

Deconstruction of Reality in Hindi Cinema

THESIS

SUBMITTED TO

**BABASAHEB BHIMRAO AMBEDKAR UNIVERSITY
(A CENTRAL UNIVERSITY)**

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*Dedicated to
My Amma, Babuji,
and
Bhaiya Amarnath*

*For their love and encouragement always. When I
got admission in Ph.D., they did not know what
Ph.D. means.*

DECLARATION

I declare that the thesis entitled “**Deconstruction of Reality in Hindi Cinema**” has been prepared by me under the supervision of Dr. Govind Ji Pnadey, Professor at the Department of Mass Communication and Journalism, School for Information Science and Technology, Babasaheb Bhimrao Ambedkar University (A Central University), Lucknow. No part of this thesis has formed the basis for the award of any degree, diploma or fellowship previously. Further, I declare that the material embodied in the present work is based on original research work and the indebtedness to others has been duly acknowledged at relevant places.

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CERTIFICATE

This is to certify that the thesis titled “**Deconstruction of Reality in Hindi Cinema**” submitted by **Mr. Harinath Kumar** is an original research work and has not been previously submitted in part or full for the award of any other degree or diploma to this or any other university.

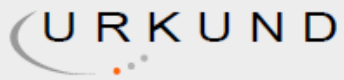
This thesis submitted to Babasaheb Bhimrao Ambedkar University, Lucknow satisfies all the requirements as stipulated in the Doctor of Philosophy (Ph.D.) regulations-1999 as amended in 2008/2010/2013 and it is fit for submission and evaluation for the award of the degree of Doctor of Philosophy of the University.

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Balihari Guru aapno, Govind diyo batay*

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Chapter 1

Introduction



Chapter 1

Introduction

1.1 General Introduction

Over the last more than 100 years of its birth to modern day, cinema has emerged as greatest art of the world. It has been portraying emotions and reality of society. Cinema represents constructed reality of society. It creates understanding and bond among individuals within cultural boundaries. Through symbols and code it conveys our concept and construct. With these perspectives when a camera is positioned, it captures the constructed reality. Reality varies person to person. Truth is created, reality is observed. When it comes to Cinema, it becomes all about the matter of representation. Representation of what, ideology, identity, culture; based on facts and figure. In the language of Cinema, the representation constructs truth and reality. In a film, Different elements of composition (mise-en-scene) are used in a way that audience could never think of before.

Although film starts with a disclaimer that ‘all characters in the film are fictitious, any resemblance to real persons, living or dead, is purely coincidental’, cinema attempts to portray ‘real’ life incidences which attract audience because of its larger than life representation of images. However, Hindi cinema has always been a step ahead in all contemporary society. But Hindi cinema does not only depict what we had, but it manipulates between what we had and have.

Starting from silent films to talkies there were dramatic changes in narratives, sequence and metaphors. The initial Hindi films were based on mythological and historical facts and episodes from Mahabharata and Ramayana. It dominated 1920s and 1930s. But late 1930s and 1940s films got changed in its narratives, scripts, sequence and metaphor. Cinematic treatments were also different in the period. During the 1930s and 1940s many eminent film personalities like Debaki Bose, Chetan Anand, S.S. Vasan, Nitin Bose and many others came forth. They shaped Hindi cinema towards modernism. This is the period during which film like ‘Achhut Kanya’ was made. This film deals with social position of a Dalit girl and is considered as a reformist period piece. But basically, the birth of modern Indian film

Industry took place around 1947. The period witnessed a remarkable and outstanding transformation of Hindi film industry. After this, notable filmmakers like Satyajit Ray and Vimal Roy made films which focused on the survival and daily miseries of subaltern and lower strata of the society. The historical and mythological subjects took a back seat and the films with social messages began to dominate the industry. These films were based on themes such as prostitution, dowry, polygamy and other malpractices which were prevalent in the society (Paul, 2015).

In the 1960s new directors like Ritwik Ghatak, Mrinal Sen and others focused on the real problems of common man. They directed some outstanding movies which enabled the Indian film industry to carve a niche in the International film scenario. Some films critic address this period as accidental experiment with neo-realism borrowed from Italian cinema. There is no such period which can be addressed as realism of Hindi cinema, simultaneously it serpents in the period. This is also the period for classicism in Hindi cinema. Films like ‘Sujaata’, ‘Madhumati’, ‘Do Aankhen Barah Haath’ etc., prove to be classicism. The recent decade has not only been witnessing pastiche of modernism, realism and classicism but producing another genre. In nutshell we can say in the cultural front, modernism, realism, and classicism are changing its grade. In the economic front Capitalist flavor of polar and bipolar is dissolving. Multi-polar are reining the world. Economists call this ‘Late Capitalism’. This ‘Late Capitalism’ has direct relationship with postmodernism. Postmodern art and culture are replacing established norms and beliefs. It shows the dreams man love to see. The love, affection, brutality, sexual excess, news for entertainment as whatever all people love to see are transferred into celluloid.

With this perspective let us have a look at the nature of postmodern conditions propagated by Hindi Cinema that exist today. In some films of Bollywood, the boundary between the ‘past’ and the ‘present’ no longer exists. The feeling of both history and art come in our mind in fragmented manner, often appearing as examples of pastiche. Sexual desires are now almost open for fulfilling. Taboos about sex no longer exist. Pornographic elements, perversion, obscenity, sexual exigency etc. have become very open and explicit in these days. In cinema these elements are common now and people love to see them. Sex and desire have become commodities. Representation has become more important. Rise of consumerism is also another

symptom of post-modern situation. As a consequence of a number of social reasons today's man feel isolated, alienated and detached from the society. Anxiety, emotional disorder, breakdown of family and marriage etc. are also common post-modern features. This is how the Hindi cinema deconstructs the existing reality.

Naturally these post-modern conditions are reflected in today's films whether the director does that intentionally or not. Another kind of films is being produced consciously keeping the post-modern elements and using post-modern cinematic techniques.

Bollywood's aforementioned current impulse to repeat and recycle, to excessively express and visualize, to commercialize and self-commodify, to appropriate other cultural works and de-differentiate binaries or blur distinctions through such processes suggests that the cinema has acquired strikingly postmodern qualities (Wright, 2005). Despite being a highly debated and perplexing descriptive term, postmodernism has already brought much to cinema and its academic study in India. As a mode of film practice, it allows texts to inscribe and subvert prevailing conventions and question ideology, subjectivity and historical knowledge, allowing us to reconsider the operations by which we both create and give meaning to our culture through representation. In doing so, it draws our attention to certain films, consciously mimetic and anti-original qualities.

Postmodernism increases the tension between, and closeness of, the political and the aesthetic, paradoxically creating texts that are at once culturally resistant and yet seem politically barren. Postmodernism has helped us to understand and create shifts in knowledge and thinking, economic and social ordering, and aesthetic debates in the Western contemporary climate. It has offered us a means to investigate how capitalism and globalization have impacted upon our society, pushing our artistic cultural practice towards profit driven eclecticism and a saturation of media images and signs. The concept has also proved useful in helping to reveal how even the most commercial and trivial art forms can have the potential to interrogate: to be oppositional, aesthetically diverse and ideologically ambivalent. Postmodernism has thus provided us with new reading strategies and different systems of interpreting films. With this in mind, this research proposal would be an attempt to apply the

concept to Hindi Cinema in order to enrich our understanding of its contemporary filmmaking processes.

1.2 Statement of the Problem

Cinema is supposed to be ahead to the society. It means that it caters to the society what even does not exist and prevail in the society. It constructs societal belief in such a way that doesn't have originality. It does often not happen in Hindi cinema but Hindi cinema often manipulates the reality of the society along with prevail belief and norms of the society. In addition, now Hindi cinema is influenced by postmodernist approach. The film makers, who claim to portray and represent the reality of society, are specially influenced much. Like Madhur Bhandarkar claims to represent women in his films, and Vishal Bhardwaj claims to portray the reality of society. Therefore, this study is an attempt to **analyse and understand deconstructed reality of societal belief, faith, and norms portrayed by films.**

Cinema represents collective ambition of mass. In order to portray mass cinema finds much liberty to deconstruct the prevailing reality of society. The investigation of the study would begin with a broad review of Hindi film criticism. This study would try to ascertain how previous published critical work on Hindi cinema has shaped our current understanding of popular Indian Films. As well as the study would demonstrate how Hindi cinematic history has been articulated through particular intellectual discourses. This study would also be an attempt to better address deconstruction of reality in the contemporary Hindi cinema and develop a new way of studying the cinema. This study will also draw upon the various concepts and traits identified by postmodern theorists such as Frederic Jameson, Jean Baudrillard, Jean-Francois Lyotard and Hayden White, as well as postmodern film theorists such as Linda Huchon, Peter and Will Brooker, and M. Keith Brooker. As the deconstruction of Hindi cinema is relatively uncharted, I feel it is important to employ a variety of tools and strategies throughout my research in order to demonstrate the cinema's versatility.

1.3 Scope of the Study

This study would also argue that the last decade has seen an emergence of a new genre of contemporary Hindi cinema in the form of the postmodern remake. Through tracing this recent phenomenon, this study would reveal how Bollywood uses postmodern methods of appropriation in order to reinvigorate itself and at least attempt to break free of its formulaic trappings. This postmodern reading helps us to rethink and expand our current definitions of Bollywood, as well as understand how postmodern techniques can enable a seemingly monolithic and nationalistic cinema to become more fragmented and experimental.

After going through the films, this study would be able to explain how Hindi cinema celebrates, exploits and dismantles its own cinematic conventions and modes of representation. How the social and cultural practices are manipulated for the sake of film making and its commercial ends. In what way the tension between modernity and tradition has been portrayed. The study will also demonstrate how popular Indian films deconstruct notions of realism by innovatively dissolving the divide between non-fiction and fantasy. Drawing upon various theoretical work on textual adaptation – including issues of textual fidelity that continue to plague the Bollywood remake’s critical reception. In this regard the study will look at how the diverse methods of remaking that Bollywood employs (intertextuality, cross-cultural borrowing, deconstruction of reality as well as narrative appropriation, pastiche and parody) allow it to experiment with and innovate its filmmaking.

1.4 Aim and Objectives

The aim of the study is to analyse the ways and the means through which Hindi Cinema deconstructs the reality of societal belief and norms.

Objectives of the study are to:

- Analyse the portrayal of popular cultural practices,
- Analyse aesthetic used in the selected films,
- Understand the changing symbols of family and different social relations, and reshaping social beliefs and norms by selected films.

1.5 Research Questions

- Is there significant difference between cinematic portrayal of reel women and real women of Indian society?
- Does Hindi cinema promote the promiscuous behavior of women?
- Does Hindi cinema portray the significant change in language used by family members?
- Is there significant change in portraying poverty?
- Does Hindi cinema manipulates the symbols and images for commercial ends?
- Does Hindi cinema use irony as means of questioning truth, reality and artificiality?
- Does Hindi cinema incorporate institutional pluralism as main theme of the film?

1.6 Delimitation

The delimitations are those characteristics that limit the scope and define the boundaries of research (Simon, 2011). The delimitations are in control of researcher. Delimiting factors include the choice of objectives, the research questions, variables of interest, theoretical perspectives that researcher adopted (as opposed to what could have been adopted), and the population researcher chooses to investigate. Researcher first delimitation is the choice of problem itself; implying there are other related problems that could have been chosen but were rejected or screened off from view (Leedy, 2010). Purpose statement of researcher explains the intent that clearly sets out the intended accomplishments, and also includes an implicit or explicit understanding of what the study will not cover (Simon, 2011).

The delimitations section of the study will explicate the criteria of participants to enroll in said study, the geographic region covered in your study, and the profession or organizations involved (Leedy, 2010). Researcher can also give a philosophical framework to limit his/her study. The selected methodology and variables in study also set a boundary on what researcher's findings can ascertain (Simon, 2011). That is why it is so important to explicate the delimitations of the investigation.

Since the research problem of the present study is also too broad, it needs to delimit. The study delimits its periphery purposively selecting one director's films i.e. Madhur Bhandarkar's films released before the celebration of 100 years of Hindi cinema.

1.7 Methodology

As the field of postmodernist Hindi cinema studies is relatively uncharted, hence it is important to employ a variety of tools and strategies throughout research work in order to demonstrate the cinema's versatility and to aim for experimentation and exploration rather than an absolute concretization of the concept. Thus, the research methodology here shifts between formalist film theory, semiotics, (post)structuralism and broad cultural politics.

Research Design

The design of the research is explanatory; therefore, it employs semiotic analysis and discourse analysis as a primary method.

Critical Discourse Analysis

Critical Discourse Analysis (CDA) is a type of discourse analytical research that primarily studies the way social power abuse, dominance, and inequality are enacted, reproduced, and resisted by text and talk in the social and political context. With such dissident research, critical discourse analysts take explicit position, and thus want to understand, expose, and ultimately resist social inequality (Dijk, 2015). This is also why CDA may be characterized as a social movement of politically committed discourse analysts. One widespread misunderstanding of CDA is that it is a special method of doing discourse analysis. There is no such method: in CDA all methods of the cross-discipline of discourse studies, as well as other relevant methods in the humanities and social sciences, may be used (Wodak and Meyer 2008; Titscher et al. 2000). To avoid this misunderstanding and to emphasize that many methods and approaches may be used in the critical study of text and talk, we now prefer the more general term critical discourse studies (CDS) for the field of research (van Dijk 2008). As an analytical practice, CDA is not one direction of research among many others in the study of discourse. Rather, it is a critical perspective that may be found in all areas

of discourse studies, such as discourse grammar, Conversation Analysis, discourse pragmatics, rhetoric, stylistics, narrative analysis, argumentation analysis, multimodal discourse analysis and social semiotics, sociolinguistics, and ethnography of communication or the psychology of discourse-processing, among others (Dijk, 2015).

Critical research on discourse has the following general properties, among others: It focuses primarily on social problems and political issues rather than the mere study of discourse structures outside their social and political contexts. This critical analysis of social problems is usually multidisciplinary. Rather than merely describe discourse structures, it tries to explain them in terms of properties of social interaction and especially social structure. More specifically, CDA focuses on the ways discourse structures enact, confirm, legitimate, reproduce, or challenge relations of power abuse (dominance) in society (Dijk, 2015).

Fairclough and Wodak (1997) summarized the main tenets of CDA as follows: 1- CDA addresses social problems. 2- Power relations are discursive. 3- Discourse constitutes society and culture. 4- Discourse does ideological work. 5- Discourse is historical. 6- The link between text and society is mediated. 7- Discourse analysis is interpretative and explanatory. 8- Discourse is a form of social action (Dijk, 2015).

Since CDA is not a specific direction of research, it does not have a unitary theoretical framework. Within the general aims and properties mentioned above, there are many types of CDA, and these may be theoretically and analytically quite diverse. Critical analysis of conversation is very different from an analysis of news reports in the press or of lessons and teaching at school. Yet, given the common perspective and the general aims of CDA, we may also find overall conceptual frameworks that are closely related. As suggested, most kinds of CDA will ask questions about the way specific discourse structures are deployed in the reproduction of social dominance, whether they are part of a conversation or a news report or other genres and contexts. Thus, the typical vocabulary of many scholars in CDA will feature such notions as power, dominance, hegemony, ideology, class, gender, race, discrimination, interests, reproduction, institutions, social structure, and social order, besides the more familiar discourse analytical notions (Dijk, 2015).

Implementation of Critical Discourse Analysis

The aim of applying critical discourse analysis is to bridge the semantic gap with respect to the analysis of film content. The novel approach is to systematically exploit collateral texts for films, such as audio description (dialogue and music), and mise-en-scene. In this research work, three basic questions have been asked: first, what information do these texts provide about film content and how do they express it? Second, how can machine-processable representations¹ of film content be extracted in these texts? Third, how can reality be constructed on screen with the help of light and color? To answer these questions, researcher has made many research questions and evaluated frames of selected films.

The first objective of the study is to analyses the portrayal of popular cultural practices; therefore, the coding manual (attached in appendix) has been charted to analyses the cultural practices.

The second objective of the study is to analyses aesthetic used in the selected films, there are following parameters on which the aesthetic has been analyzed:

- Camera viewpoint
- Camera angle
- Camera movement
- Costume
- Lighting
- Composition of characters in respect to subordinate characters
- Props and settings

These are the different parameters to discuss the aesthetics² used in the selected films. While analyzing the selected films, these parameters have been discussed in composite form.

The third objective of the study is to analyses the changing symbols of family and different social relations, and reshaping social beliefs and norms by selected films. To

¹ Cinema is a high technology based medium.

² Beauty lies in the eyes of beholder.

analyses this part of the research work, **Shoma chatterjee**, a film scholar, authored many books on films studies, has given a certain parameters (discussed in chapter 5) to evaluate the representation of women in Hindi cinema; has been taken into the account.

Data Collection

First and foremost data for the study have been collected while watching selected films and from the other sources including historical biographies, textbooks and introductory guidebooks from renowned Indian cinema scholars, press interviews with industry professionals. Along with these, the pedagogical accounts from those who have taught cinema as a subject have also been considered as key source.

Selection of films

Since the film studies are very creative discipline, it cannot be confined to celluloid only. It evinces emotions and smells of society. To analyses these, it's not easy to watch all films of Bollywood within a short period of time. Therefore, this study limits itself to a director's films that played crucial role in the history of Hindi Cinema. On the basis of reports and film critics' review, veteran filmmaker Madhur Bhandarkar has been found suitable for the research problem. So, all release commercial films of the director have been considered the main source of the study.

Units of Analysis

popular cultural practices	changing symbols of family	different relations	social	reshaping social beliefs
Bar	Policeman family	Confined Boundary of		Age decides how
Blue World	Naya maal means	Female		safe you are!
Money	new item	Behaviour at Beer Bar		Payment of
laundering	Funeral of Appa	Conflict of Movement		Responsibility
Tearing Lady:	Policeman	Female is addressed		Purification of
Migration of	Court room	Ghodi (horses) and		Profession
Helplessness	Official Meeting	Panchhi (bird)		Judiciary on Stake
The Demography	The NRIs	Corporate Peon		Transfer of officer
of Slum	What is page 3?	Belief System		is a big industry
In Search of	Humanity in	Award for corporate		Bribe
Shelter	Journalism	excellent: Award		"Chacha
It's Butchery not	'Working women'	distribution story		Vidhayak Hain"
a Model Shop	Corporate culture	Traffic Signal		Uncle is an MLA
Shelter for	in Journalism	Honk at Signal		Model industry

Homeless Rickshaw driver Training at Beer Bar Unique Identity Upgrade Status Every one's story Masculinity Love bite' 'Vanity Van' 'Fashion show party' Expectation by/from Beer Bar Dancer Portrayal of Politician Taking Care of Their Children "Tell me and I for Teach me and I remember. Involve me and I learn." Schoole Chale Hum (Let's go to school) Desperado Betting is better than Batting Like Mother like Daughter Red is symbol of Revolution "No one is useless in this world who lightens the burdens of another" Toilet is a big issue in Mumbai Child Abuse "Left alone is part of the journey of Life" Politician Protocol rumbling	Back bitching Driving Occupation "Create them then destroy them" Clapper Board Gay Rights English Dailies verses Hindi Dailies Casting Couch Bollywood is a business of give and take Shopping &Swiping Professional Hazards Kitne Azeeb Rishte Hain Yahan Par (How the strange human relationship is!) Meaningful Journalism Communal Riots Mumbai Ka Gattar Hai Band Rahe To Behatar Hai (It's Mumbai's gutter, it's better to shut it) Child Abuse No permanent friends and enemies in politics of cinema. Thokar Bhi Khana Hai, Chalte Bhi Jaana Hai Corporate (2006) Foreign Direct Investment (FDI) Press Meet	Women in slums Sense of Charity: Sense of metaphoric relationship Sense of harmony Marketing agent Nexus of official with beggars at tea point Minister interrogates a commissioner Masculinity propaganda at traffic signal Torcher Room Media Support Cuteness 'Event Management Company' upper middle traffic police Business class Exploitation within exploitations It's Lena Bank, Dena Bank is far away Sense of Socialization with Khadi Goons and henchmen are managing the people around traffic signal. 'Hafta' from goons Illegal activities at traffic signal Competition in Sex business between sex workers and gays community LGBT Everything happens at Traffic Signal Cheering moment Quarreling at traffic signal. This is planned quarreling at signal so that signal last for longer... Fashion Designer Engagement Ceremony Beggar industry is exposed Lavani Dance	and homosexuality Promiscuity Eye Candy: a high class society word Formally informal Small Town Problem Photo shoot Smacks: The drug addiction of High profile society Media Coverage Mise-en-abyme It's Mumbai Relationship Contract Deal for Model Arrogance of Success Show Stopper End the Scene Jail (2009) Jail entry Gate Enquiry of offence Revenge Nawab "Love you Meri Jaan Jail" Cricket Bookie Court Room Calendar Client Urban Naxal Sexual Abuse Food in Jail Innocent Prisoners Dil Toh Baccha Hai Ji Sketches: Cheering persons Mumbai as modern city Loneliness in life ATM: Any Time Mohabbat Gay Representation 'Midlife Crisis' Woman: Dream or
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footsteps Ticket distribution Portrayal of Leader Elections Gossip Nepotism and Public Relations Modern verses Traditional There is nothing but Patriarchy. There is nothing called favor in politics. Ransom Money/ Extortion Escort Services		divorced husband Fashion (2008) Nail Polished with red color (in close up) Eye shades in close up Dining Table/ Dieting/ Portfolio Casting agent/director: Mother India of struggler Casting agent asks 'size of her (Meghna Mathur). Size means..? Audition Portfolio Shoot Homosexuality Postmodernism fashion industry	Illusion (Tu <i>Khwab Hai Ya Koi</i> <i>Jadugari</i>) Heroine (2012) Police: The guard Media Representation Women Representation Title screen-grab Divorce as Freedom Helkat Jawani 'Great Catch' Clean Mumbai, Healthy Mumbai Swachh Bharat Abhiyan Lesbian Representation
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1.8 Structure of the Thesis

The texts and the content of the thesis have been interlocked in chapters. The thesis comprises of six chapters. Chapter 1 "Introduction" of the thesis is designed to introduce the research problem. Specifically, this chapter provides definitions and highlights for both "deconstruction of reality" and "Hindi Cinema," which is followed by a brief history of Hindi cinema. It also includes the research methodology. Chapter 2 is devoted for reviewing literature. This chapter has sufficient literature related to deconstruction and reality. Chapter 3 "Development of Cinema" introduces a brief history of world cinema as well as Hindi Cinema. This chapter demonstrates how the cinema has progressed historically in terms of studio system to the golden age of cinema. This chapter deals with historical account in chronological order. In addition, it discusses landmark films and major people throughout the history and it also introduces major ideas from film theory.

Chapter 4 "Construction of Cinematic Symbols" is designed to introduce you to a very specific facet of cinematic constructions. The chapter examines the symbols of family, culture, and identity, portrayed in cinema. In addition, it also finds the questions of representation in cinema through deconstruction. Chapter 5 "Deconstruction of Reality" examines the sociological perspective of cinema through

reviewing of existing literature. Additionally, this chapter provides a brief introduction to the research practices based on ‘deconstruction of reality.’ Chapter 6 "Findings: Interpretation & Analysis" is designed to analyze and interpret the selected films based on units of analysis. Chapter 7 “Conclusion and Recommendations” concludes the efforts and attempts of researcher.

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Chapter 2
Review of Literature



Chapter 2

Review of Literature

Deconstruction

An English language dictionary *Chambers Dictionary*, defines deconstruction as: a method of critical analysis applied especially to literary texts, which questioning the ability of language to represent reality adequately, asserts that no text can have a fixed and stable meaning, and that readers must eradicate all philosophical or other assumptions when approaching a text.

Since this definition of ‘deconstruction’ is also terribly funny. What would it be like if readers were to ‘eradicate all philosophical or other assumptions when approaching a text’? How could one possibly ‘eradicate all assumptions’, and not only eradicate them but at the same time still manage to know what and where a text was and what it would mean to ‘approach’ it? After all, how could one have a dictionary if ‘no text can have a fixed and stable meaning’? The very possibility of defining any words at all appears to shatter. There is to be no eradication of certain basic assumptions on the part of Chambers Dictionary. Is it possible for ‘language to represent reality adequately’? In the beginning there was reality, after a while along came language in order to represent it, and over all the lands and waters there was adequateness (adequacy of language and also, one must suppose, adequacy of languages and between languages).

The word ‘deconstruction’ does not appear in Chambers prior to 1993: it is absent from the 1988 edition. But it is at around that time that ‘deconstruction’ ‘enters the language’, as the saying goes; for the word does appear in the 1989 new edition of the *Oxford English Dictionary (OED)*, where it is defined as follows:

Deconstruction [DE + CONSTRUCTION]

- a. The action of undoing the construction of a thing.
- b. A method of critical analysis of philosophical and literary language which emphasizes the internal workings of language and conceptual systems, the relational quality of meaning, and the assumptions implicit in forms of expression

Now this seems a much better definition than *Chambers Dictionary*. The OED definition at least makes some sense – which, sadly, is more than can be said for the Chambers effort. It is useful, too, in that it draws attention to the fact that the word has a history and has different meanings: the older sense of ‘deconstruction’ as ‘undoing the construction of a thing’ dates back, says the OED, to at least 1882.

Chambers sees deconstruction as a ‘method’, whereas the Oxford English Dictionary defines it as ‘a strategy’. Thirdly, Chambers describes deconstruction as something that is ‘applied’, whereas the Oxford English Dictionary defines it as an ‘analysis’. But there are other ways in which their definition strikes me.

A strategy of critical analysis associated with the French philosopher Jacques Derrida (b. 1930), directed towards exposing unquestioned metaphysical assumptions and internal contradictions in philosophical and literary language. Many others have written deconstructive texts, many others have contributed towards the continuing elaboration of what is called deconstruction, but Derrida remains the key figure for an understanding of what deconstruction is about.

