Bollywood cinema is exercising the widespread subjects regarding the gender sensitivity and it successfully appealing to the masses of the nation. "Popular cinema and culture derive from each other. Films are believed to be the opium of the Indian masses as people rely on this medium to help them escape to a world of fantasy" (Gokulsing, et al 88). It is found that, the Hindi movies from last three decades are explicitly handling the gender sensitive and socio-political values from the society. Not only the Hindi cinema but other forms and languages of the film world are crucially contributing to the gender sensitivity and importance of woman in particular.

The relationship in woman and cinema has legacy from the beginning to the present scenario. The women's movements and their life are sustainably providing the new perspectives to the knowledge and actively involved in all disciplines in the history of the modern world. The feminist theories, the objectification of the womanhood and exclusion of the feminist aspects are the part and parcel of the cinematic narratives of the present era. It is found that, "The female character served as a spectacle to provide pleasure to the male spectator, for which Mulvey used the term 'gaze'" ("Cinema and the Mirror - Psychoanalysis - Film, Book, Agency"). It is cleared that the woman was strongly portrayed in most of the Hindi cinema of the last four decades. It is strongly asserted that the woman was the center of many Hindi movies in Bollywood. "Thus feminist theory is its critique of films incorporated the valorization of women as experiences thereby posing a challenge to gender hierarchy as well as opening up new realms for a post-gendered future" (Tere 2).

There are many Hindi movies are filmed on the woman oriented topics from the beginning of the Hindi cinema. The woman and Bollywood is the strong equation in the film history of the Bollywood cinema. The image of the Indian woman has been

changed according to changing the socio-cultural life of the country. All dimensions were handled by the Bollywood regarding the opening of the Hindi movies. As Nidhi Tere mentioned that, "Films have also been inspired to a large extent from religion and mythology whereby women characters were seen as the epitome of virtue and values, those who could do no wrong" (Tere 2). The image of the mythical woman Sita has been focused repeatedly in many Hindi films. The woman has presented larger than life by the title of Sita, who was loyal and obedient in the epic Ramayana. The humble and obedient woman was projected through the Hindi movies like *Dahaj* (1950), *Gauri* (1968), *Devi* (1970), *Biwi ho to Aisi* (1988), *Pati Parmeshwar* (1988) are the particular films, where the woman was depicted as the sole member of the Indian joint family. The sacrificing and submissive woman was pictures in the above movies where she was presented as the sticking woman who bears the violence of her paternal relatives regarding running the house relations in society. These ideas have depicted the traditional Indian woman. For her, the husband was god (*pati Parmeshwar*) and all maternal relations are godlike relations. It was the figure of a woman, who always playing the role in the family larger than life itself. Though, nowadays, there will be debate about the projection of the woman in those movies, but we have to notice the sacrifice and importance of a woman in the family. The woman is the backbone of the family was presented in those movies, but unfortunately her contribution was unnoticed by the male dominated society and finally she was murdered by the inhuman Indian social systems.

One more woman oriented Hindi movie *Abhimaan* (1973) has focused on the emotional exploitation of the woman who grabbed the opportunities in singing. Every time, values, principles, ideals and morals are expected from the woman, but nobody think about the self of the woman. Here, it is found that,

...women rather than being depicted as normal human beings are elevated to a higher position of being ideal who can commit no wrong. Their grievances, desires, ambitions, feelings, perspectives are completely missing from the scene. They are really portrayed as the other because they are shown as not belonging to this real and worldly life. (Tere 3)

Though, she was more talented and hardworking, but she was not equally counted by the society and her defile mind husband. But, she was presented as the strong and patient lady in the movie. In the end,

the woman was getting the sympathy and everybody bitterly criticizing the male dominated mentality from the movie. She was successful in presenting and winning the ego of the male dominated society. The figure of the singer woman is found higher than the expectations. First time, the Bollywood cinema has fetched the character of a woman from the traditional homely, humble, silent woman to the bold and fighting woman in the Hindi movies. According to the changing scenario of the society, the character and role of the woman was changing.

The woman heroines of the seventies has played different roles in the Hindi movies such as *Jaya Bachchan* has played the role of knife sharpener in *Zanjeer* () and singer in *Abhimaan* (), *Hena Malini* as the village tonga driver (horse carriage) in *Sholay* (), and the general manager in *Trishul* (), *Rakhee* as corporate secretary in *Trishul* () and a doctor in *Kala Pathar* (), Vidya Sinha as worker in private firm in *Choti Si Baat* (). In these movies, the woman has broken the traditional circle and came out as the representative of the present changing society. The awareness and education was spread in the nineties and those were the women who representing themselves in the nineties Hindi movies. Now, she was bold and working from the tonga driver (horse carriage) to doctor in the hospital. According to the changing time, the woman has presented the changed role in the nineties Hindi movies.

According to the changing scenario of the information and technology, the woman is strongly presented in the current Hindi movies. In the nineties, the World has been transformed into the new scenario of the period where the woman was strongly come out and has done the protest against the male dominated Indian society. She has crossed the four walls of the home and fight boldly with the life itself. The movies like *Damini* (1993), *Bandit Queen* (1994), *Mrityudand* (1997), *Astitva* (2000), *Lajja* (2001), *Chandni Bar* (2001), *No One Killed Jessica* (2011), *Kahani* (2012), *English Vinglish* (2012), *Queen* (2014), *Mardani* (2014), *Mary Kom* (2014), *Neerja* (2016), *Pink* (2016), *Mom* (2017), *Lipstick Under My Burkha* (2017) are the major Hindi movies where the woman presented herself in the changing world. The movies like *Damini*, *Bandit Queen*, *Mrityudand*, *Mardani* and *Kahani* where the woman was historically presented, where she alone fight with the injustice and set the lesson before the contemporary society. In the movies like *Astitva*, *Lajja* and *Chandni Bar* she boldly exposed herself the female physique exploitation in contemporary society. The *Mary Kom* is all

inspirational movies about the like of the sports woman *Mary Kom*. The actor and director *Amir Khan's Dangal* (2016) is one more woman oriented movie regarding the fighting spirit of a wrestler father who prepares his daughters to fight with male in wrestling. The movies like *Pink*, *Mom*, *Lipstick Under My Burkha* are woman oriented movies, where she crossed the boundaries of religion and came out in the society to present her freedom and skills. The Hindi movies were became the sole platform for representing the changing woman in the contemporary woman. The Bollywood exhibited the gender sensitivities through the twenty first century movies. All the women from the above films were portraying the picture of the woman who herself was the cause of the women empowerment. She herself was the source of inspiration for the coming generations.

Conclusion:

In this way, the woman was transformed from the traditional *Sita-Savitri* to *Mardani-Bandit Queen*. In Bollywood movies, she came from different religious, socio-economic culture representing herself unique human being in the contemporary society. She had portrayed herself in identical manner in the movie as well in the society. "Women characters should possess agency to dismantle the existing power structures as well as be able to negotiate their own position within this structure. It is time that cinema seeks a redefinition of women as objects of male gaze" (Tere 9). The experiences and conflicts of the women were strongly narrated by the directors and producers of the current age. The woman oriented movies has crossed the stereotype image of Indian woman in Hindi movies. The 21st century Hindi movies have created its independent space in the changing scenario of the universe. So, the contemporary cinema came out from the traditional entertainment to the changing figures of the present era. The changing Hindi cinema became the platform for the representation of the changing woman as well as it has accelerated the process of modernity and progress. It also expected that, in future the Hindi movies will continuously work for the progress and justice for the changing time. Definitely, the Hindi movies will work for the progress and safety of the contemporary age.



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