One of the most lucid and concise texts that Derrida has written on the subject of what is deconstruction? In his ‘Letter to a Japanese Friend’ Derrida flatly and simply declares: ‘Deconstruction is not a method and cannot be transformed into one’ (Derrida, 1991, p. 273). His point is that deconstruction is not a method that can be applied to, say, a literary text (or to a philosophical or any other text, including a dictionary, or to film or weaving or feminism or drugs or psychoanalysis or love, etcetera and so on).

Derrida is careful to avoid this term [‘method’] because it carries connotations of a procedural form of judgment. A thinker with a method has already decided how to proceed, is unable to give him or herself up to the matter of thought in hand, and is a functionary of the criteria which structure his or her conceptual gestures. For Derrida . . . this is irresponsibility itself.

When deconstruction first took hold (like a virus or parasite) in North American and Western European universities in the late 1970s and early 1980s, it was generally associated with the idea of a strategy concerned with conceptual oppositions (speech/writing, presence/absence, inside/ outside, and so on), and more particularly with acknowledging that such oppositions always entail a 'violent hierarchy' (Derrida, 1981, p. 41)

Deconstruction and Reconstruction

We use the term deconstruction, coined by Jacques Derrida. His original deconstruction concept meant something like conceptually decomposing the literary/artistic work into separate components looking for items inside that subvert the explicit and original intention of the work, as a new way to analyze culture products. Ferrán Adriá (El Bulli restaurant) uses the term deconstruction in the sense of re-composition in a different way. Our approach can similarly provide not only a tool for film analysis, but new ways of watching films versus the classic linear or sequential watching, causing a similar effect in the watcher: discovering a new and deeper way of understanding a film. The film is decomposed into its different elements (narrative, script, metaphors, sequences, etc.), using hypermedia for establishing links between different elements, allowing the learner to do the opposite operation: the "re-composition". This way back into the whole film takes place in the mind of the learner: the learner reconstructs the film in a way he could not have thought of before. When applied to film teaching, this approach allows for a deeper analysis and understanding of film masterpieces (Jahn).

The theoretical premise underlying most discussions of deconstruction of reality in cinema is based on cinematic metaphors. To understand the cinematic metaphors, one

must refer Siegfried Kracauer's assertion that film does itself to metaphoric expression. According to Kracauer, film essentially a realistic medium which, like still photography, shows an affinity for recording the objective world around us.' That is, photographic image is a kind of xerography, a literal copy of perceivable objects in nature (Giannetti, 1972). Literature, on the other hand, is more suited creation of metaphors, for its medium is language - a system of notations which are symbols of objects, feelings, and ideas. Language conceptual, photography is perceptual. In other words, the word is a mental "image" of something in nature, whereas a photograph rose is a literal copy of the object. In literature, then, language is a necessary intermediary between reader and the object described. The word "rose" could just be "x," but without some kind of symbolic medium, a writer could conjure the absent object. The term "imagery" in literature metaphor: the pictures are seen only by the "mind's eye." image, however, is more direct. It presumably eliminates the intermediary stage of a symbolic medium between the perceiver and the perceived, since the rose and the picture of the rose are virtually identical (Giannetti, 1972).

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Theoretically, the immediacy and precision of movie images give film an edge over literature in dealing with concrete subjects, whereas the symbolic flexibility of language gives literature the advantage in dealing with abstractions and nontangible subjects. The argument runs thing like this: a photograph of a red rose is perhaps more direct than the phrase "a red rose," but only literature can image with an abstraction - "my love is like a red rose." the argument that literature is more supple and complex than because language can symbolize concrete objects and mental states equal ease. Through the use of metaphors and other figurative literature can be nearly as concrete as film, and far more

abstract, the camera is restricted to those objects which can be photographed. The literalness of photography, according to this view, makes difficult if not impossible, for how can film link a concrete object "rose" with a nontangible emotion (Giannetti, 1972).

A discussion of the nature and role of semiotics, whose emergence is, at various levels, an event in the world of contemporary scholarship, cannot therefore be simply an account of the methods and content of this particular discipline. If one reflects on the significance of semiotics, one must consider the way in which research and writing in the humanities and social sciences are affected by the presence of a new articulation of knowledge: new objects, questions, or criteria (Culler, 1981). First of all, as a discipline makes a place for itself it makes a past for itself, claiming certain scholars as precursors, interpreting their work in a new light, identifying and redefining forces previously at work in older disciplines and now come into their own as semiotics. To proclaim the advent of semiotics as an event in contemporary scholarship is simultaneously to identify those who will be honored as pioneers and to delineate the failures of various disciplines to deal with the problems that semiotics confronts (Culler, 1981).

What is reality?

It is notorious that many philosophers believe and assert that the quest for reality is philosophy's principal business. It is also apparent that philosophers do not agree about what they attempt to convey when they use the term 'reality'. Indeed their differences may be so acute that there is little hope of a settlement in this fundamental matter. In this regard, Metaphysics is the search for the real. It follows that the notion of reality is not the same as the notion of mere being or existence, for if the real were simply identical with whatever has being, there would be no occasion to search for it. A man to find the real would need only to open his eyes. Plainly, however, the word 'reality' is frequently used both in philosophy and elsewhere. This study therefore considers some of the main (and of the different) things that filmmakers mean to convey when they use it. German expressionist film makers define reality as entirely creation of minds and wills.

1.5 Theoretical Framework

Approaches of Representation

The theoretical framework about various approaches to understand the dimensions of representation enumerated here.

Reflective Approach

Language is not merely for encoding and decoding, it has many aspects of creative meaning. It expresses the feeling and the message of an encoder. In other words, it can be said that language is like mirror which reflects everything that is shown to it. Especially in language, the representation reflects the reality of the messenger. There may be some challenges with the reflective approach if language means variety of things.

Intentional Approach

Whatever a culture uses as shared and common code is called language. The meaning of this shared and common code is commonly understood. In the light of it, language reflects the commonly understood message or meaning. Sometimes, if someone intends to communicate different thing with the same common code, it creates problem. Whatever the meaning author want to convey is called Intentional approach.

Constructionist Approach

We know that language is governed by codes and signs; it means that language commonly understood rules and codes. It is language only that creates the understanding and bond among the individuals within a cultural boundary, because a language is a common property in shared culture. With these codes and symbols we construct the representation of reality to communicate meaning for others. The language has only power to convey our concepts. We know and understand that a language is a common property in shared culture.

Deconstructionist approach

We use the term deconstruction, coined by Jacques Derrida. His original deconstruction concept meant something like conceptually decomposing the literary/artistic work into separate components looking for items inside that subvert the explicit and original intention of the work, as a new way to analyze culture products. Ferrán Adriá (El Bulli restaurant) uses the term deconstruction in the sense of re-composition in a different way. The film is decomposed into its different elements (narrative, script, metaphors, sequences, etc.), using hypermedia for establishing links between different elements, allowing the learner to do the opposite operation: the "re-composition". This way back into the whole film takes place in the mind of the learner: the learner reconstructs the film in a way he could not have thought of before. When applied to film teaching, this approach allows for a deeper analysis and understanding of film masterpieces (Guillermo Ibáñez).

1. Ferdinand De Saussure

A Swiss and a well-known linguistic, Ferdinand De Saussure has given the theory of sign. This theory concentrates on the use of sign, signifier and signified in a language to create meaning. A sign is a combination of two elements: i) Signifier and, ii) Signified. When signs are put in a context according to some rules what we get is called signifier such as a Cow. But when we read the word 'cow', it is not cow, but the image of the cow that is in our head that gets triggered. The image of the cow in our head is called signified. The signifier and signified put together with certain rules create language which through the process of representation produce meaning. All his thoughts were collected and put together by his students as 'Course in General Linguistics' in 1960. Ferdinand De Saussure particularly, while talking about the underlying rules of language, mentioned about: *langue* (the rules/system) and the utterances as *parole*. This is how the language is structured to produce meaning (Kumar & Basu).

2. Claude Levi-Strauss

Claude Levi-Strauss was a cultural anthropologist studying customs, myths in culture, designs and meanings. He came up with the concept of *binary opposites*. Say, for instance, the word ‘cold’ could be meaningful when we have the concept of ‘hot’. So, what is not ‘cold’ is understood as what is ‘hot’. He also analyzed the material signs such as clothes. Basically clothes are to cover the bodies. But they have other functions also. It signifies the elegance, fashion, times for a dress, etc. Therefore, in representation we need to consider these binary opposites. We need to understand the signified could be signifiers having a deeper meaning or other signified (Kumar & Basu).

3. Roland Barthes

Following the thesis of Saussure and Levi-Strauss, Roland Barthes has taken further the arguments and theorization of representation. Roland Barthes analyzed representation at two levels: i) Signifier and ii) Signified. The first aspect, i.e. analysis at the Signifier’s level, he called *denotation*. The things or materials that are seen, have shapes, colors, etc., are the elements of denotation. For instance, by analyzing the shape, we can distinguish a coat from a shirt. The other level is the connotation level. This level of analysis answers questions like: what is signified? What is really meant? Is the dress is for casual wearing or for a formal occasion or for a state reception, etc. Therefore, a representation can be analyzed at denotation as well as at connotation level. Taking this concept further in *Mythologies*, Barthes emphasized that representation works more at the second level, i.e., connotation level or cultural level. We need to question the representations with relentless question of ‘why’ till we satisfactorily decipher the full meaning of the representation. In his article ‘*Myth Today*’ he describes with examples how in modern times, many myths are constructed through representation to foreground the individual’s point of view on various issues in society. Jacques Derrida, another French philosopher, said that search for meaning is an unending process. He termed this process of searching for meaning as ‘Circle’ of meaning: meaning of meaning of meaning. The final meaning is thus put off forever. Thus whole process was called deconstruction (Kumar & Basu).

4. Michel Foucault

Michel Foucault was interested more on how representations develop a discourse for creating knowledge. Discourse is a process by which arguments and counter arguments create knowledge. He emphasized that the ultimate goal of representation is to create knowledge and knowledge creates power through discourses. He said all cultural practices (representations) have discursive elements which lead to knowledge. We have had a discussion with regard to the historicity of this knowledge formation. The discourse happens within a historical time frame in a context. This, he termed as 'regime of truth'. For him truth is created. It is of this world. There is an end of this regime of truth, and is followed by a new regime of truth. He was also very straight forward about the center of power. He said that at each layer in the society, power resides. It does not percolate from top to bottom. It is more lateral than vertical. It exists in localized circuits. Foucault also discusses an issue called 'subject' in representation. The character, the issue and the visual in a representation are a subject in it. It is something which is discussed. The beholder, the reader, the viewer is another subject who gives meaning or interprets what the meaning of the subject is. Therefore, the reader/viewer/beholder becomes part and parcel of the representation, and the presenter who presents the representation is also a subject as he/she creates the 'construction' (representation) (Kumar & Basu).

5. Jean Francois Lyotard

French postmodernist philosopher Jean Francois Lyotard has advocated about representation as 'truth' creation mechanism. Lyotard propounded that such 'truth', created (constructed) by representation, should be deconstructed to get to the underlying ideas, and these dominant ideas once discovered through deconstruction should be challenged. Only then the reality and veracity of the 'truth' can be established.

6. Jean Baudrillard

Jean Baudrillard, a French philosopher who in his book *Simulacra and Simulation* talked about modern day representation. By simulacra, he meant that these are copies or depiction of those materials that have no original or have never had any original. In other

words these are constructed fakes. He said that the current time is full of symbols and signs. Simulacra are devoid of any originality. He further explains that all human feelings and experiences have been replaced with simulation such that we find in the virtual world. He pointed out that the media and current cultural trends have constructed such a false and an unreal environment. He has also termed this situation as hyper-reality. A reality not made up of original things but of imitation (Kumar & Basu).

7. Jacques Derrida

Jacques Derrida was one of the most well-known twentieth century philosophers. He developed a strategy called 'deconstruction' in the mid-1960s. Although not purely negative, deconstruction is primarily concerned with something tantamount to a critique of the Western philosophical tradition. Deconstruction is generally presented via an analysis of specific texts. It seeks to expose, and then to subvert the various binary oppositions (Reynolds).

Hyper reality in Hindi Cinema

A hyper reality is seen in such condition where it is hard to differentiate between fiction and reality. In other words, fiction and reality blend together so that there is no significant distinction between where one begins and other ends. In Hindi cinema, hyper reality is becoming general element of film narratives. In a sense, the crashing of the material onto the languages of representation that are available- the cinema, the media, citizenship and national belonging, and law enforcement- makes a film like *Mumbai Meri Jaan* a timely and historicized reflection on the dilemmas and styles of liminal representation in contemporary Indian cinema. In some ways the cinema and its public spatial apparatuses- billboards, signs, posters, advertisements, star sightings, product endorsements, etc.- are a superimposed hyper real that de-materialize the real (Bhatyacharya, 2013).

The presence of programming from different parts of the world introduced a notion of simultaneous time, which promoted a hyper reality in India (Mazumdar 2008: 93). However, critically for the purposes of my argument, this hyper reality of the cinema,

with its sequential speeding up of time, leads to a muzzling of the shock of the material existence of the national real. This speeding up time, something that cinema has become better and better at doing, as much through camera work as through new editing techniques. For instance, Yash Chopra's *Dhoom* series is enough to convey the message of hyper reality. It recognizes the space to animate a historic memory, functioning positively toward the generation of a future of possibilities beyond a traumatic materiality (Bhatyacharya, 2013).

Layering of Reality

Another symbolic crossroad utilized by Hindi Cinema to layer the cinematic and empirical realities is through a trope employing reflections in mirrors or water ponds. The scenes in which this trope is employed are highly significant and usually serve as key points on the immediate narrative plane, when gazing in a mirror or one's reflection in either a mirror or water pond is a dramatic climax, encompassing the film's aesthetic and symbolic structures, and evoking the philosophical quest for knowledge and self-knowledge. Gazing at a reflection constitutes a crucial point in which the gazing subject has an essential insight or a climatic disentanglement of the riddle- or conflict- the film unfolds (Parciack, 2016).

Transforming empirical reality

The disparity between the phenomenal world and film is also expressed through another dominant paradigm of song and dance sequences. Unlike the song and dance sequences that are filmed in open space, detached from the bounded and constructed space in which the narrative unfolds.

Despite the clear difference between the two paradigms of song and dance sequence, the number of spectacles also creates a dialogue between the empirical and the cinematic realities and eventually reflects similar hierarchy and elevation beyond the empirical one. This is achieved through a transformation of empirical reality, as represented in films, into a reality of spectacle, in which intensification occurs through the festive means of song

and dance. The empirical becomes celebrated hyper reality. Hindi cinema layers the two realities while endowing the song and dance, the reality of the spectacle, the overtly artificial and affected, with a higher ontological status. This thematic also recurs in another narrative trope and visual imagery prevalent in Hindi film (Parciack, 2016).

Social Realism in Hindi Cinema

Indian cinema is often dichotomized into its main enduring traditions- main stream of Bollywood and art films. Art films made between the 1940s and the early 1960s were trenchant expositions on social and themes. These included the exploitation of farmers by landlords (*Do Bigha Zamin*, 1953) destitution and privation in the metropolis (*Boot Polish*, 1954), untouchability (*Sujata*, 1959), the urban-rural schism (*Shree 420*, 1955) and materialism against destiny (*Pyaasa*, 1957). These films exhibited a complexity of plot, character and content that set them apart from commercial Hindi cinema. The art films made immediately after India's independence were significantly influenced in form and style by Italian neo-realism and the French New Wave. Filmmaker like Satyajit Ray in particular drew inspiration from the works of neorealist European directors such as Vittorio De Sica and Jean Luc Goddard (Parciack, 2016).

Deconstructing the Reality portrayed in Hindi cinema

Those commercial Hindi cinema that claims the portrayal of reality, performs well on box office in the terms of collections. Hindi cinema understands reality as resemblance of real incident in the sense of representation. Basically Bollywood understand 'composition creates the meaning', it uses reality as merely input ingredients for the composition. In other words, it manipulates the reality. Here reality does only not mean facts and figure but social beliefs, norms, acceptance of relations and symbols of relations.

Deconstructing Social Beliefs in Hindi Cinema

India is changing rapidly and in the last twenty years following liberalization in 1991 social and economic transformation has been occurring at an unprecedented speed. Long

acknowledged as one of the world's greatest and most ancient civilizations, and notorious too for being home to many of its poorest people, India now enjoys a new and unaccustomed role as a potential emerging superpower, and is producing some of the planet's richest individuals and one of its largest middle class. These changes have been so rapid and so pervasive that their impact can barely, as yet, be understood. While journalist and other writers have examined these transformations, tracing their causes and their impact in the social, political and economic realm, it remains difficult to know how people have adapted to the changes, how they interpret them, what their hopes and fears are, how they see their future and how they look at their past's (Dwyer, 2014).

There are certain social beliefs in society. It differs only geographically. Bollywood is expert in making and constructing social beliefs. As cinema is the mirror of society, it must reflect the social beliefs and norms. But it doesn't mean that it begin to construct the new belief. Hindi cinema does so in ways that often eschew the values of realism. It emphasizes the role of the imagination, suggesting that cinema plays a highly significant role in creating a way of comprehending the way society is and how it should be. This way of thinking about society is also a way of looking at India (Dwyer, 2014).

Deconstructing Acceptance of relations and Symbols of relations

Hindi cinema has seen the changing and shifting role of women from beginning to never ending journey. Be it Mother India, Mirch Masala or be it Chandani Bar, the female characters are protagonist. Indian Bengali feature film 'Parama' (1984) directed by Aparna Sen reportedly noticed first time portraying women on the path of promiscuity. In the same time, the directors like Deepa Mehta, Mira Nair, and Meghna Gulzar were upright enough to portray 'taboo topics' like lesbianism, promiscuity, polygamy and surrogate motherhood. Films like 'Fire' and 'Kamasutra' depict women brave world to explore their sexual desire. In the same row, there is one more Bengali film 'Shunyo-e-buke' directed by Koushik Ganguly. In this film female is in lead role and she is flat chested women of 21st century. She questions the base of judging the worth of women generally by her cleavage.

Recent academic writings that evaluate new configurations and concomitant practices of Hindi cinema become an inevitable means to analyse how academia is invested in reformulating our perceptions of the particular context of South Asian cinema. Devasundaram's seminal publication *India's New Independent Cinema: Rise of the Hybrid* (2016) allows a nuanced reading of India's emerging Independent Cinema in recent years. His book provides a central argument around the rise of Indie films made in Hindi since 2010 (HAQ, 2016). The role of economic mobilization, political changes, and artistic momentum are some of the trends that are observed by Devasundaram (2016) and Ahmed (2015) alike. In *Studying Indian Cinema* (2015) Ahmed records, a long standing history of Indian Cinema produced in Hindi in the post independence era, while Devasundaram allows readers to explore the political economy and theoretical implications of the new hybrid form which he sees as Indie films. On a similar note Sengupta's *Discovering Indian Independent Cinema: The Films of Girish Kasaravalli* (2015) explores how an Auteur perspective or directorial voice is endemic in shaping of Independent Cinema in India (HAQ, 2016).


Recent scholarly engagements strenuously try to define Independent Cinema, which is creating its niche away from main stream film networks, by eliminating ambiguous interpretations. The primary arguments are centered on concepts mentioned by Devasundaram while testing arguments regarding the interpretation of the political and artistic development available in Ahmed, Sengupta and Chee and Lim (Devasundaram 2016; Ahmed 2015; Sengupta 2015; Chee & Lim 2015) (HAQ, 2016).

It is observed how Omar Ahmed's book, published almost a year before Devasundaram's analysis of Independent Cinema, particularly defines 'Bollywood' films, popularly understood as entertaining films that contain song and dance sequences, and that are known today as part of Hindi Cinema globally. His book points out how recent debates are shaping future discourses on social issues and what kind of role Indian cinema plays as a catalyst for social debates (Ahmed 2015). Considering Devasundaram's analysis of a case study of eight Independent films, it is found how a new form of Indie films has emerged that is intelligently negotiating the Parallel Cinema movement, while


challenging the hegemony of Bollywood in Indian cinema. The Indie films he has taken up for analysis are *Gandu* (2010), *Dhobi Ghat* (2010), *Peepli Live* (2010), *Lunchbox* (2013), *Harud* (2010), *I am* (2010), and *Ship of Theseus* (2013). It is very crucial to notice that all films were released after 2010. In Devasundaram's view, this time line is indicative of more 'hybridized' visual and narrative techniques in film making, which reflects the socio-political development of this decade (Devasundaram 2016). These eight films contain themes that depict fringe politics and question the agency of its protagonists. These recent Indie films also show awareness of the new consumer economy, depicting cosmopolitan spaces while collaborating with trans-local themes (HAQ, 2016).

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Chapter 3
Development of Cinema



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Development of Cinema

Introduction

The term world cinema is now permanently with us: in our classes, our text books, and the popular press. It names the global reach of foreign films. Over the last more than 100 years from its birth to modern day, cinema has emerged as one of the greatest art in the world. The birth of cinema in the world started in late 19th century. So, to trace its history is a difficult task. To make world cinema history easier, it is necessary to discuss about cinema period wise. To make it clear we need to develop a timeline of world cinema.

- 1- Pre classical cinema (1898-1914)
- 2- Rise of the studio system (1915-1930)
- 3- Golden age of Hollywood (1931-1944)
- 4- The foreign wave (1945-1960)
- 5- New Hollywood : film school generation (1961-1985)
- 6- Contemporary cinema (1995- present)

Pre-classical Cinema

The first question comes in mind why it is called pre-classical period, because it had not followed the conventions that come with rise of feature films. In order to understand this time period, we must begin with invention of motion picture camera. Many credits go to the American with the invention of motion picture camera. Particularly one American, Thomas Edison. Not only Thomas Edison invented the motion picture camera. Actually it was made by a team of engineers under Thomas Edison. It wasn't even the Americans that first came up with the



Figure 1: Thomas Edison (right) demonstrates the kinetograph, motion picture camera, with George Eastman, who helped to develop the film used in early motion picture machines.

motion picture camera. In fact, several entrepreneurs from all over the world had claimed to what is the first motion picture camera. As with many other example of American cinema, Edison reputation relies more on marketing skills than he does the actual facts. If the credits can goes to Edison and Americans, we must also know the fact with French (Andrew, 2004)¹. Particularly one team-the Lumiere Brothers. Perhaps, most influential filmmaker of early cinema French Lumiere Brothers made world history with invention of cinematigraph, the world leader in motion picture technology. At the end of 1895, there might be famous night for the cinema, the Lumiere Brothers premiered 10 short films in Paris. These films were under 50 seconds long and varied from a comedy to a simple shot of people leaving a factory. The comedy, climbing on horse, and simple shot of people leaving factory. From the night, Lumiere Brothers began to make film after films. They focused on documentary (Cinema, A Timeline of World Cinema, 2014)².

The night was a success and a buzz with demand. The Lumiere Brothers began making film after films with a focus on documentaries. The success of their documentary films coupled with the fictional pictures of the contemporary Georges Melies gave the French an edge against their American competition at the turn of the



Figure 2: Auguste Marie Louis Nicolas Lumière (19 October 1862, Besançon, France – 10 April 1954, Lyon, France), Louis Jean Lumière (5 October 1864, Besançon, France – 6 June 1948, Bandol, France). The first filmmakers in history of cinema.

century. However, the Lumieres' success was short lived and unable to see the narrative potential of cinema. The brothers stated that "The Cinema is an invention without any future." Because of this their fame was eclipsed by the narrative films that soon followed (Cinema, A Timeline of World Cinema, 2014)³.

Now before we get too ahead of ourselves, it is important to define what cinema was like in this period. Cinema attendants and audience members didn't go to the cinema for narratives or great stories. In fact they went to see spectacles on the screen. This type of cinema is what Tom Gunning Calls "the cinema of attractions" and it predates the cinema of narrative integration that comes later with the feature film. The

most infamous example of the exciting thrilling one shot films, is the Lumiere Brothers' Arrival of a Train at La Ciotat." According to doubtful legend, the cinema attendants were so shocked that they actually ducked and in some cases ran out the theater (Andrew, 2004)⁴. We usually call these films "Black & White" but it is important to remember that most of these films weren't presented in black & white at all. As early as 1896, films were painted, hand painted, with color and toner to enhance mood and atmosphere. Likewise, though these films were "Silent" films they almost always involved sound. Cinemas would incorporate orchestras or live bands to score the happenings on the screen. In some cases they would have lecturers who would literally explain the events that were happening in the narrative (Cinema, A Timeline of World Cinema, 2014)⁵.

Suddenly the galley strikes on an enormous rock, which emerges from the mits of the bellows and the ship founders disappear in a vortex of foam..."

As you can imagine, films back then weren't made the same way. The directors acted more as camera operators. Edison's man Edwin S. Porter is perhaps the best example of director as simply camera operator. However, the French director Melies not only operated the camera, he had control the artistic direction and narratives of the films that he produced. It took no time for production companies to develop. Particularly in America where the emphasis was on the speed on the production and not necessarily the quality (Lyons, 1974)⁶. Now they operated this way under the logic that it doesn't matter how good or bad the film is, it was still going to sell for the same price per foot. American production companies preferred to hire several directors each with their own cast and crew, who were all responsible for one task: produce a reel of film each week. This practice of mass production eventually led to a new role, the role of a movie producer whose job it was to supervise all of these different productions and make sure the quotas were met. Not satisfied by high demand alone, studios began to expand operations using the highly lucrative field of distribution (Cinema, A Timeline of World Cinema, 2014)⁷.

In 1906, nickelodeons appear. These small theaters got their name from their practice of charging 5 cents or a nickel for admittance. Nickelodeons were widely popular. In the span of just a few years, their number more than tripled. By 1909, cinema attendance was estimated at 45 million people per week. Audiences were beginning to complain about unclear narratives. In the period between 1907 and 1917, huge

measures were taken in order to produce a clearer more cohesive narrative. For the first time, editing promoted narrative intensity and not just shock value. American director, D.W. Griffith led the Americans in this push towards longer narratives. When he first began directing in 1908, his films incorporated on average around 17 shots. By 1913, that number jumped to 88. D.W. Griffith met a lot of opposition with the American studio system because the Americans favored shorter films, under the logic that the shorter film was the more they could play in the nickelodeon, the more turnover they would have, and the more nickels these studios would produce (Auerbach, 2007)⁸.



Figure 4: Cinematographer with the Edison Manufacturing Company.

In 1913, Italian cinema changed the world with the feature film, “Quo Vadis.” It contained 5000 extras, a choreographed chariot race and actual lions. Faced with this competition, American studios commissioned D.W. Griffith for his dream project, the 1915 feature, “The Birth of a Nation.” This film was received with wild hype. Matching ticket prices with those of broad way plays, the film was marketed so audiences would take it serious. The strategy worked and the film was a smash hit. Impressed with the sophisticated editing, developed story, and unprecedented action audiences couldn’t get enough. “The Birth of a Nation” is a landmark in filmmaking, establishing most of classical cinema’s conventions (Pierson, 2019)⁹. Perhaps most prominent of these is the film’s use of parallel editing, where we cut between two different threads of the story. Despite all the film’s significance, the film has a spoiled reputation. The narrative is what modern audiences would find overtly racist. The heroes of the film are KKK members and the antagonist is incredibly offensive portrayal of African Americans. Because of this the film has a shaky position in most film canon. However, it is certainly one of the many things that makes “The Birth of a Nation” a film that historians and enthusiast return to.



Figure 3: ‘D.W.’ Griffith is amongst the first few directors of the American cinema who brought in revolution through his ideas and directorial techniques in the motion pictures of his time.

“The Birth of a Nation” marks a culmination of everything in cinema that had happened up to that point. By 1917, film had developed into its own type of medium. New conventions arose and the time was ripe for the next period of cinema, the rise of the studio system (Cinema, A Timeline of World Cinema, 2014)¹⁰.

The Rise of Studio system

In order to understand the studio system we must first understand what the studio system was a response to. In 1908 French mega studio, Pathe, had completely controlled the international market. With a discontented ego, Thomas Edison sought to combat this competition by establishing the Motion Pictures Patent Company, or simply referred to as “The Trust.” “The Trust” aimed for complete control over the industry. Emphasizing patent rights, “The Trust” standardized the price per foot and also scheduled the release of films (Roberts, 1998)¹¹. As a way around “The Trust”, foreign studios began to “roadshow” features across the nation. Noticing the attraction of these “roadshow” foreign films, a new different type of producer began to arise. These producers were referred to as the “Independents.” These independent producers, such as William Fox, began to exhibit their films to much success. Of these independent producers none rose more highly than Adolph Zukor (Cinema, A Timeline of World Cinema, 2014)¹².

Adolph Zukor is likely the most influential film producer of all time. With his studio, Paramount, he managed to do what Thomas Edison and “The Trust” could not. He gained complete control over production, distribution, and exhibition of films. Zukor’s success can be attributed to a few factors. First, he fully took advantage of an industrialized factory system of production. Also, Zukor was the first to appeal to Wall Street for financial backing (Roberts, 1998)¹³. Attracting investors, the mogul had enough capital to vertically integrate the business.



Figure 5: Adolph Zukor was a Hungarian-born American film mogul and businessman.

Purchasing theaters and exhibition venues across the nation was in full swim. Zukor looked overseas for profits and with political support of Will Hays and others; he lobbied for open international markets. However, Zukor not only possessed a business savvy he had a deep understanding of the public. Centering his promotion on his

studio's stars, Zukor influence the public to idolize the stars that were contractually obligated to participate in his films. Zukor's mastery of the business of film, his political support, and his perfection of the Hollywood "Star System" ultimately explains why he became one of the most defining figures in early cinema (Cinema, A Timeline of World Cinema, 2014)¹⁴.

Now it's really difficult to overstate the importance of theater ownership at this time.

Massive, elaborate theaters found ways to attract new cinema goers. Going to the movies very much became its own social movement and the quality of the experience not only depended on the quality of film, but the quality of the



Figure 6: Mary Pickford, D.W. Griffith, Charlie Chaplin, and Douglas Fairbanks (from left)

cinema. Looking to expand overseas, the independent

studios employed government official Will Hays to lobby and convince Washington to pressure foreign markets into opening up for the American cinema. Hays liked to explain America's victory over international markets by bringing up America's multiculturalism and democratic message. This reasoning is at the best questionable. The real reason for American success could be explained by political and global factors around the time. In the summer of 1914, three major events happened (Fawell, 1959)¹⁵. The Panama Canal opens, Arch Duke Ferdinand was assassinated, and production began on "The Birth of a Nation." All three of these events explain America's rise to power. The opening of the Panama Canal illustrates a reality of the time; America was in perfect economic condition. With control over the world largest domestic market and trade way, Hollywood employed all the modern methods of business to rule out competition. Not having to spend money of tariffs or oversea taxes, American production companies could focus all of their money on increasing production value and making more competitive films. "The Birth of a Nation" is a perfect example of this. And finally with the assassination of Arch Duke Ferdinand, Europe entered World War I, a conflict that completely severed a unified European film movement. Seizing this opportunity, American began to establish production

hubs in these European countries. American studios knew that the same “Star System” that worked for American audiences would also work for European audiences. However, some of these stars began to rebel (Fawell, 1959)¹⁶.

In 1919, Charlie Chaplin, Douglas Fairbanks, Mary Pickford, and D.W. Griffith

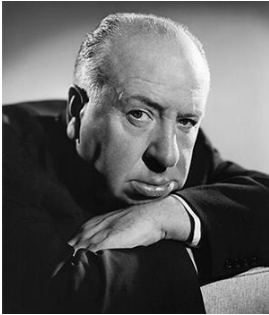


Figure 7: Alfred Hitchcock

established United Artists/ A studio with declared independence from “The Independents.” The irony here is hard to miss. But despite the success of now classics like “The Gold Rush” and “The Thief of Bagdad”, United Artists had to eventually comply with the studio system since it could not keep up with the rate of production of the capital rich studios. However, United Artists wasn’t the only opposition. Overseas the opposition was even stronger. Like America, Germany saw the economic and political potential of this new entertainment. However, German opposition was cut short when major German studio, UFA, went bankrupt. Ironically it was the Americans who bailed them out. Most countries defended against what they saw as rise in American imperialism. Perhaps the most vocal of this opposition came from the USSR. The Soviets would release a knock-off, cheap version of an American movie, perhaps with the same title or similar title, a day or a week before the American movie came out to detract audiences from going to the American films (Fawell, 1959)¹⁷. More than just economic competitors, the Soviets sought to define their own style of cinema against the American way. The Russian acting theorist, Constantin Stanislavski, formulated the influential method, where actors internalize their performances. Focusing on motivations and objectives, on the editing front, the Soviets developed the theory of montage. In a series of famous experiments, Lev Kuleshov, illustrated that the meaning a montage sequence is not determined by the content of the montage elements, but by their juxtaposition. Here to put this in simpler terms is Alfred Hitchcock. “We have a close up, and then we show what he sees. Let’s assume he saw a woman, holding a baby in her arms. Now we cut back to his reaction of what he sees, and he smiles. Now what is he as a character? He’s a kindly man, he’s sympathetic. Now let’s take the ‘middle piece of film away, the woman with the child, but leave his two pieces of film as they were. Now we’ll put in a piece of film of a girl in a bikini. He looks, a girl in a bikini, he smiles. What is he now? A dirty old man (Cinema, A Timeline of World Cinema, 2014)¹⁸.”

To get a firm understanding of Russian filmmaking at this time, it's best to look at the quintessential Russian film, Sergei Eisenstein's "Battleship Potemkin." Directed by Sergei Eisenstein, "Battleship Potemkin" is regarded as one of the best films of all time. The film dramatizes the crew from the "Battleship Potemkin" and its rebellion against the Czarist officers. The film demonizes the Czarist regime and glorifies the plight of pre-Soviet Bolsheviks. In the famous Odessa steps sequence, Eisenstein employs every experiment of montage theory to render an



Figure 8: Russian film theorist Sergei Eisenstein



Figure 9: Al Jolson was a Lithuanian-born American singer, comedian, and actor. At the peak of his career, he was dubbed "The World's Greatest Entertainer"

emotional response from the viewer. Violent by even today's standard, the sequence highlights the massacre of the Bolsheviks under the hands of the oppressive Czarist soldiers. The film's powerful effect caused the Nazi propagandist, Joseph Goebbels, to endorse the film. Stating it was, and I quote, "A marvelous film without equal. Anyone with no firm political convention could become a Bolshevik after seeing the film." The film not only influenced political leaders and propagandists, it influenced the work of famous filmmakers, such as Terry Gilliam in "Brazil", Coppola in "The Godfather", and De Palma in "The Untouchables." Because of its influence on the history of film and the entire 20th century, "Battleship Potemkin" is easily one of the best films ever made (Fawell, 1959)¹⁹.

Although highly regarded, the Russian theory of montage was more admired than it was imitated. The only true system that was emulated around the world was the Hollywood "Classical System." Through Hollywood's easy to mimic and comprehensive editing style, as well as its exploitation of the "Star System", the American studio system rose to complete power. Ushering into what we now call, The Golden Age of Hollywood, but more on this in the next episode (Cinema, A Timeline of World Cinema, 2014)²⁰.

Golden Age of Hollywood

How the major ‘‘Big Five’’ Studios navigated the birth of sound, censorship, and major global events like the great Depression and World Wars. In 1927, Hollywood shook the world with ‘‘The Jazz Singer’’, the first ‘‘Talkie.’’ Within the first twenty minutes, Al Jolson said the now immortal line... ‘‘ Wait a minute! Wait a minute! You aren’t heard nothing yet!’’ Within two years after the success of ‘‘The Jazz Singer’’ the majority of American cinemas were wired for sound and Hollywood had, more or less, abandoned silent film production. Through sync sound, Hollywood was able to provide a distinct American flavor to their films through dialogue. ‘‘If you aren’t out of town by tomorrow morning, you won’t ever leave

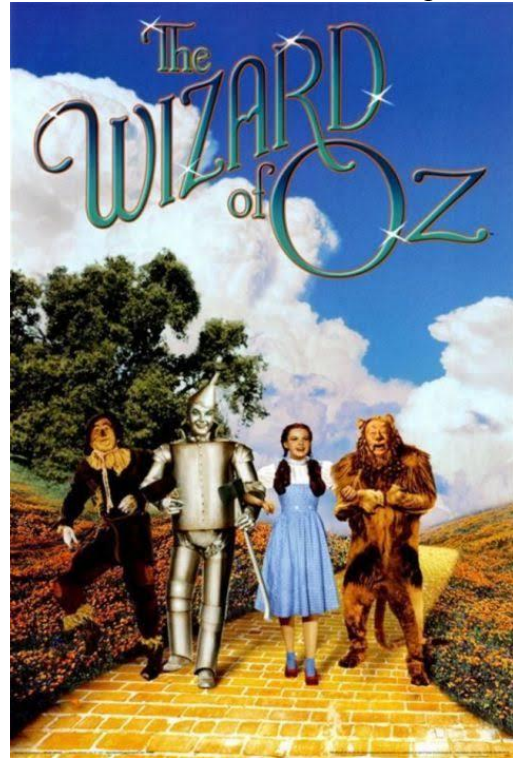


Figure 10: American musical fantasy film (1939)

it except in a pine box.’’ However, it was not always a smooth transition to ‘‘sound cinema.’’ Dialogue posed a serious problem for America’s international dominance. Before dialogue, American studios could distribute their films with little to no confusion or language barrier. But now that narratives depended so much on dialogue, American studios were having trouble branding their products to foreign markets that didn’t speak English. The problem was resolved with the invention of dubbing, where an additional audio track was laid over the original film (Cinema, A Timeline of World Cinema, 2014)²¹.

Now that Hollywood had a product that did well, domestically and internationally, they experience a talkie boom, where they considered themselves depression proof. In the wake of Wall Street’s collapse in 1929, theater admissions and gross revenues reached a record level. However, by 1931 the Depression caught up with the industry. During this time, the industry was composed of five major studios, termed the ‘‘Big Five.’’

1. Metro-Goldwyn-Mayer

2. Paramount Picture Corp
3. Fox Film Corporation/ 20th Century Fox
4. Warner Brothers
5. RKO Radio Picture Incorporated

Warner Brothers, survived only by selling ¼ of its assets. MGM, meanwhile, thrived due to its relatively limited chain of theaters. The tree “major minor” studios survived by different strategies. Like MGM, most of the “major minors” didn’t have their money tied up to theatre chains. United Artists focused on high quality films, while Columbia and Universal pursued a different strategy. They produced low cost, low risk features that fell into a new category, the B movie. Though some of these strategies worked for the industry, the key to Hollywood’s survival came from the intervention of both Wall Street and Washington. Realizing the political and economic potential of the industry, Washington lobbied a bailout of the firms. The studios rose back to power by the late 1930s. And while the theater holding of major studios had been a severe financial burden during the darkest Depression years, they again were keying the Big Five’s utter domination of the movie marketplace. At the center of this dominance was the big budget, a class picture. Of these pictures, “The Wizard of Oz” describes this period perfectly.

What better to illustrate the Golden Age of Hollywood than the Yellow Brick Road?

Like “Gone With The Wind”, another film produced in 1939, “The Wizard of Oz” was a huge, ambitious undertaking by the major studio MGM. The film highlights what the major studio films aimed to do at the time and with brilliant color. Starring Judy Garland and based on L. Frank Baum’s novel, the film employed two of the major studio strategies. The use of a star vehicle, or the Star System, and adaptation from literature were started. Adjusting for inflation, “Oz” is the highest grossing film of all time. However, upon its initial release MGM actually lost money. Being the most



Figure 11: Will H. Hays: The first chairman of the Motion Picture Producers and Distributors of America.

expensive picture of the time, it was huge gamble and one that didn't pay off until successful rereleases. Despite the early financial disappointment, the film had immediate critical acclaim. Nominated for six Academy Awards, the film ultimately won two and cemented MGM's studio personality.

In the Golden Age each studio had a distinct personality. For example RKO's musical taste, MGM's mastery of the epic, and Universal's B movie expertise. "It's alive!" These personalities were championed by the studios' head producers, who had more power during this period than any other. More than anything else, the head producers sought to give audiences the most exciting pictures possible. To do this, cultural boundaries were often pushed. Because of this, Hollywood soon came under government scrutiny and censorship. One man Will Hays led this campaign.

Formerly the campaign manager for President Warren Harding, Will Hays served as Post Master General before his appointment to what would soon become the Motion Picture Association of America. Pressured by the general public, Hays introduced the now infamous Hays Code, a list of "don't do's and "be careful." Among the list of "don't do's was "Pointed Profanity" and "White Slavery." The Code urged caution, when showing theft or robbery for fear that and I quote, "A too detailed description of these may have upon the moron." Worse, excessive or lustful kissing should be reviewed, especially when one kissing a "heavy." The Code required Hollywood to be innovative on how it would push the boundaries as studios found ways to go around the Code legally. This maneuvering eventually led to the screwball comedy, a genre popular for the time.

By 1940, the Senate had conducted hearings on the major studios for influencing the public toward an anti-isolationist approach in World War II. That being said, within a year after Pearl Harbor, almost 1/3 of very Hollywood film involved, was war material. Unlike before the war, the government now mandated two genres: the combat film and the home front melodrama. On the home front, demographics were changing. Audiences moved to suburban areas and away from urban areas, where the studios had invested most of their capital in their theater chains. To combat this, Hollywood began to purchase drive-in theaters in suburban areas. This helped the studios maintain their hold over distribution; however audiences were beginning to change their tastes. Television started to challenge cinema. Unlike radio, Hollywood had trouble with this new home entertainment medium, since it provides a similar visual experience at a much easier convenience. As a response, Hollywood began to

change its pictures. One of the most lasting impacts of this was the adoption of the widescreen format. However, not all studios were quick to pick up the format change. Studio head Samuel Goldwyn even sardonically commented that “ a widescreen just makes a bad film twice as bad.” If the demographic and technological changes weren’t enough, Hollywood began to come under political fire during the early Cold War. The Studios were labeled as “communist” and some communities shied away from cinema. However, of all of these changes none had more lasting impact than the antitrust measures. In fear that the studios could operate uncontested and in a monopolistic fashion, the government soon intervened to split up the major corporations. In the landmark case “United States V. Paramount”, the Supreme Court decided that the movie studios had violated antitrust laws. As a result, the major studios were forced to sell their theater holding and they lost ultimate control of distribution. Overseas, the studios were challenged as well. After the War, Hollywood expected to resume film trade with European markets under free market lines without protectionism and other economic policies. Hollywood had stored almost 5 years’ worth of films, including “Citizen Kane” and “Gone with the Wind,” that they hoped they could release to the European market now that the War was over. However, the European market balked at this cinema. The War had permanently changed the world and international markets began to flock and crowd to a new, international type of cinema. We call this period, the Foreign Wave of Cinema and we will discuss it later.

Foreign Wave of Cinema

It was the international movement that forever changed the world of cinema. The



Figure 12: Roberto Rossellini

Foreign New Wave brought a new attention to cinema as art and also as a form of national expression. The variety and multitude of foreign cinema at this time makes it very difficult to define and even distinguish it from the main stream Hollywood films of that time. One thing is certain, though: the movement arose in response to Hollywood’s dominance and the devastation of post-World War II. After the war, European countries instituted protectionist policies to defend their film programs. On the surface, these policies were introduced for economic reasons.

However, many believe that the measures were made to deter the American influence at that time. American troops still benevolently occupied Europe, leading to widespread fear that America was trying to colonize the European subconscious. Unlike America, the impact of television hadn't fully taken place in Europe. The Box Office went unchallenged as the primary visual entertainment. Cinema absorbed culture. Cinema magazines, which published articles on the movement, began to circulate rapidly. The Italian magazine, "Cinema," was one of the early pioneering publications. The magazine began chronicling Italian Neorealism, a movement rising from the ruins of Fascism. An interesting piece of irony: the magazine, "Cinema," which chronicled the Italian movement, Post-Fascism, was edited by Vittorio Mussolini, son of "Il Duce" himself, Benito Mussolini (Cinema, A Timeline of World Cinema, 2014)²².



Figure 12: Vittorio De Sica

When Roberto Rossellini's "Rome, Open City" won the grand prize at Cannes, the international film community began to realize Italian Neorealism. In 1948, Vittorio De Sica released "Bicycle Thieves," perhaps the most significant Neorealist picture. The film was the culmination of the entire movement and at the same time signals the beginning to its end. The economic realities of the time demanded that Italian pictures be produced in collaboration with other national studios. Italian filmmaker, Federico Fellini embraced this collaboration, producing "La Dolce Vita" with the help of French studio Pathe. The film is a landmark in the battle against censorship, providing the best case that the Neorealist movement had ended. The Foreign Wave shifted away from Italy and moved to its neighbor, France. At the forefront of the French New Wave was the film journal, "Cahiers du Cinema." The magazine featured articles from critical cinematic figures, like Jean Luc Godard and Francois Truffaut. The Leader of the Magazine, and Perhaps the movement as a whole, was its cofounder, Andre Bazin.

Without question, Andre Bazin was the most influential thinker of his time. He provided a theoretical framework for film, which we still employ today. In his essays, featured in "Cahiers," he revolutionized the way cinema was viewed, focusing on what he called the "objective reality" of cinema. He argued against the contemporary



Figure 14: Andre Bazin.

cinema of manipulation. Instead, he favored objective cinema, the use of “mise-en-scene,” deep focus, and wide angle shots. Of all his innovations, his theory of “auteur” stands alone, marking perhaps the largest theoretical breakthrough in the history of cinema. Through the auteur theory, Bazin argued that the director, by means of his personality and preference, was the primary “auteur” or author of the film. The impact resonated throughout the entire world. Because of this, Bazin is one of the greatest minds of cinematic history. As Jean Renoir stated in “What is Cinema,” a collection of Bazin’s essays, “His writings will survive, even if cinema does not.”

With the backing of Bazin, Europe led the world of cinema. Two French directors, Francois Truffaut and Jean Luc Godard, were ahead of this movement. Truffaut’s “The 400 Blows” and Godard’s “Breathless” provide a turning point for filmmaking. They both involve open-ended stories, revolving around existential questions of purpose. Directors, particularly Godard, pioneered jump cuts like these to illustrate the passage of time. But it would be disingenuous to paint the movement as something taking completely outside of the United States. In fact, some of the most revered directors of that time came from the United States. Bazin argued that Orson Wells was one of the greatest mind in all of cinema. Wells’ “Citizen Kane” particularly favored Bazin’s love of objective filmmaking. American director, Nicholas Ray, known for films such “Rebel Without a Cause” was an influential to the New Wave, Jean Luc Godard stated, “Cinema is Nicholas Ray.” Finally, most of the major figures of the time perpetuated the notion that American director, Charley Chaplin, would likely be remembered as the greatest filmmaker of all time.



Figure 13: Akira Kurosawa

“Soldiers! In the name of democracy, let us all unite!”

The filmmakers of France and the United States inspired each other but there was another country reviving from the ashes of World War II, which also influenced the

global scene at the time. Japanese cinema, particularly in the 1950s, flourished. With the film, “Rashomon,” Japanese director, Akira Kurosawa, and acting legend, Toshiro Mifune, introduce the world to a completely new method of filmmaking. With the help of cinematographer, Kazuo Miyagawa, Kurosawa experimented with the camera, famously shooting directly into the sun. Since the camera would not pick up the simulated rain, pumped through water hoses, the crew added black ink to the water to show up on the film. Innovations such as these show the unique method of Japanese filmmaking. Another filmmaker, Yasujiro Ozu, defined his own version of Japanese cinema. Ozu mostly used a static camera and, unlike Hollywood, he filmed dialogue above the eye line and directly, not over the shoulder. In 1953, Ozu released his masterpiece, *Tokyo Story*.” A year later, Akira Kurosawa released “Seven Samurai,” his magnum opus.

“Seven Samurai” is ranked as one of the greatest Japanese films ever made. The film involves the recruitment of seven samurai by a modest village extorted by band of marauders. For various reasons, warriors of different style and psychology are enlisted by the first of the recruits, the noble ronin Kambei. The film’s protagonist, played by the legendary Toshiro Mifune, is Kikuchiyo, a moody prankster. His sympathy for the Villagers matures as he evolves into a great samurai. The role of Kikuchiyo as reluctant hero has been repeated countless times. More than just one character, the entire film is frequently imitated. Western film, “The Magnificent Seven,” is a direct remaining of the film. After all cowboys are to west as samurai are to the east. “Seven Samurai” would ultimately become a favorite of a new generation of filmmakers in Hollywood. George Lucas admitted to deliberately pacing *Star Wars* with *Seven Samurai* in mind. Like “*Star Wars*,” “Seven Samurai” accomplishes something few films can: it serves not only as an action-packed piece of entertainment, but also a sophisticated work of art. The films cemented Akira Kurosawa as one of cinema’s greats. Steven Spielberg himself stated he learned more from Kurosawa than any other filmmaker.

If Kurosawa is a great teacher, then “Seven Samurai” is his greatest lecture.

While far from muted, the American cinema certainly waned during this period, leading many studio producers to begrudgingly comment on the movement. Billy Wilder, the revered studio director who jokingly advised to shoot a few scenes out of focus; since he wanted to win a foreign film award. However, Hollywood often proves a difficult beast to tame and in the decades following the Foreign New Wave,

Hollywood struck back with a new class of directors, who would ultimately create the blockbuster and forever changed the world of cinema.

New Hollywood

In this period we will discuss New Hollywood, a period defined by the Film School Generation of filmmakers who grew up on television and foreign cinema. These ‘‘movie brats’’ would go on to change the world of cinema forever with the introduction of the blockbuster. The studio system provided a favorable environment for established genres such as the western or the horror film. But it did not welcome films that went against the formula, because they were considered risky. But because of the changing tastes in the public, Hollywood was forced to adapt. Most of this change in taste came from European cinema, particularly the French New Wave. Hollywood absorbed and adopted the practices of European cinema, and began to reassert its power as the European film community was dwindling. Unlike before, when classical cinema only accepted well-rounded, flat, easily-motivated characters, this new method of Hollywood filmmaking began to accept characters that were confused and perhaps not as clearly motivated. At the same time, the classical method of editing began to slack in favor of the new European style. Also, European films, which were much less censored than the American ones, forced Hollywood and Washington to reevaluate the Hays Code. The MPAA loosened its rules. Allowing Hollywood a new range of films to market to audience group, old enough to handle the amount of sex and violence in the films (Cinema, A Timeline of World Cinema, 2014)²³.

At the forefront of all this change was the rise of television viewership. By 1965, almost 70% of primetime programming came from newly converted television facilities of major studios. In a sense, television became a new way for studios to control distribution post the anti-trust decision. The success of these theater packages on TV led to a new product, the made-for-tv film. Many important directors of the time, including Sam Peckinpah and Robert Altman, came up from television production.

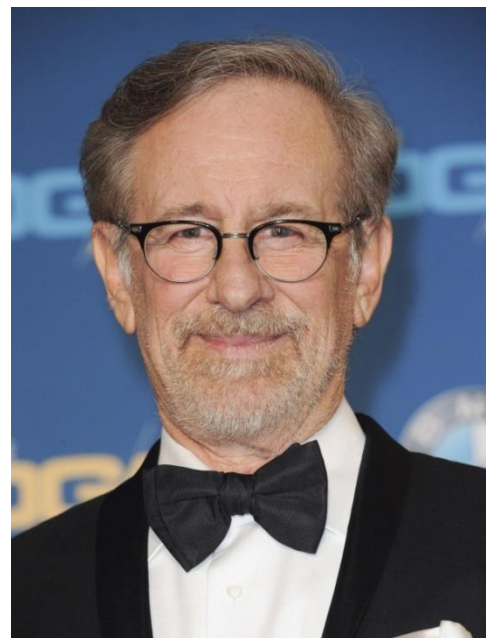


Figure 15: Steve Spielberg

Television eventually replaced radio as the primary crossover medium to film. Rather than conquer film, as the popular misconception goes, television developed as an interrelated medium with films mutual interests in mind. With the influence of television, came the rise of a new type of filmmakers, who were producing a wholly different type of film. The first of these new films was Steve Spielberg's *Jaws*.

"*Jaws*" released in 1975, it changed the entire cinematic landscape. The film was the first major studio release by Steven Spielberg, who like many other directors of the time, came up through television productions. Spielberg drew heavily on old Hollywood and the Foreign Wave, citing the influence of monster B-movies of the Golden Age and Japanese film *Seven Samurai*. *Jaws* thrilled audiences, becoming one of the highest grossing films of all time. It assured studios that one successful gamble could turn a poor year into a very profitable one. Released in June, *Jaws* cemented the summer season tradition of high budget, high risk features. The studio used a very aggressive marketing strategy, and released the film on over 450 screens. The strategy proved profitable, and was often repeated, making *Jaws* the father of wide releases. More than just a market success, the film was a critical success as well. The minimalistic score and Hitchcock-inspired shots continue to impress and scare viewers even four decades later. Two years after *Jaws*, Fox released *Star Wars*. By this time, studios shifted focus toward these highly lucrative, high budget films. This left studios expecting regular, safe income from secondary markets such as home media sales, merchandise, and television rights. Most of these films targeted a teenage audience, a demographic that made up an increasingly larger share of box office returns. Teens resonated with the coming of age, or also known as bildungsroman, narratives. These stories showcased young protagonists who desperately sought acceptance from the adult community. George Lucas's *American Graffiti* provides an excellent example of this. The film, along with Lucas's other work, is a direct product of the period, and played a pivotal role in shaping the other types of films that contemporaries would produce. However, if you are looking to find a man who influenced other filmmakers of his period, it'd be difficult to find a man more influential than Roger Corman.

Throughout his illustrious career, Roger Corman directed over 40 films, produced over 300, and launched the careers of over a dozen famous filmmakers. Corman is

mostly remembered for his low-budget b-pictures, which he produced rapidly, efficiently, and profitably. In his autobiography, *How I Made over a Hundred Movies and Never Lost a Dime*, Corman revealed his anti-studio approach. This approach allowed Corman to produce an astonishing nine films a year. Perhaps most infamous of these was the *Little Shop of Horrors*, a film which according to legend, was shot in two days and one night. Besides his massive body of work, as well as his American distribution of prominent films of the Foreign New Wave, Corman's lasting impact comes from his support of young filmmakers, who would become among the greatest of all time. Under the tutelage of Corman, filmmakers such as Ron Howard, Robert Towne, Martin Scorsese, Francis Ford Coppola, and Peter Bogdanovich rose within the industry. James Cameron, other successful alumni, called his period of study training at the Roger Corman film school. Because of his impact on these filmmakers and his impressive body of work, Roger Corman will go down as one of the great figures of cinematic history. In an era of war and political scandal, blockbusters allowed audiences to escape. *Star Wars* sent the viewer back in time to a faraway galaxy, while *Indiana Jones* and *Back to the future* provide a nostalgic spin on the past. And if reality would not be fantasized, it would be horrified. New Hollywood began to capitalize on a trend that Alfred Hitchcock started with *Psycho*. Directors such as Sam Peckinpah and Francis Ford Coppola sensationalized violence, in fact, glorified it. They provide outbursts on the screen that corresponded to the social outbursts of the time. Look back on any political fear at the time, and there is certainly a blockbuster which exploited it. Hollywood constantly upped the sexuality, violence, and special effects of the blockbusters in order to engage an audience growing increasingly desensitized. Studios would release these high budget, high thrill blockbusters during the summer and use the proceeds to market more selective pictures in the down season. This pleased directors since it allowed studio endorsement for artistic and exclusive award season pictures. Studios had no problem releasing these pictures because they were low budget and most of the buzz from the award ceremony would generally market the picture for itself. Also during the down season, studios began distributing the summer blockbusters for home release. In a sense, blockbusters were given a second life with video cassette sales. What resulted was a mass distribution of American films around the world, resulting in what is called "Americanizing" the globe. Employing the same tactics as before; this New Hollywood acted remarkably, similar to the old one. This trend is one that continues to take place up until today.

Contemporary Cinema

The impact of modern technology on cinema. The growing reliance on blockbusters, sequels and remakes.

Now, because we live in this period, it is a difficult era to define. However, one thing is certain. The consolidation of major studios by media conglomerates forever changed the world of cinema. Under a strategy of diversification, the technology firm Sony purchased Columbia and media company News Corp bought 20th century Fox. In 1989 Time and Warner consolidated for 20 billion dollars. And with a renewed interest, Hollywood sought to concentrate the power and profit of global marketplace under the American studio control. Most name the 1930s and 1940s as the peak of Hollywood's international footprint. But the last twenty years stand as an era when Hollywood amassed an international presence, superiority in mass media, and profit returns unparalleled in its history (Cinema, A Timeline of World Cinema, 2014)²⁴.

According to recent numbers from the MPAA, 70% of box office revenues come from



Figure 16: Harvey Weinstein

international markets. To achieve this, Hollywood spends more time and energy in marketing to international audiences. In fact, studios now consider the influence on foreign markets over domestic markets when determining which projects to green light. Scripts now rely on less nuanced dialogue so as not to confuse a non-English speaking country, and narratives involve safer plots, for fear of offending other cultures. Unlike the bold, risky adaptations of the Golden Age, Hollywood now relies on already established franchises. Blockbusters now depend on everything from comic book superheroes to pre-teen novels to bring in

predictable profits. Although Hollywood still produces some films for the family audience, particularly animations films, the vast majority films are principally designed for young adult audiences. Take, for instance, the 13 Harry Potter and Twilight films. To continue to impress this demographic, Hollywood continues to

escalate the amount of sex and violence in each picture. Blockbusters shy away from realism in favor of racy, exiting characters that can do all the things basic TV cannot show (Williams & Hammond, 2006).

By now, TV and movie theater markets are mutually dependent. The majority of revenue earned by over half of films produced now comes from secondary markets such as TV and video. The argument can be made that seeing film on the small screen does not constitute a cinematic experience. Cinema at its purest relies on the theater experience, even in the increasingly complex world of multimedia. Neither video nor television could self-sufficiently market a feature length film. Only theatrical distribution could sustain the business model. Studios realize this and continue to draw audiences to theaters. One producer, Harvey Weinstein, completely understands this need for theater attendance (Williams & Hammond, 2006).

Harvey Weinstein is one of the most influential producers of modern day. In 1979 Weinstein co-founded Miramax with his brothers and ran the company until 2005. Miramax had an early string of releases, but in 1989 with the release of *Sex, Lies, and Video* tape, Miramax became a major independent studio. In 1993 Disney purchased Miramax under the condition that the Weinsteins could still manage the studio. Disney allowed Weinstein the freedom to produce risky pictures such as *Clerks* and *Pulp Fiction*. By this time, Weinstein was a Hollywood power player, commissioning critically acclaimed films such as *Shakespeare in Love*, *Good Will Hunting*, and the Academy Award winning *The English Patient*.

In 2005, Weinstein broke from Miramax, and with the help of other studio executives founded The Weinstein Company. Under TWC Weinstein has released almost an unbroken chain of successful films. Academy Award nominated *Inglorious Basterds*, *The Reader* and *Django Unchained*, as well as Best Picture winners *The Artist* and *The King's Speech*, all released under Weinstein's commission. Many factors explain Weinstein's success. His lucrative distribution of foreign films, his courage in producing risky art productions, and his creative business practices elevated him to the top of Hollywood. His strategy of slow release, a practice where a studio opens a film in few theater, then gradually increases the theater count over the following weeks, highlights his business savvy. Since most of the box office revenues from opening weeks go to theater companies, slow release ensures the revenue is generated in seeks where the studios receive the largest share. The strategy is just another way

Harvey Weinstein continues to influence modern cinema (Williams & Hammond, 2006).

Harvey Weinstein is not only a figure of American cinema, but world cinema as a whole. In the last few decades, global film has grown exponentially. European productions from directors such as Michael Haneke and Lars Von Trier continue to push the artistic boundaries of cinema. In Latin America, director Guillermo Del Toro fantasizes worlds of color and horror, while Alfonso Cuarón uses his films as a platform for philosophical investigation. Japanese animator Hayao Miyazaki produced the best animation films since Walt Disney. Taiwanese director Edward Yang's *Yi Yi* heralded a series of Asian art house dramas. Thai director Apichatpong Weerasethakul, who cinephiles endearingly call Joe, has had a prolific career, spanning several acclaimed films which are highly innovative in their narrative and structure.

However, one film, Wong Kar-Wai's *In the Mood For Love* serves as the movement's most celebrated film. *In the Mood for Love* is probably the most and least aptly named movie. On one end, the title perfectly describes the film. From the sound track motif to the lush color scape, the entire movie is mood. At the opposing end, not much love happens, or in the very least, not much is consummated. When two married couples move into a Hong Kong apartment in 1962, an affair takes place. Rather than follow the husband/wife portion committing the affair, the



Figure 17: Wong Kar-Wai

film involves the faithful half as they meet to discuss the pain they feel from their unfaithful spouses. The sexual tension is palpable, but rather than settle for the obvious, Wong Kr-Wai does not allow the couple any relief. Like so much in the film,

the narrative goes against convention. In a time where audiences demand either violent or sexual fulfillment from their protagonist, *In the Mood for Love* strays from both. The result is not only a beautiful film, but one which is truly authentic. One that like life, is ambiguous and riddled with questions.

In the Mood for Love, like most artistic developments after the 1970s, happened outside of the mainstream. For the most part, the changes in world cinema since 1945 have happened gradually. However, occasionally an event transpires that revolutionizes the industry. Sound, the studio system, and television all belong to these revolutions. And now, a new one, the birth of digital cinema, revolutionizes what is possible with cinema. Film purists such as Quentin Tarantino refuse to adopt video cameras. But now digital photography is the standard. Many love digital for the cost saving measures. But is cinema really getting cheaper? It's easy to forget that most of the costs associated with movie budgeting is not related to camera technology at all. SAG wages don't change with digital productions, nor do the costs for food or locations. And make up, labor and almost every other aspect of cinema production remain the same regardless of the capturing medium. In fact, some digital technologies such as 3D actually increase production cost. Another misconception of digital is that in somehow heralds the beginning of the end of cinema. To say that cinema is dying or in the state of decline since the 1940s, is to define cinema only in terms of the Golden Age of Hollywood. It is to arbitrarily limit cinema to one period of history. One might as soon say that painting died with the Renaissance. One could just as soon say cinema died with *The Birth of a Nation*, given that their definition of cinema was that of the theater of attractions. Instead of limiting cinema to one interpretation, why not define cinema as an ever-changing art? If one chooses to see cinema as an evolving medium that has survived the birth of sound, the revolution of color, the censorships of government, the rise of television, and much more, one will see cinema is far from dying. It is alive and changing. And will continue to thrive even in the coming century with the concerns of digital filmmaking and the internet (Cinema, A Timeline of World Cinema, 2014).

Origin and Evolution of Hindi Cinema

Cinema came to India in 1896, when the legendary Lumiere Brothers of France exhibited six silent short films at the Watson Hotel in Bombay, namely *Entry of Cinematography*. Hiralal Sen directed *Flower of Persia* in 1898, the pioneer short films

in India that set the trend for rest of the filmmakers for next two decades (aurora, 2008). Adoption of the art form was rapid and prolific. The first Indian films captured documentary images of day-to-day life as well as important historical events, and the first narrative short films depicted some of the most well-known stories from Hindu mythology. Feature-length Indian-directed films began to screen in 1912, and industry centers, largely organized around the production of films in each area's regional language, began to emerge thereafter (NW Film Center, 2016). /

Dada Saheb Phalke, a scholar of Indian languages and culture ventured India's foremost full length silent Marathi film, 'Raja Harishchandra', in 1913 and thereby laid the foundation of a regular feature film industry in India (Dwyer, *Filming the Gods Religion and Indian Cinema*, 2006). The first Indian chain of cinema theaters was owned by the Calcutta entrepreneur Jamshedji Framji Madan, who patronized production of 10 films annually and distributed them throughout the Indian subcontinent (Desk, 2016). Indian filmmakers began to develop the sensibilities of style, showmanship, social awareness and romance that would eventually become globally synonymous with Indian cinema (Vāṭave, 2004). To understand the origin and evolution of Hindi, it can be categorized as following:

- Indian Cinema Starts Talking in 1930s
- 1940's: Turbulent Period
- 1950's: Golden Age
- 1960's: India's Parallel Cinema
- 1970's: The "Angry Young Man"
- A Return to Family Values
- Rise of Mumbai Noir
- The Modern Era: 2000 and Beyond
- Song and Musical Numbers in Indian Film

Indian Cinema Starts Talking in 1930s

Indian Cinema witnessed revolutionary changes both in technology and style of film production in thirties. A major milestone in this era was "India's first talkie, 'Alam Ara' that was directed and released by Ardeshir Irani in 1931. The film released in Hindi and Urdu, was an instant hit on box office and set a fresh trend in the history of Indian Cinema. Several 'Talking, singing and dancing' films were produced following

Alam Ara that marked the launch of the Talkies era in South Indian film industries as well. The first talkie films in Bengali (Jumai Shasthi), Telugu (Bhakta Prahlad) and Tamil (Kalidass) were released in the same year (Hafeez & Ara, 2016).

1940's: Turbulent Period

The decades of thirties and forties were turbulent period for India. The subcontinent was badly hit by the Great Depression, World War II, Freedom Movement and Indo-Pak partition calamities. During that era, majority of Indian movies were highly escapists with a few filmmakers who focused pertinent socio-political topics in their productions. The Indian Masala Film_ slang used for commercial films with song, dance and romance came up following the Second World War. During the 1940s, cinema in South India accounted for nearly half of India's cinema halls and cinema came to be viewed as an instrument of cultural revival. However, as a result of partition, several studios and filmmakers went to Pakistan and IndoPak partition and related struggle became a hot topic for many films in the subsequent decades (Souza, 2014).

1950's: The Golden Age

This period is post-independence period. Perhaps no artist better embodies the popular, commercial side of cinema than director-star Raj Kapoor. Kapoor's 1951 film "AWAARA" (translated as "The Vagabond"), introduced Kapoor's "tramp" persona, which he would develop over the course of several films (Dwyer, Bollywood's India Hindi Cinema as a Guide to Contemporary India, 2014). As India struggled to find her footing post-independence, Kapoor's tramp would eventually come to represent his country's proud spirit even as he also embodied the harsh realities of India's poor and working-class. One of Kapoor's contemporaries was Guru Dutt, whose sensitive and lyrical approach to cinematic storytelling stood in contrast to Kapoor's more robust form of entertainment. Dutt's creative career was plagued with highs and lows, which may have contributed to his possibly self-inflicted premature death at the age of thirty-nine. "PYAASA" is viewed by many as Dutt's masterpiece, as well as his most autobiographical film. In 1959, Dutt released KAGAAZ KE PHOOL, which proved to be a critical and commercial disappointment, but has since been resurrected as a

cult classic (Dwyer, *Bollywood's India Hindi Cinema as a Guide to Contemporary India*, 2014).

The social and political upheaval following India's independence is encapsulated in the 1957 film *MOTHER INDIA*, directed by Mehboob Khan. This allegorical tale about a poor village woman struggling to survive against many hardships encapsulated the sort of idealized patriotism prevalent in India's popular culture in the years after independence (NW Film Center, 2016).

1960's: India's Parallel Cinema

At the same time those commercial entertainers such as Raj Kapoor and Guru Dutt were producing mass-market hits; "art house" filmmakers such as Bimal Roy and Satyajit Ray were pioneering the Parallel Cinema movement in India, similar to the French New Wave or Italian Neorealism movements. Parallel Cinema largely began in the Bengal region of India, and, as with other alternative cinema movements of the 1960's and '70's, dealt with a naturalistic approach to cinematic storytelling (Dissanayake, 2013).

Bengali director Satyajit Ray was arguably India's greatest cinema auteur--a gifted and visionary director influenced by the work of Akira Kurosawa and Jean-Luc Godard.

In recent years, the scholarship on Independent Cinema explores how the New Indie film is claiming a new space of political and aesthetic assertion. Gopal notes that three important studios of the 1930s, New Theatres in Calcutta, Bombay Talkies in Bombay and Prabhat in Pune, brought up social issues of the decade particularly dealing with issues of untouchability, or caste discrimination. Working with the radical realism of the time, helped in promoting reformist yearnings through social films (Gopal 2011). These films and the politics of the era were important for the future development of cinema movements in India (HAQ, 2016).

According to Sengupta two important movements emerged out of the development in the 1930s: the 1940s experienced the streak of the 'Progressive Art' Movement (Pragatisheelta) which provided enough ground for the onset of the New Wave Movement (Navodaya) in 1950s where visual experiment was made possible on the elementary level, and that lasted till 1975 (Sengupta 2015) (HAQ, 2016).

1970's: The "Angry Young Man"

In the 1970s, Indian cinema belonged to Amitabh Bachchan. The tall, lanky actor arrived in Mumbai in the late 1960s and by 1973 his star was on the rise with ZANJEER--an action adventure film that was a sharp departure from the romantic, sensitive films that had dominated Indian cinema in the previous decades (Devasundaram, 2016).

In the 1970s, India was suffering from low economic growth and widespread political corruption, and the thematic tide of India's cinema shifted to reflect the disillusioned and conflicted attitudes of its citizens. The characters portrayed most memorably by Bachchan at this time were violent, brooding and explosive, rather than sensitive and poetic--so much so that Bachchan became known as "The Angry Young Man;" a human incarnation of 1970s (Devasundaram, 2016).

In 1988, documentarian Mira Nair made her feature film debut with SALAAM BOMBAY! which chronicled the lives of a group of street children in Mumbai. Drawing upon the experiences of her stars (all of them actual street children), Nair's film won accolades around the globe for its verisimilitude and unflinching portrayal of the harsh life faced by Mumbai's displaced and homeless youth (NW Film Center, 2016).

A Return to Family Values

The 1990s signaled a shift of the cultural tide away from the rough and violent themes of the 1970s and '80s, to stories designed to appeal to the up-and-coming Indian middle class. The 90s films were family-friendly and chaste; conservative enough to appeal to the traditional mores of the older generation and romantic enough to capture the imaginations and hearts of their children (Vasudevan, 2011).

The Rise of Mumbai Noir

While the 1990s heralded the return of family values to the cinemas of India, SATYA presented audiences with a flip side of the coin. Made on a shoestring budget, SATYA was the surprise hit of 1998 and ushered in a new genre: Mumbai noir.

Directed by Ram Gopal Varma, SATYA tells the story of a mysterious young man who arrives in Mumbai and is pulled into a gangland turf war (Vasudevan, 2011).

The Modern Era: 2000 and Beyond

LAGAAN, according to director Ashotosh Gowariker, was almost impossible to make—it was a period piece, and didn't feature the over-the-top elements of violence, drama and improbable romance that characterized most mainstream Bollywood hits of the time. Actor Aamir Khan, who had risen to prominence as one of the new wave of young romantic leads of the 1990s alongside Shah Rukh Khan and Salman Khan, was eventually persuaded to produce the film as well as play the lead role. With his input, production was finally able to commence (NW Film Center, 2016).

Song and Musical Numbers in Indian Film

Songs and music have long played an important role in Indian storytelling tradition; therefore, it was only natural that when stories began being told through film, songs would be soon to follow. Almost as soon as sound film began being used (roughly around 1930), singing on film began making an appearance as well. As in American film, songs are utilized to “heighten a situation, accentuate a mood, comment on theme and action, provide relief and serve as interior monologue” (Mehta). Additionally, some songs are used as opportunities to feature a cameo performance by a popular star, drawing additional press and audience interest to the film (Desk, 2016).

Unlike many of the musicals produced in Hollywood, Indian filmmakers made no attempt to hide the identities of the playback singers (most songs are not sung by the actual actors). To this day, popular singers such as Lata Mangeshkar and Udit Narayan are as revered by Indian audiences as are the films' actors, and are as successful in drawing audiences to the cinema (Souza, 2014).

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Chapter 4
Construction of
Cinematic Symbols



Chapter 4

Construction of Cinematic Symbols

Introduction

The issue of gender, identity, relationship, family and social reality are being discussed all over today. Media studies are also not untouched with these key issues, so it becomes integral part of the discipline. The reason is the proliferation of media as a key source of mass consumption of information. As well as it influences in creating ideas and generating debates. Cinema is one of the powerful media that produce a cultural product in the terms of constructed reality. In this regard, Hindi cinema often acts like an emotional register and is very resourceful while reading the characterization of 'Women' (Mishra, 2014).

The recent statement made by one of the divas of Bollywood, Kangana Ranaut is stunning where she says it is the hero who decides who would be cast opposite him and not the actress. There is a myth that women are characterized in films to propel the male role rather than characterize them as the one who keeps the narrative structure sinuous (Mishra, 2014).

The interest of writing this paper has been taken from the feminist concern about the under-representation and misrepresentation of women in Hindi cinema, and the sociological concern about institutional facts and normative facts constructed in cinema.

The social construction of reality is a core concept in sociology. What does it mean? The social construction of reality refers to the process whereby people continuously create, through their actions and interactions, a shared reality that is experienced as objectively factual and subjectively meaningful (Hiebert, 2014).

In other words, the social world is not simply given, it is not natural, it is not revealed, and it is not firmly determined. It's made and made up by people, it is transmitted by people. Well, we haven't learnt from our own senses, own intuition, or own reason, but we have learnt directly from other human beings. So 95% of what we know has

simply accepted what other people have told us. Even our own senses, intuition, and reason tell us is highly shaped by what other people told us (Hiebert, 2014).

The social world could therefore be otherwise, it could be altered. The social reality in which human lives, is not every body's, is not natural. It can be scary to the point of possibility that our reality isn't real but it can also be liberating. We can literally change the world. It can be deconstructed and reconstructed as it has continuously been flowed in history (Hiebert, 2014). The sociological question is not what is real; even how do we know what is real? The sociological question is how anything comes to be accepted as real. And there are three phases to the process:

- 1- Externalisation
- 2- Objectivation
- 3- Internalization

1. Externalization

It is the process whereby individuals, by their own human activity, create their social world. They put what is inside of them out there into social space (Hiebert, 2014).

Our environment consists of two: physical environment i.e. natural which is given to human beings; and social environment i.e. cultural which is created by humans (Hiebert, 2014).

Culture is divided into two parts tangible and non-tangible. Tangible means material culture: tools, technology, and micro-chips. And the non-tangible means non-material culture which is an abstract order consisting of our beliefs, values, or norms, etc. (Hiebert, 2014).

For example, rivers are natural but roads are material culture. But human can turn nature into material culture by the meanings that we attach to nature, by the usage we make of nature. We can turn nature into play ground, into transportation, into disposals and dumps, into political boundary, into sources of hydro power, into secret spaces, etc. (Hiebert, 2014).

So our total environment consists of nature and culture. It can be broken down into following facts:

- i. Natural facts: mountains and desert of Thar
- ii. Cultural facts: technological facts such as hammers and highways; institutional facts like money and marriage; normative facts like freedom and fulfilment.

Here, it is noticeable that these facts constitute increasing levels of dependency. Some facts are dependent on human and others are not dependent on human. Mountains are not dependent on human beings. Mountains were existing even if human did not exist. But hammer would not exist if human did not. Hammers are entirely dependent (Hiebert, 2014).

These facts consist an increasing level of abstraction. Some facts like physical are more abstract. Hammer has more physicality than money. Some forms of money do not have physicality at all. Money can correspond to many things but the hammer is always only hammer. The normative facts absolutely have not physicality whatsoever.

There is also increasing level of meaningfulness. As thing become more independent on us for the existence, they become more meaningful to us. Freedom is more meaningful to us than hammer and more meaningful to money. And finally there is imposed order. As thing become more dependent, abstract and meaningful, we impose more order on them. Marriage is more ordered than hammers are. We impose order even there is none. Then we create entire meaning system around that order. For example, the skin color is continuum. We impose the order of race, and create racism. Note that because meaning is functionally dependent, abstract ordered; it is contingent and precarious. It can be changed, because of not attached with any things, it's whim of history. Why are people willing to kill or die for meanings? Such as religion. Why! Because it does not come to us as contingent or precarious or unstable. It is presented to us as hard reality (Hiebert, 2014).

2. Objectivation

Through the process of objectivation, precarious meaning must be made to appear stable and questionable, taken for granted. Externalisation that we human externalize, are made into objective reality that has consequences for us. The objectivation is the process whereby the individuals apprehend everyday life as an ordered, prearranged

reality that imposes itself upon, but it is seemingly independent of human beings. How is that possible? Well, that's the result of four things:

Four ways of Objectivation:

1. Institutionalization : occurs when meaningful behaviour become routinized and habitual
2. Historicity: as generations come and go, the institutional world 'thickens' and 'harden'
3. Legitimation: all meanings are given either a cognitive or a moral basis that will explain and justify it.

The most powerful form of legitimation, one of many kinds is religion. To say that God says.... It legitimates stronger than any other legitimation we have. So for the example:

- a. Religion places the source of meaning beyond the human realm, as given to the external truth to be discovered, not to the optional belief that is created.
 - b. Religion defines deviances as evil, not just alternative.
 - c. Religion enables people to feel an ultimate sense of righteousness
 - d. Religion integrates all of life by making sense of everything.
4. Language: meaning becomes embedded in language. Language exists all side of each one of us therefore it is objective social entity.

3. Internalization

It is the process whereby individuals learn the legitimations of the institutional order. We can carry the culture around head, we let culture define who we are, and so the realty is socially constructed.

What we can summarize with above discussion is that 'society' is the human product (externalization); 'society' is an objective reality (objectivation); and humans are a social product (internalization).

Reification

It is the apprehension of the product of human activity as if they were something other than products such as: facts of nature, results of cosmic laws, or manifestation of divine will. Reification implies that humans are capable of forgetting their own authorship of human world, and further that the dialectic between (humans) the producers and (their) products is lost to consciousness. In other words, humanly made world is explained as the term deny of its human products (Hiebert, 2014).

Reality

Reality is socially constructed and that the sociology of knowledge must analyses the process in which this occurs. The key terms in this connection are ‘reality’ and ‘knowledge’, terms that are not only current in every day speech, but that have behind them a long history of philosophical inquiry (Berger & Luckmann, 1971).

Types of reality

1. Relation to human mind: dependent and independent
2. Verifiability: objective and subjective

		Relation to human mind	
		Dependent	Independent
Verifiability	Subjective	Personal Reality	Other Reality
	Objective	Social reality	Natural Realities

Natural realities are not dependent on human mental activities. All the physical facts of the universe exist in reality independent on any human mental activities. And they enable us to form some knowledge of reality beyond the social construction. We learnt that we cannot fly. There is no machine to construct that enables us to fly (Hiebert, 2014).

Personal realities are dependent and subjective, beliefs held by persons that are real only to those who hold them but that have not been socially institutionalized. In other words, they are mentally dependent because their existence depends on human

cognitions, but they are also subjective, because they exist only in minds of those who hold them, such as some believes that they can actually fly (Hiebert, 2014).

Social realities are dependent and objective. The beliefs that are shared and institutionalized why externalization, objectivation, and internalization, all of culture: material and non-material culture are social realities.

Other realities are independent of the human mind and subjective, cannot be known, can be postulated.

Cinematic Nature

The Choices afforded by the praxes of thinking and creating have occupied philosophers for centuries, and cinema provides a new dimension to this practice: adding another perspective; articulating another configuration of “reality”; engaging a questioning of systems of science, judgment, knowledge and life. For instance, the vector or moment of conceptual choice (the technological and event epistemology) works on and off screen, creating new models that become the subject of study under film-philosophy (Colman, 2017).

Practices of film-philosophy have revived an interest in the technical epistemology of classical philosophers in a way that no other popular, commercially driven medium has been able to. For example, in the hands of film-philosophers, the ontological conditions of Plato’s cave are redistributed into Hollywood, Aristotle’s poetics take a spin around introductory classes on film form and style, and Descartes’ “deception hypothesis” is supplanted with fictional filmic worlds. As a practice, film-philosophy falls under a single disciplinary title, but as an approach and as a method (dependent on practitioner), theorists remain divided in their divergent interpretive modes over fundamental issues of analysis. Many quite dogmatic opinions are expressed under the rubric of the current discipline of film-philosophy, and despite its best intentions, internal limitations and empirically false positions can be noted as flaws that remain to be worked through as new research reformulates knowledge. The content choices practitioners make when engaging this discipline serve many purposes. In itself, however, choice is a philosophical category that also requires analysis (Colman, 2017).

To begin this section are two examples of practices that investigate the essential nature of the cinematic, with philosophical ramifications for theories of “reality” and some ways returns us to thinking again of the issues of the era of Bazin and Daney. As Goddard explores, for Bellour the question of how to practice film-philosophy becomes central to the practice itself. Bellour’s work becomes bound by the limitation of the screen form’s physicality, as much as the potential of the activities of this limit devise new content for his analysis (Ch/ 23). Bellour had worked with the semiotic theory of film devised by Christian Metz from Saussurian linguistics. But, as Richard Rushton explains in Chapter 24, it was Metz’s psychoanalytic study of the cinematic signifier that had a significant impact on practices of film theory from the mid-1970s (Colman, 2017).

Patricia MacCormack’s chapter on Julia Kristeva explores an example where the Barthesian strand of semiological analysis developed into a different mode of psychoanalytic critique (Ch. 25). Like Metz, Kristeva does not develop a theory of film per se, as MacCormack points out, although her work is regularly cited in cinema theory. What is useful to appreciate in film, theory and philosophy is how Kristeva’s psychoanalytically informed critique of cinema as category of “the imaginary” within a “symbolic order” is comparative to other critiques to the organizing frameworks of screen forms. Continuing to develop a practice of film-philosophy and theory engaging semiotic methods is Laura Mulvey. As David Sorfa describes in Chapter 26, her immensely popular and influential work stands as testament to the hybrid nature of the discipline, and the eagerness to embrace new ideas in the hope of developing new systems of thinking about what cinema does (Colman, 2017).

In the middle section of Part III are variations of Lacanian and Lacanian-inspired psychoanalytic methodologies although curiously, Jacques Lacan did not write directly about cinema. It is interesting to see how the convergences of theory develop, as with Lacan’s own influential theoretical practice, which has now become philosophical practice. For example, Lacan provided a springboard for Felix Guattari’s concepts to develop, in opposition. Patricia Pisters’s chapter on Homi K. Bhabha demonstrates the value of Lacanian concepts for a postcolonial critical context for film theory (Ch. 27). As demonstrated in the work of the following

chapters on Slavoj Žižek. Lain Badiou, Jacques Rancière and Giorgio Agamben, Bhabha's work has provided core event epistemology theories (Colman, 2017).

Laurence Simmons addresses the work of Žižek in terms of its psychoanalytical theoretical project, as one that enables a focus on the philosophical construction of subjectivity as made through the cinematic condition (Ch. 28). In another study of convergence of psychoanalysis and the cinematic, Fred Botting's chapter on Stephen Heath offers a critique of Žižek's approach as well as offering a practice that was grounded in the Metzian era, but resonates with Maurice Merleau-Ponty's notion of the anchoring points required of perception (Ch. 29). Heath is also usefully read with Kristeva in terms of thinking further about the imaginary qualities of the cinematic (Colman, 2017).

Badiou offers a complete system for film-philosophy, where, as Stephen Zepke explores, cinema is the event, but one different to the Deleuzian event (Ch. 30). Engaging forms of psychology and philosophy, practices of film theory and film-philosophy have been concerned to devise systematic and logical methodologies for screen analysis, but have also been very careful to qualify the dimensions of their categorization of screen qualities and tendencies. Badiou offers a formal method for analysis, through the device of mathematical set theory, which, like the work of Bellour and others in this volume, is attendant on the ontological dimensions of its own engagement (Colman, 2017).

In terms of the event epistemological approach, the final two chapters similarly offer events as "interventions" (as Zepke discusses). Sudeep Dasgupta (Ch. 31) positions the practice of Rancière to ask the question that by now we are all thinking: what does the film theorist want? Cinema wants to tell stories, explains Dasgupta, but, as Rancière's critique of film demonstrated this is not necessarily by using the famed Aristotelian narrative method, which oversimplifies and overstates narrative into non-definitional cognition that tends to ignore the materiality of the image. In the hands of Rancière, film-philosophy can engage with the moving image as an aesthetic and politically situated thing (Colman, 2017).

Finally, it remains for Christian McCrea to provide us with a closing and eloquent chapter on the practice of Agamben (Ch. 32). Agamben's work provides some core

terms for assign the conditions of the practice of film-philosophy through his theorization of the events of the twentieth century, as well as a formal speculation on the technological epistemology of cinema (as one capable of producing new gestures, of summarizing meaning through the simplest of gestures), and speculating on the status of the object itself. This is film-philosophy at its pragmatic best (Colman, 2017).

Cinematic Symbols

Cinema, itself is metaphor for how humans experience life on a deeper level. Creating a unique language of metaphors and symbols for a film is a big part of visual storytelling. Symbolic images help us to understand abstract concepts that cannot always be translated into words. I use the word metaphor to encompass metaphor, symbol, motifs, and leit motifs for the remainder of this research work to simplify things (Sheridan, 2004).

Metaphor = Action/Sound. Visual or auditory representation of a separate action, experience, or idea. A character blows out (action) a candle in a bedroom to show death of a loved one.

Symbol = Object/Sound. Visual or auditory representation of another object. The candle (object) is in the shape of a ballerina to show grace and beauty.

Motifs = Collections. Collections of related metaphors or symbols used to represent a related concept. Lights or flames going on and off to show life or death states throughout a film.

Leit Motifs = Repetition. The repetition of identical metaphors or symbols to represent a greater concept. The color of the candle is gold (valuable color), along with other gold symbolic objects and activities in each scene to show the overall concept of what is valuable in a character's life.

Cinematic Metaphors

The theoretical premises underlying most discussions of cinematic metaphors are based on Siegfried Kracauer's assertion that film does not lend itself to metaphoric

expression. According to Kracauer, film is essentially a realistic medium which, like still photography, shows a marked affinity for recording the objective world around us.' That is, the photographic image is a kind of xerography, a literal copy of perceivable objects in nature. Literature, on the other hand, is more suited to the creation of metaphors, for its medium is language - a system of abstract notations which are symbols of objects, feelings, and ideas. Language is conceptual, photography is perceptual. In other words, the word "rose" is a mental "image" of something in nature, whereas a photograph of a rose is a literal copy of the object (Giannetti, 1972)

In literature, then, language is a necessary intermediary between the reader and the object described. The word "rose" could just as easily be "x," but without some kind of symbolic medium, a writer could not conjure the absent object. The term "imagery" in literature is itself a metaphor: the pictures are seen only by the "mind's eye." The movie image, however, is more direct. It presumably eliminates the intermediary stage of a symbolic medium between the perceiver and the object perceived, since the rose and the picture of the rose are virtually identical (Giannetti, 1972).

Theoretically, the immediacy and precision of movie images give film an edge over literature in dealing with concrete subjects, whereas the symbolic flexibility of language gives literature the advantage in dealing with abstractions and nontangible subjects. The argument runs something like this: a photograph of a red rose is perhaps more vivid and direct than the phrase "a red rose," but only literature can link this image with an abstraction - "my love is like a red rose." Hence, the argument that literature is more supple and complex than cinema because language can symbolize concrete objects and mental states with equal ease. Through the use of metaphors and other figurative devices, literature can be nearly as concrete as film, and far more abstract, for the camera is restricted to those objects which can be photographed. The literalness of photography, according to this view, makes metaphor difficult if not impossible, for how can film link a concrete object like "rose" with a nontangible emotion like 'love' (Giannetti, 1972)?

Cinematic Syntax

Written language uses letters, words, sentences and paragraphs to convey a narrative. Cinema uses shots, shot sequences, scenes and dramatic sequences. Using language as an organizational structure can give your video greater narrative impact and broader appeal. They say a picture is worth a thousand words. A moving picture is worth even more (Siegel, 2015).

The language of cinema starts with the shot. In film and video, a shot is a series of still image frames that runs for an uninterrupted period of time. Like a letter in written language, the shot is the smallest piece of visual language. However, a shot is closer to a word because it communicates much more than a single letter can (Siegel, 2015).

Depending on its elements, a shot can tell the entire story or just a tiny piece. These elements include the shot's duration, camera angle and movement, sound, lighting and all the visual design of the production that comprise its "mise-en-scène." If an actor or actors are in the shot, their physical performance and emotions can also communicate more than dialogue (Siegel, 2015)

A shot sequence is a collection of shots that communicate an idea, just as a collection of words form a sentence. A sequence can be long or short, using many shots or a few, sometimes using only a single long take. Just like the order of the words matters in a sentence, the order of images is important in cinematic syntax. Film scenes often start with a wide shot to establish the location before moving closer to the talent or action. But this isn't always the case (Siegel, 2015).

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Chapter 5
Deconstruction of
Reality in Cinema



Chapter 5

Deconstruction of Reality in Cinema

Introduction

The work of deconstructing reality consists in liberation of reality to its own work of self-purification. Any attempt to characterize deconstruction of reality must rely on an account of the structuralism schools'¹ conception of language system and belief system along with its functioning.

The language system is constituted by the differences among its elements: each element appears as it is by virtue of being different from all other elements (DeLancey, 1987). The text is not truly a work of human labor, for the worker borrows his intentionality of motivation or will from language, and his work manifests the permutations and combinations of the rules that it obeys. One may then show, with the structuralisms, what these rules are, or, granting that any set of rules and the utterance that manifests them compose but a part of a larger and self-altering whole, one may deconstruct the utterance by showing that its function and essential nature are defined and constituted by everything that it is not (DeLancey, 1987). One may not, on the other hand, unmask the utterance to expose the "ideas" or the "external reality" presumed to be expressed (or concealed) by it. In structuralism ontology, there are no concrete things and no ideas, except as delusions or mistakes to be reexamined in terms of their ground, the language system. There is no referents, no fixed objective reality of such and such a form, because the structuralism program volatilizes the concrete thing as a shifting function constituted by other shifting functions different from it (DeLancey, 1987).

Deconstruction conceives syntagmatic and associative mechanism of language as complementary sub-functions produced by the play of difference that defines language's essential or primary functions.

¹ The structuralism schools consistently conceive the delusion of idea in platonic terms.

About Jacques Derrida

Jacques Derrida (1930-2004) was born in Algiers and educated at the Ecole Normale Supérieure and Harvard University. He held appointments teaching philosophy at the Sorbonne and Ecole Normale Supérieure in Paris. In the United States he was a visiting Professor at Johns Hopkins University, Yale University, New York University, Stony Brook University, and The New School for Social Research. He was Professor of Humanities at the University of California at Irvine. Derrida was Director of studies at the Ecole des Hautes Etudes en Sciences Sociales in Paris. With Francois Chatelet and others he co-founded the College International de Philosophie (CIPH) in 1983. Derrida's extensive publications include 'Writing and Difference' (1967; English trans. 1978), 'Of Grammatology' (1967; English trans. 1976), 'Speech and Phenomena' (1967; English trans. 1973), 'Glass' (1974; English trans. 1986), 'The Truth in Painting' (1978; English trans. 1987), 'Right of Inspection' (1985; English trans. 1998), 'Specters of Marx' (1993; English trans. 1994), and 'Archive Fever' (1995; English trans. 1996). He is co-author of 'Echography's of Television' (1996; English trans. 2002) (Burchill, 2014).

Derrida and the Spectral Scene of Cinema

Derrida's scene of cinema is haunted, its every nook and cranny host to a pandemonium of phantoms, ghosts, shadows and specters whose ethereal proliferation and enigmatic traces plot the space-time coordinates of not only the cinematic spectacle but its very "apparatus" as repeated rerun of the (non-)living (non-)dead. Declaring the "cinematic experience" to partake, in its every aspect, of "spectrality", film in its very materiality, as projected on the screen, to be a "phantom", the screen itself to have a "structure of disappearing apparition" and the cinematic image a structure that is "through and through spectral", Derrida gestures towards a thought of cinema that is obviously irreducible to "crude phantasmagoria" or a thematic focus on the "representation of phantomality", as with horror films and their cortege of ghouls, vampires and the resurrected (Burchill, 2009). In the conjunction of thought and cinema- where it is a matter of "the provocation to think" borne by cinema and of thought as exceeding philosophical discourse through its questioning the values of presence and being-present that define the latter- Derrida's contribution could, at first glance at least, be set down in a formula that immediately betrays the conjuration of

phenomenology that forms its frame: “cinema in its essence is spectral”. Having said this, however, when dealing with the conjunction of Derrida’s thought and cinema, we must be wary of entrusting ourselves to what is revealed “at first glance”- to what poses itself declaratively on the scene- and attend to more than the strict confines of what Derrida was to have said or written (if, indeed, he did ever write) on the cinema. The very fact that Derrida was to reflect so sparsely on film prompts us to further enquire as to what cinema might well provoke by way of a (re)thinking of certain key conceptual constellations within Derrida’s work, with this, in turn, perhaps bringing into focus the logic of Derrida’s cinematographic disinterest. In this way, too, what has been named the “structuring absence of Derrida within film theory” (Lapsley & Westlake 1988: 65) in the sense of this field’s lack of reference to his work, might reveal itself to be much more of the order of a “palimpsestic” infiltration than non-preferentiality or non-acknowledgement implies (Burchill, 2009).

“WERE I TO HAVE WRITTEN ON THE CINEMA...”

As the author of some fifty books dealing with philosophy, of course, but also literature, history, psychoanalysis, politics, law, science, religion, anthropology, gender, aesthetics, painting, drawing, architecture, photography and so on, Derrida has been said to have written “on more or less everything under the sun” (Royle 2005). One would, then, have expected the art of light and shadow” that is cinema to have been granted its sub solar place as well. Yet there is no text by Derrida on cinema, rendering him in this respect an exception among other French thinkers of his generation or, more precisely, his “philosophical sequence”. Surprisingly, it would seem that Derrida alone wrote about more or less everything except cinema. However, he did write about one particular film -Safaa Fathy’s *D’ailleurs*. Derrida also served as both actor and subject (or, as he puts it, ‘an Actor who plays the role of himself’, Derrida & Fathy 2000: 74) for three films- a documentary and two “docufications”, of which Fathy’s film is one - as well as appearing in a fiction film, once again in the guise of himself. The latter film, Ken McMullen’s *Ghost Dance* (1983), forms, appropriately enough the setting in which Derrida was to deliver his most incisive formulation of cinema’s particular- or indeed essential- affinity with what he names “spectrality”. In a scene that must surely qualify as phantasmatic *mise en abyme*, Derrida first declares he himself to be a ghost, referring, as he glosses

elsewhere, to the fact that, when filmed and aware of the images' vocation to be reproduced in one's absence, one is haunted in advance by one's future death such that, even before magically "re-appearing" on the screen, one is already "spectralized" by the camera (Derrida & Stiegler 1996: 131).

"Were (he) to have written on the cinema", as Derrida puts it in this interview, the subject explored would, indeed, have been cinema's relation to spectrality. Such a relation is not, though, specific to cinema alone. All the contemporary "teletechnologies"- consisting of camera, cinema, television and photography, no less than the internet, digital imagery, and so on- partake of a "logic of spectrality" characterized principally by its blurring of distinctions as fundamental to traditional schemas of reasoning as sensible/ insensible, real/virtual, living/ dead and present/absent. "A spectre is simultaneously visible and invisible, phenomenal and non-phenomenal: a trace marking in advance the present of its absence" (Derrida, 1996). That all the contemporary teletechnologies contribute to developing an experience of spectrality hitherto unprecedented in history is explained by Derrida in terms of these technologies' capacity to reproduce the "moment of inscription" – the vent taking place- with an extraordinary "proximity", such that this appears "live", while transporting it an extraordinary distance, be this over space or time. Bringing together, then, the near and the far with an acceleration and amplification hitherto unknown, contemporary teletechnologies have the structural specificity of "restituting the living present" – albeit a "living present", as Serrida specifies, " of what is dead" in so far as death is structurally inscribed in any means of reproduction (Derrida, 1996).

In this context is important to grasp the intrinsic relationship the logic of spectrality bears to the major conceptual constellations of Derrida's thought overall and his "deconstruction" of phenomenology in particular. Indeed, while the theme of spectrality is a recurring one throughout Derrida's corpus, the book in which this theme is developed into a full-blown "logic" -*Spectres of Marx*, first published in French in 1993- was described by Derrida s expressly continuing "the explication with phenomenology" he had initiated in texts such as *Speech and Phenomena* and of *Grammatology* in the 1960s. Pursuing "the problematization of the values of presence, presentation and the living present" in the aim of

Discourse, Power and Representation

Mona Livholts

As social science scholar in the field of social work and feminist and intersectionality studies, methodological concerns in relation to power, social change and social justice have always been central to my scholarly work. I identify this commitment as a ‘critical’ point of departure for my engagement in knowledge and research, taking into account the complexity of power epistemologically, methodologically and geopolitically. When taking on the challenge of studying language and discourse, I found that tensions and dilemmas relating to the concept of power constituted grounds for contestation and analytical thinking and held implications for social change. But when I delved in the Foucauldian approach to power, as already discussed in the previous chapter, I was problematized. Indeed Foucault’s (1993) concept of productive power, in the terms of truth claims, desirability and the dislocation of the subject, challenged my understating of (the place of) power as located in the agency of one person. The understanding of the complex meanings of power through language is related to various modes of interpretation that occur through words, texts, images, things, signs and institutional practice, not between one person and another (Hall and Evans, 2007; Hall et al., 2013). As Stuart Hall explains, language ‘is one of the “media” through which thoughts, ideas and feelings are represented in culture’ (Hall et al., 2013: xvii). When we emphasize representation as multiple, and varied practices and genre conventions as including signs, symbols, sound and images, then the discursive creation of meaning is structured through our active translations of understanding the world. Of increasing relevance for the study of discourse and narrative, and their interrelationship, is the way in which contemporary societies are saturated with visual images and a variety of genres that shape the telling of stories at different levels of everyday life, professional practice, social networking and mass media communication (Ahmed, 2004; Brah, 2002; Hall et al., 2013; Teo, 2000; Wright, 2002). (Livholts, 2015)

The chapters in this book work with analytical questions and concerns related with power in different ways. As I suggested in Chapter 5, a social constructionist

approach promotes the view that science is just as discursively produced as anything else; therefore, when designing discourse analysis, how we understand power is a central basis for deciding the questions and concerns that are to guide our analysis.

A critical framework for the study of discourse, power and representation makes intimate connections between theory and method, discourse, narrative and materiality. As Winther Jorgensen and Phillips (2002) describes, discourse analysis focuses on how language, speech acts and communicative events, often in oral or written form, but also in non-verbal and visual forms, produce specific perspectives and normative ways of speaking about and understanding the world (Winther Jorgenson and Phillips, 2002). The characteristic assumption of discourse analysis is that theory and methods constitute a complete 'package', which guides our 'seeing' when we enter into analytical processes. Below I present a number of approaches that I suggest are useful for creating a framework for the critical analysis of discourse and narrative and their interrelationship.

Identification of emergent discourses

In this section 'Manifesto for CDA in a time of crisis' Fairclough (2010: 14-21) argues that CDA has an important role to play in critical research, particularly in regard to the development of the political and structural changes brought about by neo-liberal capitalism and its effects on social transformation. In accordance with such a view, Fairclough suggests that there is a need for critical social research to shift from critique to strategies, which means that critical discourse analysis should identify emergent discourses in society and the ways in which these are linked with agency, emergent strategies and politics. In doing so we should seek to identify both the different and common features of emergent discourses and their strategic force is intimately bound up with narrative. Indeed, it is through the interrelation between discourse and narrative that the discursive construction of desirability is produced. This is due to the way in which strategies 'narrate past and present events and action and link these narratives to imaginaries for future practices, institutions and systems; how they explain events and actions; how they justify actions and policy proposals and legitimize imagined changed practices and system' (ibid: 19).

This attention to strategies requires us to look at how discourses emerge through ‘dialogue and contestation within processes of strategic struggle’ (ibid), for example in debates between political parties and to pay analytical attention to how emergent discourses recontextualise. Rcontextualisation occurs through the ways in which talking about a specific questions makes connections, for example between different social fields, such as politics and education, and also at a variety of scales, such as local, national and global. I believe that the analytical conceptualization of the emergent discourses is very valuable, not only for the analytical work of scholars in universities but also for professional in healthcare and social occupations, where socio-economic contexts, locally, nationally and globally, impact upon professional practices such as conversation, documentation, investigation and intervention (Livholts, 2015).

Analysis of ideology, social injustice and power abuse

The direction within the field of discourse studies that includes ‘critical’ as a key conceptualization provides guidance on how to understand such a departure. For Fairclough (2010), the conceptualization of CDA highlights a normative element of criticality, which he includes as one of several aspects in a general method for analyzing texts. He looks at the distinction between ‘critical’ and ‘descriptive’ and argues that a critical goal includes working to elucidate ideological representations that produce social injustice: ‘critical analysis aims to produce interpretations and explanations of areas of social life which both identify the causes of social wrongs and produce knowledge which could (in the right conditions) contribute to righting or mitigating them (ibid: 8).

Van Dijk (2008: 2) further suggests that the study of discourse and power needs a wider conceptualization than analysis alone, and argues against the idea of discourse analysis as a method. Instead, such a study should be considered as a ‘domain of scholarly practice, a cross-discipline distributed over all the humanities of ‘critical’, he promotes interest in investigating domination and power abuse, that is the illegitimate use of power: ‘CDS is specifically interested in the (critical) study of social issues, problems, social inequality, domination and related phenomena, in general, and the role of discourse, language use or communication in such phenomena in particular(Van Dijk, 2008:6). Since the study of social issues and problems is

frequently the task of the social sciences in mainstream studies, Van Dijk (ibid) argues that there are reasons for critical scholarship to be explicit in what is meant by a 'critical' approach. As guidance, he proposes that such scholarship should meet one or more of the criteria below:

- Relations of domination are studied primarily from the perspective and interest of the dominated group.
- The experiences of dominated groups are used to evaluate dominant discourse.
- It can be shown that the discursive actions of the dominant group are illegitimate.
- Viable alternatives to the dominant discourses can be formulated that are consistent with the interests of the dominated groups.

Acknowledgement of social, institutional and globalized

Contextualization is a key dimension in the variety of discourse analytical approaches within and across disciplines. Therefore, the analyst investigates the discursive production of speech and stories, taking into account social institutional contexts. Foucault's work (1977, 1993) for example, vividly demonstrates how the social function of punishment is a complex process of rules norms and regulations that produces institutional power, and how speech is made possible through institutionalized spaces. CDA aims to move beyond the descriptive to look at the effects of discourse, macro structures in globalized contexts are of central importance for understanding relations of power. In this context, globalization is multifaceted and refers to different economic, social environmental and other dimensions.

A commitment to de-colonizing theory and knowledge

A critical project needs to address the discursive colonization of the mind and its consequences for knowledge production and people's lives. Ania Loomba (1998) looks at the transformation from colonialism to colonial discourse, tracing the links between visible and hidden structures of power and the ways in which power works through language, literature, culture and institutions. De-colonising theory and knowledge includes a critical scrutiny of how the Westernised, individualized project on the subject did not account for colonized people. Chandra Talpade Mohanty's

(2003) work is an example of a critical project that aims to de-colonise feminist theory and knowledge by deconstructing and re-constructing the discursive colonization's of the narrative of the 'Third World Woman' as a singular, monolithic subject in a selection of feminist texts. Mohanty looks at three analytic preconceptions: how the methodological level produces evidence of universality; and the model of power that represents 'Third World Women' as tradition bound and victimized, while allowing for the self-representation of Western women as free and educated.

Visualizing social difference and representation

The visual is becoming increasingly influential in contemporary societies as technological transformation makes possible a range of communicative forms, where images, signs and video are frequently used. Discourse analysis increasingly includes visual material and some of the key work on representation and visual studies. A central aspect is that images visualize social difference through the way in which they are viewed. This suggests an intimate relationship between audience and image in terms of the power of what images do. Hall et al. (2003) advocate a constructionist approach that takes into account meaning making through language, signs and image to represent things. As a system of representation, meaning is established through 'different ways of organizing, clustering, arranging and classifying concepts', which is always an active process of translation. A body may make use of facial expression, clothing and fashion to symbolize particular meanings. Thus language, signs and images produce meaning interactively. Conceptualization for a critical visual methodology follows as:

- Take images seriously. This first point is aimed particularly at scholars who do not usually pay careful attention to images for analytical purposes.
- Think about the social conditions and effects that a visual object has for the production of meaning. Critical analysis includes considering the production of inclusion and exclusion that images contribute to achieving.
- Consider your own way of looking at images. This is linked with a social constructionist and situated knowledge base that begins with the notion that we learn to see and must take responsibility for our knowledge claims, as Haraway (1988) has discussed.

Discourse and Power

In the opening statement of *Discourse and Power*, Van Dijk suggests that ‘a detailed examination of the concept of power is a central task for CDS’

A general framework of social power

One of the frameworks within which discourse and power can be examined is related to the social context. Van Dijk points towards a number of ‘properties’ of social power that are central to the creation of an interdisciplinary framework. These includes; 1- the relationship between social formations of groups and persons as social members; 2- interaction between groups and social control; 3-the operation of control over the mind such as desires, wishes, plans and beliefs; 4- the unequal distribution of resources; 5- power through ideological frameworks of common ideas; 6- power as counter-power and resistance, which is crucial for the analysis of historical change.

Discourse genres, narrative and power

The term ‘genre’ constitutes an important analytical conceptualization in discourse and narrative studies and is particularly influential in work on representation (Hall et al., 2013). Detective stories, thrillers, romantic novels, journalism, news and science, all group representations together in different categories based on conventions. As Gledhill and Ball (2013: 347) write: conventions represent a body of rules or codes, signifiers and signs, and the potential combinations of, and relations between, signs which together constitute a genre.’ (Livholts, 2015)

Semiology

It is the term used for the science of signs explicated by the Swiss linguist Ferdinand De Saussure. A different science of signs, semiotics, was first elaborated by the American philosopher Charles Sanders Peirce. Semiotics is the term now generally used to refer to both systems. Both are concerned with how meaning is generated in “texts” (films, television programs, and other works of art) (Berger, 2012).

Three Aspects of Signs

	Icon	Index	Symbol
Signify by	Resemblance	Causal connection	Convention
Examples	Pictures, statues	Fire/smoke	Flags
Process	Can see	Can figure out	Must learn

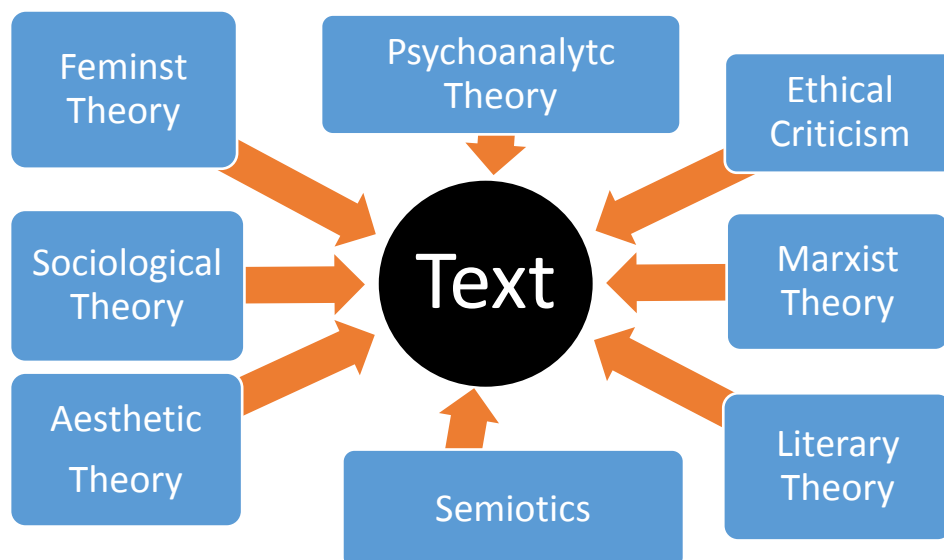
The Problem of Meaning

In what follows, you are going to be learning a new language in the form of a number of concepts that will enable you to look at films, television programs, fashion, foods- almost anything- in ways somewhat different from the manner in which you may be used to looking at these things. The basic concern of this discussion is how meaning is generated and conveyed, with particular reference to the television programs that we will be examining (Berger, 2012). Perhaps it would be useful to quote one of the founding fathers of semiotics, Ferdinand De Saussure:

Language is a system of signs that express ideas, and is therefore comparable to a system of writing, the alphabet of deaf-mutes, symbolic rites, polite formulas, military signals, etc. But it is the most important of all these systems.

A science that studies the life of signs within society is conceivable; it would be a part of social psychology and consequently of general psychology; I

Methods of Interpreting a Text



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Chapter 6
Findings :
Interpretations &
Analysis



Chapter 6

Findings: Interpretations & Analysis

Interpretations of Selected Films

Cinema is a powerful medium that produces cultural product in the term of constructed reality. Therefore, the research has attempted to frame by frame analysis of the selected films.

Frame by frame Analysis of Chandani Bar

Tearing Lady: ‘There is a railway station somewhere in Uttar Pradesh. Passengers are passing by over bridge. Sound of passengers’ footstep rumbles at railway station. The passengers are moving towards train standing at platform. Far from the stair at which footsteps rumble, a tearing lady (Mumtaz) sitting with old guy (Irfan), is ready to tell her past story. She narrates why she is leaving the city. In 1985, after her parents were killed in a communal attack in U.P., the crying lady



Figure 1: Fraame Time: 00:02:45

migrates to Bombay (Now Mumbai) with her uncle; their street-smart relative Iqbal takes them both to the Chandni Bar, where the lady reluctantly goes to work as a dancer who must flirt with drunken men for tips.’ The screaming sound helps in composing the meaning of something like chaos is being happened.

Gam Aur Khushi Men Bahut Kam Fasala Hota Hai (There is very short distance between sorrow and happiness): See the light on her face depicting the difference between sorrow and happiness. This is the turning point of her life that forces her to leave the city in which she grown up with the love of her parents. She could understand this when she lost everything right before her eyes. People say it was

communal attack on Muslim in Sitapur district of Uttar Pradesh. But for her it was communal clash between humanity and inhumanity. So in this clash, humanity lost.... Uttering these words, she began to cry but her uncle (Irfan) controls her. And he keeps on asking her to control herself from melting down. Meanwhile train arrives at station where they have been waiting for. Irfan urges her



Figure 2: Frame Time: 00:03:08

that train has arrived, come, let's get in. There is no train after this. He insists her to get into the train, validating that there is nothing left in this place the riot. Despite these all she keeps thinking about her past. However, she manages to convince her to get into the train. She gets into the train thinking that her mother wished that even after her marriage she should not go out of the city, so that she would be near to her mother. The train takes them into Mumbai.

Migration of Helplessness

Mumtaz migrates along with her uncle (Irfan) to Mumbai, means, in the search of shelter; they arrive in slum area like Dharavi (the most popular slum area in the world). Clothes on Alabaster can be a mark to create a sense of slum area. Irfan (uncle) carries attaché a small box). He is holding the box in a way that he has lost everything and now whatever he has is very precious for him. He does not want to get



Figure 3: Frame Time: 00:06:36

it touched by any one passing on the way. A kind of scene created in the film also enough to tell the demographical analysis in the film. The kind of condition forces migrants to have shelter in slum. Seems like, it is their fate that brings them into the situation.

The Demography of Slum

Slums form an integral part of the phenomena called urbanization. The word is



Figure 4: Frame Time: 00:07:11

defined by Census of India. Since 2001 census, slum demography is being presented by Government of India on the basis of the actual count of population (arthapedia, 2013). All specified areas in a town or city notified as ‘Slum’ by State/Local

Government and Union Territory (UT) Administration under any Act including a ‘Slum Act’. Recognized slums: All areas recognized as ‘Slum’ by State/Local Government and UT Administration, Housing and Slum Boards, which may have not been formally notified as slum under any act; Identified Slums: A compact area of at least 300 population or about 60-70 households of poorly built congested tenements, in unhygienic environment usually with inadequate infrastructure and lacking in proper sanitary and drinking water facilities.

There are regional differences in the names by which slums are known in India. In Delhi, slums are commonly called ‘Jhuggi – Jhompdi’, whereas in Mumbai they are called ‘Jhopadpatti or Chawls or Kholi’. Other known names are - ‘Ahatas’ in Kanpur, ‘Bustees’ in Kolkata, ‘Cheris’ in Chennai and ‘Keris’ in Bangalore (arthapedia, 2013).

In Search of Shelter

Irfan Mamu is seeking a shelter through the help of Iqbal Bhai. Iqbal is familiar with the area. He migrated Mumbai before the incident happened. So being the experience holder of the area, Iqbal warns Irfan Mamu that they should not trust anyone in Mumbai. Mumabai



Figure 5: Frame Time: 00:07:34

people are money minded. They can cheat their own if it comes to money. Iqbal tells Irfan Mamu that Mumbai charges even for urine (pee). Meanwhile Iqbal tells everything about himself and locality.

It's Butchery not a Model Shop

Iqbal enters into a narrow street with Mamu and Mumtaz. It is not only a way to pass



Figure 6: Frame time : 00:07:59

through but to look at a glance what butcher does. Here we can observe that butcher is symbolisation of emotionless civilization in which no one cares any one's emotions. However, Iqbal tells Irfan Mamu about Butcher (Qurashi) as dangerous man. Earlier, he (Qurashi) used to kill

people now he sells mutton.

Shelter for Homeless

It's off course not a wide good chase, but their efforts deliver fruit for them. They find a shelter to live in. In the room, these three persons (Iqbal, Irfan, and Mumtaz) are looking in three different directions. It shows that there are their own ways to see the world and explore Mumbai.



Figure 7: Frame Time: 00:08:27

But all the contrast and conflict in life Mumtaz has.

They are not happy that they got a shelter, another anxiety sucks their blood whether they will get job in Mumbai or won't. Iqbal consoles them saying Mumbai never let people die of hunger.

Confined Boundary of Female

Mumtaz is in kitchen preparing for dinner. Irfan Mamu comes to her asking to be



Figure 8: Frame Time: 00:13:53

ready to go to Beer Bar for dancing. The idea of getting job in Beer Bar was punched by Iqbal. He pitches Mamu if he allows him, he can get works for his niece. In entire Mumbai, Beer Bas is a great hit. Iqbal explains Mamu about Beer Bar means liquor selling place, where girls make you drink liquor,

they dance and public enjoy it. So, Mamu is convincing Mumtaz for bar dancing. It

means how the women roles are confined by patriarchal society. This patriarchal society always victimises women. For women there is no flying zone from patriarchy.

Behaviour at Beer Bar

The life of Beer Bar dancer is not different from prostitute. All works in their helplessness. None of them dreams to work in Beer Bar, but it's their helplessness. Nevertheless, they find a way to live and breathe in. They make a fun of themselves. When Mumtaz comes in Beer Bar, they make fun of Mumtaz also that she has been eloped with someone 'Yaar.' *Goan se munh kala kar ke aayi hai kya?* (Have you come here losing your



Figure 9:

Frame Time: 00:15:54

character in village). This sentence connotes a very weird meaning. If someone joins Beer Bar, it means she is characterless or she is ready for sex works.

Conflict of Movement



Figure 10:

Frame Time: 00:17:02

When everyone was asked to perform at dance floor, each one leave the dressing room but she (Mumtaz) could not make a move to go. After leaving everyone she is peeping through a glass window that is diagonally broken. It has some symbolic meaning.

Mother India Bhashan Dene Ka Nahin (Don't give me speech Mother India)

Rickshaw driver picks her wife from dance bar and dropping her at gate of one



Figure 11:

Frame Time: 00:20:58

business man (Seth). She is urging her that she is pregnant of two moths, now she can't manage. Before confirming Seth, he would have asked her. Then he argues and asks her not to patter because he has taken advance money from Seth, addressing her Mother

India. And he justifies if there is money, children can be nourished. He addressed his wife as mother India in a satire. The term 'mother Indian' is a metonymic representation of Hindu women who reflects high moral values and the concept of what it means to be a mother to society through self-sacrifice.

Purification of Profession

Mumtaz is denying not to go to dance bar. But his uncle is justifying the profession. Dancing in Beer Bar is not a bad profession. He is always with her. He can manage. However, it is matter of merely few days. Mamu tries to convince her if she doesn't work till he gets work, they will die starving and Iqbal will



Figure 12:

Frame Time: 00:21:50

throw them out from this tenement also. In some way purifying the profession, he urges her to wear clothes and be ready for evening dance. In other words, it can be

said that he enlightens her towards the profession. Because when he lit up Bidi (Smoking stuff), it means he is putting something near to fire to get burnt. Apart from, she is in the mood of sleep. Means she does not want to join the Beer Bar.

Training at Beer Bar



Figure 13:

Frame Time: 00:23:10

Other bar dancers is training her like how to identify good customer. A customer is recognized by money. The businessmen who come to Bar, are very rich. Only the thing is that need to show them so much of style and poise in a way that they will forget their wife. Only then they will shell out money. Grabbing money from them, just give a smile and allow a

little liberty. But, there won't be any trouble isn't it? What's there for us to bother? If someone wants to become a Romeo let that bastard become one. All we want is to take money out of him that's all.

Unique Identity

At Beer Bar each dancer has unique identity by which she is addressed. Mumtaz has also unique identity i.e. number 16.

This unique number is metaphor for teenage. Teenagers are more productive for Beer Bar. So whatever money Mumtaz earns on the floor, she puts into the box. Due to new for the profession she could not earn a single penny for the box. But the next following days she earns beyond the



Figure 14:

Frame Time: 00: 30:41

expectation. This cash box with unique identity decides the job of a dancer at Beer Bar.

Upgrade Status



Figure 15:

Frame Time: 00:31:19

Irfan Mamu is upgraded with cigarette instead of 'Bidi' (a local smoking stuff). And this kind of up gradation kills humanity and generosity inside human being like cigarette kills. This up gradation is followed by one cruel incident. Irfan Mamu comes to 'Kholi' in a drunken condition. He tries to molest Mumtaz.

Every one's story

In Beer Bar, everyone has one's own story. Each of them is story teller. One narrates the story, other listen and laugh at, most of the time console the narrator. This is the harshness of life that each has to accept it.



Figure 16:

Frame Time: 00:37:12

Masculinity



Figure 17:

Frame Time: 00:38:33

A sex role includes a number of normative expectations about how one should behave as male or female. Masculinity and femininity are socially constructed categories that elaborate upon "natural" sex differences. Masculinity is institutionalised in social structures such as the family, schooling, mass media and religion, where boys are

socialised to become masculine. The logo centricism of the mise-en-scene puts towards masculinity. All the feminine gender is in the back drop of masculinity.

Expectation by/from Beer Bar Dancer

Somehow Mumtaz has managed her life in Beer Bar being dancer. Now she is surviving on. She meets with new customer named Potiya. When Potiya comes to know that she is new for the bar, he immediately calls her for the bed service. When she serves herself to him, he finds her cold like ice; he fumes over her and asks reason behind not being



Figure 18:

Frame Time: 01:22:10

responsive. Whining she tells him that her Mamu (Irfan) has attempted over her, but she pushed him back. Potiya gets angry and asks her to take him her Kholi where her Mamu stays. Entering into Kholi Potiya nabbed him. And He takes Mumtaz to his home and gets married with her. Mumtaz expects a settled life with him. After her marriage she finds herself settled. But Potiya keeps involving in the same business after getting married. So the local police catches him up for crimes and encountered him. The dead body of Potiya is received by Mumtaz.

Payment of Responsibility



Figure 19:

Frame Time: 01:23:38

In spite of all ups and downs in her life, Mumtaz is an Indian woman. She knows how to pay the responsibility towards children. She takes care of her children. She dreams for them. She thinks that her children would never follow the kind of

occupation in helplessness. Whatever would requires for their healthy environment, she will provide at all costs. Even in dream she never wants her children would be brought up in an environment of sensual. She always keeps her children away from the profession of hobby. She never wants to see her children dancing on music. Therefore, once her daughter was dancing on music, she scolded her. She is too strict and discipline for her children.

Portrayal of Politician



Figure 20:

Frame Time: 01:24:47

The MLA of the locality entertains Mumtaz's urges. Mumtaz is requesting him to give her some money back that her husband Potiya (now dead) left to him, so that she can run any business. But the MLA denies the amount that Potiya earned at him as usual politician does. The characterisation of this politician is cunning. He misbehaves with her. He

talks her inappropriately. In the background of the scene, Jawaharlal Nehru's portrait is hanging on the wall. Why is there photo of Jawaharlal Nehru, because it shows an association of congress? No! Because there are many gossips around the character of Pt. Nehru like he was womanizer. So here this portrait helps in composing the mise-en-scene.

Taking Care of Their Children



Figure 21:

Frame Time: 01:32:48

It is very interesting that female works and male cares her child in Indian society. This is deconstruction of reality in Hindi cinema. When Mumtaz is on job mean on floor dance, Iqbal and other staff of the Beer Bar take care of her children. There are

many women in the Beer Bar. They work on shift basis. They can take care of her children if she asks. But only male takes care of her children is an interesting fact.

“Tell me and I forget. Teach me and I remember. Involve me and I learn.”

This is the quote of great philosopher Benjamin Franklin. It connotes that the environment is a highly influential learning source.

Environment matters in everyone’s learning’s. The environment teaches cultural orientation. The kind the exposor frames the boundary of life also. George Gerbner advocates it into cultivation theory that people cultivates information according to their exposor duration. So



Figure 22:

Frame Time: 01:35:22

here the daughter of Mumtaz is also involved with her mother’s profession. Now she is dancing on different beats which is absolutely rubbish for Mumtaz. In a case, it can be said that this is inseparable profession. She dreams for her children a different and profound profession, but her children opt the profession of her only.

School Chale Hum (Let’s go to school)



Figure 23:

Frame Time: 01:38:00

Ayn Rand, in her famous book *Atlas Shrugged*, commented, “When I disagree with a rational man, I let reality be our final arbiter; if I am right, he will learn; if I am wrong, I will; one of us will win, but both will profit (Chaudhuri, 2014).”

However, our politicians do not seem to care much about reality in general. Rhetoric and doctrinaire ideologies, mostly divorced from the real state of affairs, tend to be their guiding principles. There is absolutely no harm in that as long as they do not meddle with other people's lives. But, by dint of the nature of their work in shaping and implementing public policies, their whims and fancies do influence outcomes of the lives of millions. Nothing can be more unfortunate for a society than adoption of faulty educational policies, not based on objective information. Thankfully, we have a set of educational indicators, developed by sheer talent and perseverance of many known and unsung education specialists around the world, which help us diagnose some of the main problems in any educational system without much of an effort (Chaudhuri, 2014).

Age decides how safe you are!

Mumtaz is now working as waitress. Because young girls have replaced her from dancing floor. Actually the floor helps her to earn enough money for surviving. As time passes, human body loses charms. So Mumtaz also loses her charm as she grows older. Actually olds are not allowed in Beer Bar. Nevertheless Mumtaz is working as waitress.



Figure 24:

Frame Time: 01:38:49

Desperado



Figure 25:

Frame Time: 01:43:39

Her son (Mumtaz's son) involves in the activity of Tapori (vagabond). In Mumbai, one who is jobless starts illegal activities around the locality. His name is Abhay. As his father Potya Sawant was rowdy and goon, he also starts following the same foot

prints.

Betting is better than Batting

It is high time for betting not for batting. There is nothing to do with street cricket



Figure 26:

Frame Time: 01:46:04

playing. In the locality, there is a park. Children are playing cricket. They are enjoying while playing. Some youngsters are there. The children are playing inside the park while the youngsters at the exit point of the park. The youngsters neither involve in the play nor enjoying the play but

they are busy in making this moment into business moment. Therefore, they bet on the players playing in the park. They also think that batting is childish work. They are different from the children so they must generate some profit oriented business. This is why they agree that betting is better than batting.

Like Mother like Daughter

It is all about perception and delusion. People cannot think and look beyond the



Figure 27:

Frame Time: 01:48:20

delusion. If someone's father is thief, son will also be thief. If someone's mother is prostitute, daughter will also be prostitute. This is how the society thinks. In the film Mumtaz is treated like that. Wherever she goes for help, she faces the anarchy of patriarchy. If she goes with her daughter, people suggest her to send her daughter for

escort service. This is what the patriarchy is all about.

Red is symbol of Revolution

She has no hope to arrange a handsome amount to get her son ride off jail. In the

mise-en-scene of the film, everything is white be it table cover, or be it bed sheet, or be it wearing her Sari. But Iqbal is colourful because he is only the source and inspiration of her life. His dress is colourful, even his diary in which he has noted the contacts of customers, is also red. Red means not only red alert area but revolution in decision



Figure 28:

Frame Time: 01:56:38

also. She takes a hard decision to sleep with other men for money.

“No one is useless in this world that lightens the burdens of another”

This is famous line of Charles Dickens. It means that each small thing is countable.



Figure 29:

Frame Time: 01:57:09

Especially in misery small thing becomes god. Here it happens the same. Mumtaz is in great need of money. She is planning how to arrange the money. Meanwhile her daughter is earing to their planning. She motivates

herself to help her

mother. She wears red mantilla. It has also some metaphorical meaning. Hearing mother's planning about the arrangement of money, she finds herself in tension why it is her mother's responsibility to arrange money, not her? So she steps forward and goes to the same Beer Bar from where her mother was victimised for the profession. But she is not aware of the victimisation. She knows this is the easy step to arrange the money. This is how she helps her mother.

Child Abuse

According to UNICEF violence against children can be "physical and mental abuse and injury, neglect or negligent treatment, exploitation and sexual abuse. Violence may take place in homes, schools, orphanages, residential care facilities, on the streets, in the workplace, in prisons and in places of detention." Child Abuse Child Violence in



Figure 30:

Frame Time: 02:02:34

India Such violence can affect the normal development of a child impairing their mental, physical and social being. In extreme cases abuse of a child can result in death. Child abuse has many forms: physical, emotional, sexual, neglect, and exploitation. Any of these that are potentially or actually harmful to a child's health, survival, dignity and development are abuse. This definition is derived from the W.H.O. (ChildLine1098night&day). In the film, Mumtaz's son (Abhay) is also victimised for child abuse.

Revenge



Figure 31:

Frame Time: 02:09:18

Understanding how emotions and thoughts influence behaviour is important for people who have intense emotions and are often ruled by them. Knowledge about emotions and the thoughts that strengthen or soften those emotions can help people develop

ways to better manage their actions. One urge that people experience but rarely discuss is revenge. Webster's online dictionary defines revenge as to avenge (as oneself) usually by retaliating in kind or degree or to inflict injury in return for something, such as to revenge an insult. The struggle with revenge is centuries old. Shakespeare said, "If you prick us do we not bleed? If you tickle us do we not laugh? If you poison us do we not die? And if you wrong us shall we not revenge?" Shakespeare clearly thought revenge was as normal and predictable as the sun rising (Hall, 2013).

It means that revenge is an inherent quality of human being. In the film, Mumtaz's son (Abhay) actually takes revenge but the portrayal of him is as his father (Potiya) did i.e. gunning down people.

“Left alone is part of the journey of Life”

Great filmmaker Orson Welles quotes *“we’re borne alone, we live alone, we die alone, and only through our love and friendship can we create the illusion for the moment that we’re not alone.”*

This quote fits for Mumtaz life. Mumtaz herself says that she wanted to make them a good human being but they represented my past where she does not exist.



Figure 32:

Frame Time: 02: 09:35

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Frame by frame Analysis of Satta (2003)

Politician Protocol

Film starts with rumbling footsteps sound. A politician (CM Kulkarni) steps down from the stair. One gunner is escorting him. In the background of the frame a portrait of Dr. Bhimrao Ambedkar is hanged on. This portrait is in black and white. It supports for some social and legal issues. CM Kulkarni! Long Live! The supporters raise slogan.



Figure 33 : Frame Time: 00:01:07

Ticket distribution

Kothari builder is killed because of not giving ransom money. A political party calls a meeting to talk on law and order. But in front of senior leader, two leaders are having hard talk about who is the responsible of Kothari builder case. Suddenly they begin to fight for ticket distribution. The senior leader is Anna Saheb. In this meeting Liyaqat Ali Beg Saheb wants to focus on who would be president of North Mumbai : Beharmabad, Neharu Nagar and Azad Nagar. Who would be the ticket holder of these constituencies? Chauhan wants his son to contest from Azad Nagar. But Beg is advocating and supporting for his two supporting leaders.



Figure 34: Frame Time: 00:05:32

Portrayal of Leader

Beg Saheb is depicted as a leader of subaltern class. He wears cap that has some religious value. He warns Chauhan if he organizes an “Iftar Party” (Id Party i.e. religious party). All political party will shatter down. But Chauhan keeps on



Figure 35:

Frame Time: 00:06:16

mocking and alleging on the supporters of Beg Saheb. He alleges that Beg’s supporters are criminal and it is not bad time for party that criminal will contest on party ticket. Here, Chauhan presents himself as genuine and honest person. But remember that he is the culprit in killing of Kothari builder.

Title

Why has it (state) been written in lower case with red underline and chair is also red.



Figure 36

Frame Time: 00:07:47

There are many connotations behind these coding. Lower case means lower in every proportion. It can depict the lower class of the society which is exiled to

grab the power through by hook or by crook. In addition, in democratic state, satta means by the people, for the people, and of the people. It means the public is supreme than the politician. However, the politician plays a dirty game to grab the power.

Elections Gossip

Election happens like Holi and Diwali each year. Working staff of the company are having their lunch in the office cafeteria. If it is election time, people love to talk about politics. They want to discuss about their politicians report card. Some of them make a fun of this democracy system. Because in the union of Indian democracy requires multiple



Figure 37

Frame Time: 00:11:38

stages of election. Each election is of own kind. Each election has its own tenure. But all together it happens every year. So not to participate in election is not a big deal. Some of them behave like very innocent means they have nothing to woo with politics. They think that politics is a very dirty game therefore it's better to keep away from the politics.

Nepotism and Public Relations

No one is permanent friend and enemy in politics. These two leaders (Liyakat Ali Beg



Figure 38

Frame Time: 00:15:46

and Mahendra Chauhan) are politically rival candidate in the same party. But high command of the party wants them to declare that there is no torsion and tension between the, so in the press conference Beg declares that they have been made for

each other.

Modern verses Traditional

Anuradha does not find herself invading in family business. Therefore she is upset. But Vivek Chauhan husband of her, consoles her that as time passes everything will be under control. He asks her to take part in domestic work if she feels to work.



Figure 39

Frame Time: 00:43:52

She goes to dining room and decorating/ rearranging the utensils and tables, meanwhile her mother-in-law comes in and warns her that this is a royal family. No family member takes a part in domestic work. Amerada goes to kitchen; there she also finds interruption of her mother-in-law. But this time it is enough for her patience listening to her mother-in-law. Now Anuradha reverts back to mother-in-law that in this royal family woman has no place whether it is kitchen or dining room except bedroom. Modern woman asks questions to tradition and traditional woman maintains and protect the patriarchy. Anuradha goes to meet her friends and come late night. She is interrupted on late night coming at home. So modern Anuradha asks mother-in-law back where Vivek is? Mother-in-law replies that he is a male.

There is nothing but Patriarchy.



Figure 40

Frame Time: 00: 46:17

Anuradha is positioned at corner while Vivek dominates in the Frame. If we see this frame with the rule of third, it implies that Vivek is at the center means at most focused area. So the character of him is dominating. In a patriarchal society, a male

dominates. Here, in the frame, Vivek is powerful to construct the meaning and deconstruct the meaning of the mise-en-scene, while Anuradha is a part of composting of the frame. She is at corner in the room. It proves that the place of women in the frame is at the corner.

Attack on Patriarchy

Anuradha is modern girl. She cannot tolerate the exploitation. She does not only push him back but also kicks him on his logo centric place. Now it's enough for her to tolerate him. She does not like anyone misbehaving with her. She knows how to teach a lesson. When Vivke comes to her in drunken mood and shouting on her without any logical reason, Anuradha cannot



Figure 41

Frame Time: 00:47:38

tolerate this. Yet she behaves mannerly and appropriately. When Vivek crosses the boundary of toleration, slaps her tightly, she does not waste a single minute to think, she kicks him back on his private part. Now the director of the film brings Anuradha into the center of the frame. Now she dominates.

There is nothing called favor in politics.

Yashwant is a Member of Parliament (MP) from the area. Under his constituency,



Figure 42

Frame Time: 01:54:39

there are many assembly seats for which Mahendra Chauhan, Anna Saheb, and Liyakat Ali Beg have been working for. Somehow Liyakat Ali Beg and Yashwant have managed the independent member of legislative assembly (MLA) and other parties MLAs. So

they are in a position to form a coalition government. That is why Rashtriya Janekta Manch's senior leader Anna Saheb has called an emergency meeting in a very short period. Mahendra Chauhan with his son Vivek Chauhan attends the meeting and there they come to know that Rashtriya Janta Manch is now in position to form a government. So Vivek Chauhan asks Anna Saheb who will be chief minister. Anna Shabe replies according to high command. When Mahendra Chauhan comes to know that either Beg or Yshwant will be chief minister, suddenly he stands and utters that

he cannot work under these Beg and Yashwant. He tries to remind Yashwant that he has favored many times to Yashwant. Replying him back Yashwant says that he was a need of Chauhan family. Chauhan family never favored him. There is nothing called favor in the politics.

Aan: Men at Work (2004)

I firmly believe that any man's finest hour- his greatest fulfillment to all he holds dear, is that moment when he has worked his heart out in a good cause and lies exhausted on the field of battle. Victorious Vince Lombardi 1913-1970

Policeman: "The policeman is denounced by the public, criticized by the preacher, ridiculed by the movie, berated by the newspapers and unsupported by the prosecuting officers and judges. He is shunned by the respectable. He is exposed to countless temptations and dangers, condemned while he enforces the law and dismissed when not. He is supposed to possess the qualification of soldiers, Doctor's, Priest, Lawyer, diplomat and Educator with remuneration less than of a daily laborer." August Vollmore

Aan means pride:

For the sake of pride some men dedicate their life for truth and honesty. It is an inwardly directed emotional term that two antithetical meanings. With a negative connotation pride refers to a foolishly and irrationally corrupt sense of one's personal value, status or accomplishments, used synonymously with hubris.

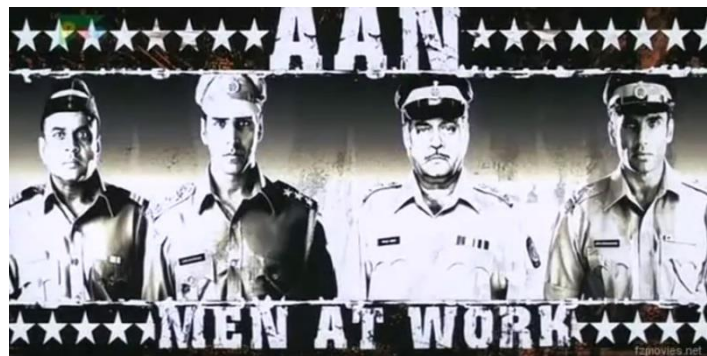


Figure 43

Frame Time: 00:01:41

Pride is called the root of all evil. With a positive connotation, pride refers to a humble and content sense of attachment toward one's own or another's choices and actions or toward whole group of people and is a product of praise, independent self-reflection, and a fulfilled feeling of belonging. Philosopher and social psychologists have noted that pride is a complex secondary emotion which requires the development of a sense of self and the mystery of relevant conceptual distinctions (e.g. that pride is

distinct from happiness and joy) through language based interaction with others. Some social psychologists identify the non-verbal expression of pride as a means of sending a functional automatically perceived signal of high social status. In contrast pride could also be defined as a lowly disagreement with truth. One definition of pride in the former sense comes from St. Augustine: “The love of one’s own excellence”. A similar definition comes from Mehar Baba: “Pride is the specific feeling through which egoism manifests.” Pride is sometimes viewed as corrupt or vice, sometimes as proper or as a virtue. Some philosopher such as Aristotle and George Bernard Shaw, consider pride (but not hubris) a profound virtue, some world religions consider prides fraudulent from a sin, such as; is expressed in proverbs.

Ransom Money/ Extortion



Figure 44 Frame Time: 00:03:57

Builders are constructing many building but they are not giving protection money to hooligan and hoodlum. But ransom money is invested in film making. And filmmaking is a big industry. Actually there are groups of hoodlum. Two separate groups:

Pathan and Raghu Setty is hoodlum for two different business and political leader. Pathan’s hoodlum supports Walia group, while Setty’s hoodlum supports Minister Manik Rao. Walia supports Pathan’s Yadav and Setty supports Gaikwad. Yadav and Gaikwad is a rival.

Escort Services

When the film is characterizing its character meanwhile it also introduces the burning issues of the contemporary society. For instance, Mr. Baman is busy with some girls, Mr. Tripathi interrupts him. Mr. Tripath asks him how he is. Mr. Baman turns in such a way that



Figure 45 Frame Time: 00:06:31

he has been waiting for Tripathi only. Mr. Baman asks about Waliya Saheb, he replies that Waliya will be arriving soon. In that stadium, the horse race has been organized. Business tycoons are the sponsors of the race. And they bet on the top horse. Mr. Tripathi asks Mr. Baman if he bets on horses, he quickly replies that he never bets on Ghoda but he does bet on Ghodi (female horse) that implies sex workers who do provide escort services. This is how female is addressed Ghodi (horses) and Panchhi (bird).

Judiciary on Stake



Figure 46

Frame Time: 00:18:42

tycoons meet with judge asking him to do favor in his judgment. Then the judge inquires about the last deal that these business tycoon has done with him. They did not keep their promise to provide the desired land by the judge. So now the judge is not happy with these business tycoons, yet he is influenced.

This is very serious issue that Judge is influenced by political leader and business tycoon. How the jurisdiction vandalism is made? In India justice also can be bought and sold out. In the film, business

“Chacha Vidhayak Hain Hamar” Our Uncle is an MLA

In Indian Hindi daily soap, comedian Zakir Khan made a web television series named “Chacha Vidhayak Hain Hamare (Our uncle is an MLA)”. The core idea of this comedy is that every youngster wants the world into his fist by claiming that his uncle is an MLA. This is relevant with the scene of the film also. A



Figure 47

Frame Time: 00:20:57

son of an MLA shows off to the traffic police. When he breaks the signal rules, the traffic police stop him, but he does not stop, meanwhile a crime branch inspector comes and holds his point hand. The inspector warns him he maintains the laws and

orders therefore nothing to do with MLAs relation. Means the policemen are paying their duty, no one is ought to interrupt in between.

Policeman family



Figure 48 Frame Time: 00:30:21

Policeman is also a common man. He lives as a common man lives. His day to day requirement is same as common man requirement. Whether they work with government rules and

regulation but they live like common man only. There is a wife who cares and on the other hand the child is sleeping beside. Both husband and wife adjust in a small room. Dining room, dressing room, and bed room, all these are set into one single small i.e. multipurpose room. They survive in the room.

Money laundering

These hoodlums have set up machine for duplicate currency. 500 and 1000 rupees currencies are printed unauthorisedly. But these illegal activities are exposed by policemen. To expose money laundering is like encountering the criminal.



Figure 49 Frame Time: 00:33:01

Transfer of officer is a big industry

Generally in all Hindi films, an honest policeman is threatened by transferring of his



Figure 50 Frame Time: 40:13

post location or demoting from the post. In this film, an honest policeman DCP Patnayak (Akshay Kumar) is working hard to arrest money laundry hoodlum. But miscreants are not happy with

works of DCP Patnayak, so they complain to ACP. Meanwhile Mr. Patnayak reports to the ACP about his hard work pertaining to law and order as well as arrest of those hoodlums. But ACP says to him not to worry because a new officer is about to join the office and he will care of these. And he hands the transfer letter over DCP Patnayak.

“Toilet is a big issue in Mumbai”

Despite all, telephone is necessary than toilet. Telephone is at home but there is not toilet. Therefore all family members use public toilet. It is called postmodernism.



Figure 51

Frame Time: 00:50:49

Bribe

How an officer is approached for bribe? Paresh Raval another funny cop dares to



Figure 52

Frame Time: 00:54:18

bribe his boss in a very funny way. When he gives money to his boss senior police officer Akshay Kumar, He asks him what he is giving to him. Paresh Rawal replies in very funny way that it is Lakshmi, Lakshmi of paper.

Akshay Kumar conclude it as bribe but Paresh Rawal denies it saying that this money is from public welfare fund made by public only for police.

Encounter list

If any officer follows the lines “honesty is the best policy”, he becomes the role model for the society. His way of working is also praise worthy. Appa (Sunil Setty) is known for his encounter specialty. Means he is an encounter specialist. In the figure 53, Appa has a



Figure 53

Frame Time: 01:02:28

paper list on which there are number of names to be encountered. It is like he is going to market and he has list what to purchase and what not to purchase. In that manner he is known for his duty.

Blue World



Figure 54

Frame Time: 01:13:57

It is the name the place where people can drink and enjoy the unlimited music. Generally it is known as beer bar. Bar is famous for young girls who server the drinks and dance on the floor. For bar goers these dancers are known as Naya maal means new item.

Funeral

The funeral of head constable of crime branch was shot dead in an encounter. The adventure of DCP Patnayak may be cause for communal riot. The DCP wants to raid on Pathanwari area where hoodlums are supposed to be. Commissioner denies the permission for the raid. Therefore the DCP Patnayak comes back.



Figure 55

Frame Time: 01:26:09

Torcher Room

If alleged person has committed a heinous crime, but he does not confess, then police takes him into the torcher room. In the room they opt all the means by which person can confess the crime or speak the truth of the crime. In the figure 56, Appa the encounter specialist comes, automatically the



Figure 56

Frame Time: 01:34:59

offender begins to tell the story.

Media Support

In a murder case the DCP Patnayak along with his team do enquiry and investigation of the members involving in murder case. When he comes out from his office, he faces the



Figure 57

Frame Time: 01:37:11

media personals. DCP Patnayak tells the media personals that in the murder case, politicians and high profile men are involved. Very soon the fact will be revealed. DCP Patnayak knows the power of journalist. This is why when a journalist asks him to name the culprits. DCP Patnayak urges them in satirical manner to ask such question that can transfer his post.

-Minister interrogates a commissioner

When the law and order is maintained but not in the favor of politician in the power,



Figure 58

Frame Time: 1:54:57

he calls the commissioner asking about his unskilled team. He shouts over commissioner in such a manner that he deals with any criminal. In between, business man comes, and takes commissioner aside. The business man suggests the

commissioner for retirement. It is the harsh reality of the society that a learned man is treated by literate politician who is only elected by the people.

Funeral of Appa Policeman

There is different kind of funeral arrangement for another policeman the encounter specialist. Actually the policeman Appa raids in the



Figure 59

Frame Time: 02:12:24

place where hoodlums meet with their informer. The informer is from the police department and he is officer of high rank. When Appa Rao finds the officer of high rank with these hoodlums, he himself surprises as the officer too. So in defense, the officer pulls his gun against the encounter specialist and he succeeded in shooting Appa Rao. As Appa Rao is celebrated encounter specialist as well the honest police officer, so there is special solute to his last funeral.

Court room



Figure 60 Frame Time: 02:32:57

This is Indian court room. How does it function? What are the pressures on judge? What influences on judgment of the judge? These all have been posturized in the film. If there is tools of sting operation, judgments of judge can be

influenced. On this behalf, the responsibility of police becomes much important.

Pathan : Yusuf Pathan

Setty : Ragghu Setty

Sameer: Sameer Kashmiri

Paresh Rawal : Khalid Ansari

Akshay Kumar : DCP Patnayak

Sunil Setty : Appa

Meera Ben Joshi : She is very danger lady

Page 3(2005)

The video format was made for Doordarshan. So aspect ratio is different film.

Official Meeting

After credit scroll over, the first camera shot sticks in front of a hotel (JW Marriott Hotel). Inside the hotel a meeting is going on. A team of female worker is pitching their plan to an NRI Businessman. They are in conversing mood. Actually, they are from PR agency (Personal Relations).



Figure 61

Frame Time: 00:01:03

'Event Management Company'

The NRIs Mr. Dhirendra singhwi is asking to the professional how they can help him to do business in India. Well! To begin with! We'll make you famous. He shocked like something magic happen. He asks how come it does possible.

What is page 3?

The company members are telling him that this is a color page of new paper in which



Figure 62

Frame Time: 00:03:04

the photo at all celebrities published. They all covered in Page 3. It means that he can meet them, talk them and get clicked with them and with Bollywood stars too! Any one reads newspaper or doesn't but every one reads page 3, if your photo is published at Page3 its big achievement Mr. Sanghvi. 'Journalist' talking on cell phone sitting in small chair but the table of a journalist equipped with gadgets like desktop computer, keyboard, speaker, table lamp and globe. Elite class rejoices for

even a single moment. Tailor is taking measurement at his body. Around him there are many females.

Journalist narrates her story that she is travelling in local train of Mumbai. Where she earn see the daily hostel of life. If a girl dreams to be journalist, how a middle class family responds. How father and mother suggest about dos and don'ts to be followed in city away from the home. In this father's decision is very important.



Figure 63 Frame Time: 00:07:26

Humanity in Journalism



Figure 64 Frame Time: 00:08:05

It is first and foremost quality of any journalist. She must be sensitive to humanity above to caste creed and gender. Never is she show in her kind heart in help a strange passenger to whom she doesn't know before.

Journalist talks less, observes more

Here she is asking many questions to her and she is telling about a secretary of a film director. Who cheated her? Actually the secretary 'Tiwari' called her in a party. She attended the party and mistakenly she had a drink in the party. Due to the drink, she felt omitting. **'Working**

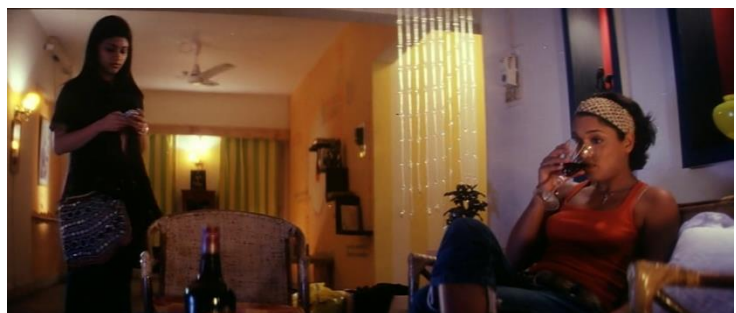


Figure 65 Frame Time: 00:08:30

women' she drinks wine/liquor and watching television. In television she is watching party song. Having liquor is symbol of female liberation. Comparison of air hostage

and female journalist. Air hostage like is full of most (enjoyment) while journalist life is very hectic almost 24 hours working.

Corporate culture in Journalism

Boss cabin is placed in such a way at the floor of any corporate company, so that boss can supervise everyone from his cabin and other working staff also keep



Figure 66

Frame Time: 00:10:19

peeping wholes are visiting in the cabin of boss. And who boss giving more time and space into his cabin. These all matter.



Figure 67

Frame Time:00:12:28

‘Love bite’ explain in different context. How does the love bite happen? If boyfriend is out of station, how it happen, it show the promiscuity of a woman. The love bite cannot be sent via courier.

‘Vanity Van’

Madhavi comes out of vanity van with makeup man. She enquires with the make-up man about the actress inside the Vanity van. She knows actually from where she can collect the gossips of celebrities so she moves around vanity van.



Figure 68

Frame Time:00:13:16

‘Fashion show party’

Madhavi covers fashion show party. She meets there with different celebrities. She herself is having wine with celebrities in the party. And this is how she comes to know about the



Figure 69

Frame Time: 00:14:20

personal life of other celebrities. And this is what she need and writes in her newspaper. She does networking in the party.

Back bitching



Figure 70

Frame Time: 00:17:45

In a party generally what woman talks about: They spot any celebrity in the party and talks about him, like how many girlfriend he has. If he has no girlfriend, other women would

doubt on his potency, may conclude that he may be a gay. But other woman confirms her that he is straight. It means some one's potency is also discussed in the party.

Driving Occupation

Drivers are not intelligent but their intelligence quotient levels are very high. They catch everything that their boss talks in the car. Boss understands driver does not understand



Figure 71

Frame Time: 00:21:30

English except local language but actually they observe that tone of any language. By the tone of any language they can arrive at the closer meaning of the conversation.

“Create them then destroy them”

Page 3 main motto is to create celebrities and don't follow them, they will destroy automatically. There is one theory in media also. It is known as “ignorance theory.” If one wants to destroy once

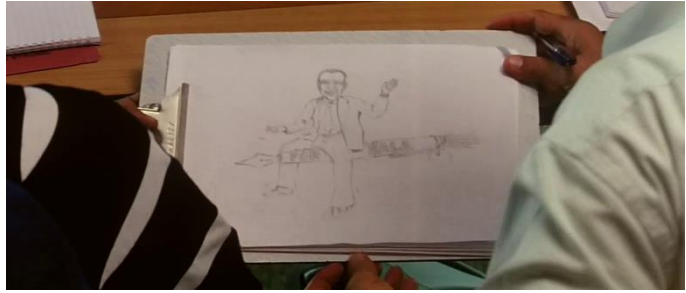


Figure 72

Frame Time:00:29:28

image, just ignore. This is what Page 3 means. Board of management of the paper increases the number of pages; on this behalf the journalists are raising their concern on limited numbers of celebrities in the city. The editor encourages them by saying “create them and destroy them.” In the meeting of journalists, one cartoonist is sitting with them. He sketches a man sitting on pen. It means, as long as the pen holds the load of man is powerful but as pen drops him, he is no more in the age of image creation. The editor says that he does not take management decision, he only works. For extra pages, nobody is paid extra.

Clapper Board

There is a film shooting going on. The film is about Police. So, additional commissioner of Police is also available on sets. He is also reported as celebrities.



Figure 73

Frame Time: 00:30:18

Gay Rights

If a gay is found in the public place, how public give a gaze towards the gay. They misbehave with the gay. The gay has to suffer publicly. This does not over here but the proceeds to fighting also.



Figure 74

Frame Time: 00:35:00

They beat the gay up very badly. Because they are in a group but the gay is alone. Meanwhile Madhvi intervenes in the fight. She somehow manages to save him from the fight. The gay works as makeup man, regrets on his own body staying that it's natural. It's not artificial orientation but its natural orientation. He has nothing to do with this choice because it's natural. Public always misbehave and underestimate him. But the journalist is kind sensitive towards these issues. He finds a ray of hope in the society. It can be interpreted like journalists are very sensitive in the society; it's their responsibility to bring into notice the right and duties of each citizen.

English Dailies verses Hindi Dailies

Mumbai works on networking system if one has no contacts, one can't survive in

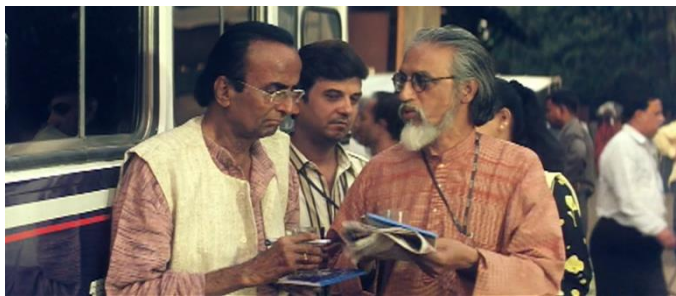


Figure 75

Frame Time: 00:37:59

Mumbai. Some journalist from Hindi dailies goes to Mumbai for celebrities interviews but they fail to take appointment of the celebrities while English dailies journalist Madhavi very easily gets the interview of the

celebrities. In circulation wise, Hindi dailies are highly circulated than English dailies. Yet Hindi dailies are not respected as English dailies. The head of English dailies is highly paid post.

Casting Couch

The struggling actress Gayatri is looking a role in any serious film. She has learned Kathak dance from renounce classical dancer. She performed under



Figure 76

Frame Time: 00:39:44

veteran actor. So she wants to do a serious role in any film, she does not want to move around any pole for role. The kind of choice she has, recommends her to meet a serious and art film director Charu Mohanti. The secretary of Mohanti praises the work of Gayatri that she is well expressive and she suits for the role in next film project. Mohanti nods him to confirm her for the meeting. But in the first meeting Mr.

Mohanti tries to molest her in his office. She pushes him back and run away from the office. And she goes to flat where she stays with Madhavi. Madhavi finds her upsets. She asks the reasons. Then Gayitri tells her how she was molested in the office of so called serious film director. Charu Mohanti talks about women's liberation and freedom.

Bollywood is a business of give and take

Madhavi's roommate Pearl is air hostage. She is different kind of practical girl. She believes in give and take. She advocates the compromising deal for getting work and gets promoted. When Gayitri



Figure 77

Frame Time: 00:40:22

returns from Charu Mohanti's misbehaves, Pearl advocates that she has already told Gayitri that to get entry into Bollywood is very simple, just register in Mis-Indian and come to Bollywood. If one does not follow the process, one has to compromise with director's demand. She argues that Bollywood needs compromise of period (menstrual cycle). But Madhvi defends that in each fields there are bad and good people. It depends on individual who does compromise or does not.

Shopping &Swiping

Outside of the party venue, drivers talk about their boss. These celebrities come in the party and swipe their wives. Some of drivers don't know the swipe. One of them elaborates like swipe as exchange of wives for night.



Figure 78

Frame Time: 00:47:54

Professional Hazards

Madhavi faces professional hazards due to her journalism enthusiasm and sensitivity. When Gayitri became pregnant and refused by the actor Rohit due to whom she got pregnant.



Figure 79

Frame Time: 01:25:38

She felt dejected and betrayed. Gayitri comes back to Madhavi. Madhavi finds her hands bleeding due to cutting of veins. Madhavi and Pearl take her to hospital. But the doctor at hospital refuses to admit because of criminal case so the doctor want first to file a case in Police station. Meanwhile Madhavi finds her colleague in the hospital reporting criminal stories. He helps Madhavi to get admitted in the hospital. These all thing touched Madhavi very deeply. So Madhavi writes a news story about Rohit's tots. But this story is published in the newspaper without editor's pen. When editor comes to know about the story, he calls an editorial meeting. In the meeting Madhavi is asked about the proof, but she says she is the eye witness of the story. But the editor of the paper is not convinced with facts of Madhavi. Therefore, editor asks Madhavi for apologies to Rohit. First she hesitates but later on she agrees on apologizing to Rohit. This is what the professional Hazard in the life.

Kitne Azeeb Rishte Hain Yahan Par (How the strange human relationship is!)

In a death funeral, all come in white dress. But all of them have come for their own



Figure 80

Frame Time: 01:37:29

profits, not to participate rest in peace ceremony. This is irony of society. In the ceremony, author talks about his/her upcoming book, actor talks about new endorsement, driver talks about free drink throw by

the departed soul. Director talks about exciting shooting locations, NRI is conscious about the time of broadcast of the coverage. Some of them talks what she has done for the society and children. Business man is present in the ceremony but busy in dealing

his business in billions. This is very complex relation of the society. People have come in the party but they plan for next meeting, they do networking.

Meaningful Journalism

After seeing the hazardous in funeral party, Madhavi denies covering the story but editor insists her to write in 500 words. But she says she cannot write the rubbish and garbage things about the



Figure 81 Frame Time: 01:40:19

celebrities. So the editor asks her what she wants; she replies that she does not want write for Page 3. She wants to write something more meaningful. She finds immediately crime reporting as meaningful journalism. Therefore, editor brings her to crime reporter Vinayak. Editor urges Vinayak to train her for crime beat. Vinayak's concern is that he cannot accommodate her in crime beat. On this, editor ensures him that she is party person. She cannot last for many days on crime beat reporting.

Communal Riots

On the crime beat she covers communal riots. She finds human body ragged in a bomb blast. Meanwhile, she receives a call from the editor. The editor is asking her to cover a party organized



Figure 82 Frame Time: 01:48:31

near by the bomb blast venue. She goes there and finds all celebrities enjoying the party. But as soon as they come to know that Madhavi does not report in Page 3 now, no one favors Madhavi in the party. But Madhavi now has become brave enough to talk what is right and wrong; and what is justice and injustice. So she finds ACP enjoying the party. She interrupts him and asks him where he should be currently? Ending her intervention hopelessly she says whether the dead bodies of communal

riots will get published in the newspaper or not but the all the celebrities would get published in Page3.

Mumbai Ka Gattar Hai Band Rahe to Behatar Hai (its Mumbai's gutter, it's better to shut it)

A policeman cannot do raids everywhere, it's their limitations too. Actually Madhavi got phone calls from an informer who gives/leaks the information about illegal activities. Madhavi



Figure 83

Frame Time: 01:57:10

immediately moves on the spot with policeman. She finds the information is authentic. In a

raid, children trafficking cases are found. But some children are missing. When Madhavi enquires about the number of children, she is replied back that some of them have been sent for different services at high profile bungalow. She insists the police man to do raid on another place. The policemen refuse saying that it's Mumbai's gutter if it's closed, its better.

Child Abuse

The child abuse is a very serious issue of the society. There are different kinds of child abuse prevalent in the society. In Madhur Bhandarkar's film, child abuse has been portrayed as hyper



Figure 84

Frame Time: 01:59:11

reality. All the middle aged men are holding children salaciously. Surprisingly all men are in one saloon all together. This is called postmodernism. Its human nature that sexual desire comes under private choice, but in this film, private is nothing but public.

No permanent friends and enemies in politics of cinema

As in politics, there are no permanent friends and enemies, in the same way cinema has too. In the film, Madhavi, the beat that she does not want to report considering



Figure 85

Frame Time: 02:13:49

insensitive, now the situation compels her to report the same beat. One of friends comes to her and whisper into her ear that there are no permanent friends and enemies in politics of cinema. The song is superimposed with the scene. Thokar Bhi Khana Hai, Chalte Bhi Jaana Hai (face to stumble and keep going).

Corporate (2006)

Corporate means a professional way of doing business. Title of the films opens with the bar diagram. The bar diagram is scripted with the letters of CORPORATE. On the X axis

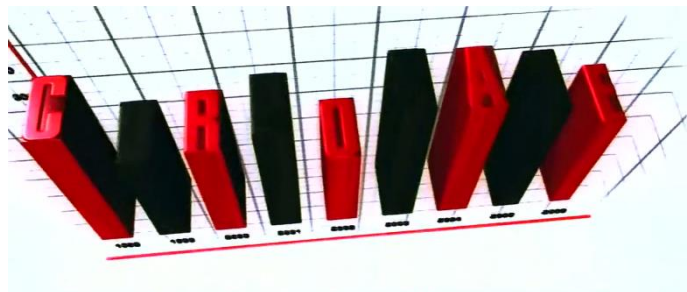


Figure 86

Frame Time: 00:01:20

of the Bar diagram journey (in years) of the corporate is mentioned. It means that it is of 9 Years journey.

The owner of corporate may be an individual or shareholder. By the way all business aims for profit. And the profit is known as 'bottom line' in the corporate world. Sometimes professionals work unprofessionally to improve this 'bottom line.' This film is a story about two traditional rival company of food product. To supersede each other, they launch new product of food. One is Sehgal group of Industries (SGI) and another is Marwah group of Industries.

Foreign Direct Investment (FDI)

Marwah group of industries backing political party has come into power, so Sehgal's are happy. The associated political leader gets good position in the ministry like finance ministry.



Figure 87

Frame Time: 01:04:32

Therefore, the finance minister calls Vinay Sehgal for a meeting. And in the meeting he suggests Vinay Sehgal to meet some foreign delegates came for foreign direct investment. Vinay becomes curious to know that there would be big change in foreign direct investment.

Press Meet

After meeting with finance minister, Mr. Vinay Sehgal meets with Asia pacific manager of FRISCON Company.

Friscon and Sehgal group of industries do tie up for the business. Therefore they arrange a press conference. They congratulate each other for the tie up. So they form a FRISCON



Figure 88

Frame Time: 00:04:39

India Ltd., a joint venture company which would work in future for food products of snacks and soft drinks. The 44% of share of Sehgal Company and Friscon share 26% and Indian Financia institution share would 30%.

Corporate Peon

Peons do gossiping in the office. Their level of gossiping is also very corporate. They talk about Nisha who used to move with everyone earlier, but now she is changed. She moves only with one i.e. brother in



Figure 89

Frame Time: 00:09:07

law of the owner. Another peon elaborates it in a different ways. Like earlier she was Public limited, now she has become private limited.

Belief System



Figure 90

Frame Time: 00:27:10

Corporate believes in logic and rationality apart from bottom line i.e. profit. Owner of Marwah believes in stars' movement means mars, Venus movement. According to day and star movement he wears and chooses

the color of outfits. Not only this, he puts ring on his finger according to the day. If it is Wednesday, he wears emerald. He believes that it helps in business also.

Award for corporate excellent: Award distribution story

Pregnancy of women is a bigger challenge for corporate world. If women cannot conceive, the corporate problem can be solicited very easily.



Figure 91

Frame Time: 01:19:04

Women are made for family care

not for world affair. If they work, they cannot succeed. On the other hand, female can fly in the sky like kite which is controlled by someone.



Figure 92

Frame Time: 02:19:49

Traffic Signal (2007)

Honk at Signal

Film opens with the frame of traffic signal.
Vehicles are moving fast as green light signals.
At other side, the red light stops the commuters
from crossing the zebra mark.



Figure 93

Frame Time: 00:01:38

Women in slums (explain with mise-en-scene)

Sense of Charity: Signal is like washer man's place where people not only come for washing the clothes but their sin too.

Sense of metaphoric relationship: do you know your co-wife is to come? What is co-wife? Co-wife stands for dumping van.

Sense of harmony: Sabka Malik Ek; everyone worships him only. It also denotes to



Figure 94

Frame Time: 00:06:25

the sense of a salability of God. Be Muslim, or be Hindu, or any other religion, everyone worships Shri Sai. That's why he is known as Sabka Malik Ek (He is the supreme of all). It means that different religious people meet under the worship of Him. It develops the sense of harmony among the people. For

beggars, Shri Sai is an acceptable icon for business. They say that in this occupation, one climbs up very fast. They also focus on the durability and stability of life at signal.

Marketing agent at tea stall: Means corporate agent seeking his comfort at tea stall and making strategy of business at here. The tea shop near by the signal is attraction point and meeting point for everyone. Everyone comes in the name of tea, but does other business. Actually there is nexus of official with beggars at tea point.

Masculinity propaganda at traffic signal

It reminds Anand Patwardhan's documentary "Father, Son, and Holy War" in which sexuality and patriarchy are interlinked together. In Madhur Bhandarkar's films male sexuality is one of the core issues. This is the



Figure 95

Frame Time:00:12:15

reason he finds the masculinity propaganda into his frame. Apart from this, a different issue he films. How the fruits are polished for shining at traffic signal. They spite over the fruit box and sale it to the customer.

Cuteness wins the heart of people and then they encourage the profession of beggar. There are many ways to justify the profession of beggar. For a common person who is confined with all his/her luxury into a flat of 2BHK, when they come out of their flat-cum-cage, and they stuck at signal, they find it



Figure 96

Frame Time:00:12:55

fascinating not the harsh reality, so the baby as beggar seems a cute for them. This kind of attitude prevails in the society. On the cuteness of the beggar, they give money to beggars.

There is some flirty kind of people. They are always in search of hunt. They hunt girls at traffic signal. It means that they have nothing to do with sexual pleasure but libido. Whenever they pass by the signal, they seek a kind of female beggar of which the tenderness they can feel.



Figure 98

Frame Time: 00:13:10

How upper middle class family taking class of her maid not caring her children rather imposing her fault on her maid that beggar's baby is stronger than her. She accuses maid that baby food and fruits are eaten by her.



Figure 97

Frame Time: 00:13:24

This is a satirical portrayal of the society in which there is a class that maintains the status quo following hierarchy in the society. The hierarchal system always moves around them. For instance, they are nothing without their subordinate. This is the subordinate on which they often burst for the silly reason.

How do the traffic police do their services? They are not afraid of their boss or any others but they afraid of mobile camera. Now-a-days public talk less but click much due to mobile phone. This is the time when mobile phone becomes a tool to investigate. Bureaucrats have fear when they deal publicly. In the film, a traffic policeman is charging fine for the breaking traffic rules, but he is afraid of the mobile phone that the person has.



Figure 99

Frame Time: 00:14:00

Business class: They cannot adjust for a moment. The word adjustment is not for them. Revealing outfits of woman catch the eyes of spectator. It means that the business class family never excuses for a single mistake, be it human error or age oriented. In the frame, the young lady sitting in the car, having much age difference with his husband who is also sitting with her, seems their sexual life is not satisfactory therefore, she shouts on him and opens the door of the car at the signal where gigolo hints her.



Figure 100

Frame Time:00:15:14

Chindi Chore: (Chinna Swami Vedgiri)- Tsunami (a character name) manages some coins to make a call at tsunami relief center in Chennai. But the telephone booth operator is more business minded than being helpful to the needy. 'Chindi Chor' is about to introduce himself to the other end, the booth operator disconnect the landline saying prepaid duration is over.



Figure 101

Frame Time:00:18:08

Exploitation within exploitations: Chindi Chor is returning from the booth and passing through the dirty street. He is caught by street goons. They snatch his remaining money that he kept for future enquiry of his parent.

Its Lena Bank, Dena Bank is far away

How bank is introduced in slum area with manager Silsila. Coins are addressed as dollar. There is different banking system prevalent among the beggars. All the beggars collect the coins at signal all the day, at the



Figure 102

Frame Time:00:18:40

end of a day they gather together in the supervision of their manager Silsila. If someone wants to borrow some money, they use their sense of satire like; its Lena bank, Dena bank is far away.

Sense of Socialization with Khadi



Figure 103

Frame Time:00:25:00

Khadi is social activist. He works for slum people around traffic signal. He raises funds from donors and organizes meetings of donors with slum people. Have you thought of putting 'Domar' for adoption? Khadi replies that he tried but Domar is not ready to leave signal.

Goons and henchmen are managing the people around traffic signal.

In his meeting he collects 'Hafta' from goons. He asks them to be human with slum people. In addition he also asks them to adjust Bangladeshi migrants. International migration problem is also tackled by these goons. Bomb blast makes their business down. Yet they manage to



Figure 104

Frame Time:00:30:00

collect some money. The boss of goons is sitting in such a way that he is the statue of

justice. However, he advocates of justice with these slum people and Bangladeshi migrants. He asks his goons to allocate Bangladeshi migrants equally at traffic signals. 'Hafta' collection is deposited at Havala Market means the coins collected from poor slums are sent to Havala Market while this havala market is a business of tycoons and politicians.

Illegal activities at traffic signal

The traffic signal is a place that provides jobs to many hands. Whether they do job illegally but they survive with their family. There are some sex workers who also find their customer at traffic signal. They are talking about their regular customer, and some of them are waiting for their regular customer. Apart from the body trade, they are drugs addict.



Figure 105 Frame Time: 00:38:30

Competition in Sex business between sex workers and gays community LGBT



Figure 106 Frame Time: 00:40:28

The competition is good for any society. But in the film, there is competition among LGBT not among the beggars. This is different kind of society. The LGBT community is most underrated community.

Here the competition is based on their customer. How many customers one has, it matters.

Everything happens at Traffic Signal

English man gives English wine to dwellers of traffic signal and after taking wine, "Paya" is asking for Dolar, he says laughing no dollar.



Figure 107 Frame Time: 00:42:04

Cheering moment

They are drinking wine in different colors and shapes of glass. This is postmodernism. “Mera Bharat Mahan” music is played in background. One more song Na Jis Din Teri Meri Bat Hoti



Figure 108

Frame Time: 00:42:20

Quarreling at traffic signal. This is planned quarreling at signal so that signal last for longer...



Figure 109

Frame Time:01:12:00

To make a plan is not only the policy of a corporate or any government; beggars do make a plan and make strategies. If they find the traffic is smooth, and no one is giving them a “dollar”, so they plan to hurdle the traffic. They cannot do more planning like

any agency can do, so they quarrel at traffic signal. By doing this, they manage to earn some penny.

Bull kart arrives at the signal and some foreigners are making video of the cart. Once a member of the labor union comes to the point where they are making video, while seeing them, he starts raising slogan: Simon go back!



Figure 110

Frame Time:01:16:50

He also says that 1947 we made the Englishmen run away from India.

Fashion Designer

The traffic signal is bargaining place too. Here renowned fashion designers stop themselves to find local new things. They also find interesting garments at traffic signal. If it is matter of

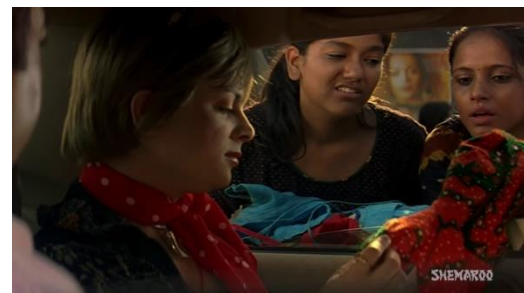


Figure 111

Frame Time: 01:18:51

ethnic culture or ethnic look, they come to traffic signal to bargain.

Engagement Ceremony



Figure 112 Frame Time: 01:21:05

There is satire on civilized society in which the dowry is prevalent as social evil. There are also people in the same society who discourage the dowry. Dahej to bade logon ke chochale hain, hame to beti ek hi Jodi men chahiye (dowry is matter of upper class, we accept girl in one pair dress). It means that we need only wearing clothes with girl and apart from this we don't need.

Beggar industry is exposed

This is the director's ability that shows the nexus of beggars as well as exposes their nexus. According to the Meta narrative of the film maximum beggars are found fake with their problem. They may be genuine but their problems are fake that they claim and beg for the sake of their helplessness.



Figure 113 Frame Time: 01:30:32

Funeral

Dominee Died and lied at bus stop. Municipality comes and carries his dead body. While carrying dead body, the municipal workers are doing conversation that the beggars has increased crowd in Mumbai. It would be better if they die one by one.



Figure 114 Frame Time: 01:33:38

Lavani Dance



Figure 115

Frame Time: 01:36:53

Through the Lavani Dance, the director creates the discourse how a male chase a helpless female. The lyrics of the dance is Dariya Kinare Mile Mumbai Ki Chhori; Pichhu Pada ek Lukkah Tapori (a lad never let hot girl go if he finds her alone at the bank of sea).

Toy Boys

Who needs a man? Any ways there are ample of toy boys in market. As soon as business man divorced her, she got property enough from her divorced husband. Because the business class cannot adjust a bit, therefore they can do anything for individual profit.



Figure 116

Frame Time: 01:41:31

The Traffic signal is uninstalled due to flyover project. Signal poll is carried away.



Figure 117

Frame Time: 01:55:46

The flyover project brings the disaster in the life of beggars whose livelihood is based on traffic signal. This ruins the life of beggars as well as Silsila, the manager of the beggars' nexus, is imprisoned.

Cast

Kunal Khemu	:	Silsila
Neetu Chandra	:	Rani
Upendra Limaye	:	Many
Ranveer Shourie	:	Domnic D'souza
Manisha Mehta	:	Gullu
Vicky Tuleskar	:	Afzal
Naseer Abdullah	:	Sanjeev
Yakub Sayeed	:	Dagdu
Santosh Darne	:	Jaffar
Raj Munnar	:	MLA Dubey
Sandeep Mehta	:	Rasiklal
Indira Iyer	:	Mausi

Fashion (2008)

Nail Polished with red color (in close up), Eye shades in close up, these symbolize the makeup kit. The makeup kit is all about fashion and a dream about an artificial beauty. Dreams are sold differently in different cities. Because the city and its monotonous life needs the vision and color of a beautiful dream to



Figure 118

Frame Time: 00:01:25

make it big. A city likes this, where a dream of becoming an international super model, Meghna Mathur dreamt and lived. The only difference was that my dream was bigger than the city. Meghna Mathur narrates her story and dreams.

Dining Table/ Dieting/ Portfolio



Figure 119

Frame Time: 00:04:42

An upper middle class family has dinner/lunch at dining table. This is the time when they find to discuss the family issues otherwise all the time they do talk about the bottom lines and business. They talk about their health issues and preferences. Mother asks Meghana to eat radish pancakes, she denies saying that she is on diet. It is mother who loves her child in each way so she argues that one pancake won't make any difference. On the dining table she puts her dream to be a model but it does not sound good for her father. So her father asks her to join an internship instead being model. She rebels the idea of her father by arguing that how long she would fulfill dream of her parents, she doesn't have any dream?

Lesson No. 1 – Never kiss on chick only just attach your chick.

Somehow Meghana manages to convince her parents about her portfolio and dream for the fashion industry. She leaves her home to Mumbai. She stays there in a relatives' flat. She has already won a pageant beauty



Figure 120

Frame Time: 00:08:30

contest, so she is confident enough to produce her portfolio to fashion industry. Meghana meets with an agent Rohit. She thinks that the model industry is advance so she kisses the agent. The agent gives her warning not to kiss on chick, just attach your chick. If one follows the rules, succeeds in the industry.

Casting agent/director: The casting agent is considered as Mother India of strugglers.



Figure 121

Frame Time: 00:09:28

When Rohit saw Meghana first time in that silly beauty contest in Chandigarh, he just knew that

she is going to be a star in some day. Meghana accepts the appreciation and reveals that she is there because of Rohit only who sees the confidence inside her. He asks pictures that she possess. She gives him but that is not up to Mumbai model industry. He becomes a little low in front of her. But any how he manages a meeting with casting agent.

Casting agent asks 'size of her (Meghna Mathur). Size means..?'

Figure 122

Frame Time: 00:10:01

This is model industry; everything depends on the size of body. When the casting agent asks her size, she surprises what she exactly mean. Then the agent clears her that she is not

interested in that. It's the client who wants to know. She confirms the size of her to the client. The casting agent asks Meghan to reach at the given address at time. Meghana agrees and goes to there. Meanwhile the casting director has fun with Rohit because of his sexual orientation.

Audition

For any model, the audition is like an exam. In an audition a model is examined on a certain parameters. Meghana is new to Mumbai model industry, so she has also to go through the



Figure 123

Frame Time: 00:11:17

audition process. She holds a name plate in front of a camera. There are some crew members who dictate her to do so. By doing the audition Meghana loses confidence so the agent encourages her by saying that one can't be tired in just three or four auditions. It takes up to three hundred auditions at times... to finally get a break.

Portfolio Shoot

It's fashion industry yet tailor is traditional. Show stopper outfit is not ready. The slit of the dress needs to be altered. Till now Meghana Mathur has



Figure 124

Frame Time: 00:12:15

become ambitious model. The ad agency begins to consider her as a star. That is why they don't provide degrading commercials to her. When Meghana comes to know about the reality the offering she becomes angry. What is so degrading in a lingerie advertisement? The casting agent replies her whether she hasn't seen commercially successful models in calendars? They wear whatever they are told. Attitude walks in before stardom.

Model industry and homosexuality



Figure 125

Frame Time: 00:23:57

Everyone compromise to be successful model or model businessmen. There is no any height of compromise for them. They do what they feel. The model industry gives good exposer to homosexuality.

Promiscuity

Jannet is a working lady. She believes that love is not food of life. It is only the requirement of the body. Sexually she cannot survive with one person. She keeps changing her counterpart. Once she was having sex with her



Figure 126

Frame Time: 00:26:38

new male counterpart in a car standing in parking area. Meanwhile she gets a call from her office; she says that sex is not a food for life. So she has to leave. While going she wishes Suhel good bye by saying Sameer, then Suhel confirms her that he is Suhel.

Eye Candy: a high class society word

In business class party, they invite models only for eye candy. It means to make party glamorous. It can be compared with i-candy of i-next newspaper. Actually the i-next newspaper publishes a photograph column daily with name of I-Candy. In this column, it publishes only the glamour of celebrities.



Figure 127

Frame Time: 00:27:32

Formally informal



Figure 128 Frame Time: 00:29:29

The casting agent is paying all models for their work. But she is sitting on the bonnet of a car parked in basement area. Fashion industry is supposed to high profile industry means totally formal. But here she has no

proper setup to distribute the wages of model.

Small Town Problem

She is ambitious. She wants to be super model. She knows what super model does. Yet her background of small town insists her not to expose her skin. For the lingerie ad she is there for the



Figure 129 Frame Time: 00:31:56

shoot. She has worn the lingerie too, but she has covered her body with one more gown. Another model comes to her asking to strip off the extra gown, but she insists not to go to in front of camera in lingerie.

Photo shoot

After photo-shoot Zennet advises Meghna to be relaxed and not to worry about culture. In photo shoot, she wore lingerie that hardly covers her body up. So she is conscious about. She



Figure 130 Frame Time: 00:32:42

thinks if the shoot for the ad would be circulated/ casted in India, It would be hard to face in the family. She has done this ad knowing that the ad is for foreign. On this, Zennet advises her not worry. (*Jitna Kam Sochogi Utna Jyada Kamaogi*). It means you will earn more if think less. This industry pays you neither for your wit nor for

you thinking towards society but it pays you for glamour. One can survive in this industry even without talent but one's attitude harms one because it becomes arrogance.

Smacks: The drug addiction of High profile society



Figure 131 Frame Time: 00:40:15

The drugs addicts are same in nature whether they belong from high society or from the slum. They behave same crazy type.

Media Coverage

The director of the film is much concern about media coverage. In the press conference he manages almost all media cameras. Here, Meghna Mathur, the show stopper, has become a



Figure 132 Frame Time: 00:41:08

star, so she wants to say something in front of media camera not the camera of the industry.

Mise-en-abyme

Two models are having conversation that what Madhur Bhandarkar is doing there. One of them replies that he is making a film on fashion, he cannot spare fashion industry too. He is self-



Figure 133 Frame Time: 00:43:35

acclaimed realistic filmmaker on women plight. Alfred Hickok also used the same mise-en-abyme that means the director himself brings into the frame of the film. In fashion film, the director of the film Madhur Bhandarkar casts himself as character. This is called mise-en-abyme.

It's Mumbai



Figure 134 Frame Time: 00:52:24

God is available but shelter? No ways! For single that to model? That's impossible. When Meghana comes from the show, it's two in the morning. Her aunty notices it and asks her that she has been coming in late every night. She should be a little more responsible. Even the neighbors are complaining about the late coming of Meghana. This can't continue here. Her aunty feels sorry for that. However, Meghana tries to make her understand that her job keeps me. Taking a magazine in her hand aunty tries to prove that she knows her body exposed modeling. This is going to influence her daughter badly. It's her concern. She suggests Meghana to look for alternate accommodation.

God is available but shelter? No ways! For single that to model? That's impossible. When Meghana comes from the show, it's two in the morning. Her aunty notices it and asks her that she has been coming in late

Relationship

There is no good friend in a good husband but there is chance of good husband in good friend. She knows that he is homosexual yet she is ready to marry with him.



Figure 135 Frame Time: 01:31:16

Jennet comes from the show where Rahul Arora, a homosexual, is waiting for her. He has a boyfriend. But now he wants to be straight forward, so he proposes Jennet. Without any special enquiry, she accepts his proposal, because she has known him for a long time.

Contract Deal for Model

Now Meghana Mathur has become super model. She replaces the brand ambassador of Penance Company. So she has to sign the contract deal like: page 20 clause 22 (a) refers to



Figure 136 Frame Time: 01:45:42

200% of model earning will be of agent.

Clause 31 © refers to one cannot do any endorsement or appearance without agency's prior permission.

Finally Clause 36 refers to legally one cannot marry or get pregnant till the contract is valid.

Arrogance of Success

Due to heavy drug Sonali (Kangana Ranaut) is shifted to any rehabilitation center. It is said that there are many people's contribution on the way to success and when the success ends and falls starts, the same people meet on the way.

Show Stopper



Figure 137 Frame Time: 02:19:25

Order means system matters in fashion industry. Each model has her value and market price. On this basis they are put into an order or sequence. The lower market price model goes first on the ramp, and the higher market

price of model rocks the ramp.

Funeral

It felt really weird. The relations Shonali left behind in arrogance of her success. Everything had changed. Some relationships in life don't require an invitation for acceptance. It is evident that the profession isn't as glamorous as



Figure 138 Frame Time: 02:42:22

it seems. Meanwhile inspector Gighe from Bandra police station comes with a bad news. His team has found Shonali Gujral's body at Khar East. They suspect that the

cause of death could be drug overdose. They ask to come to Bhabha Hospital and claim the body.

End the Scene

Meghana Mathur has lost Shonali in the same moment she has achieved success. She was pained by her loss, but she had the feeling that Shonali gave her a reason to dream. Even after everything she went through life provided her another opportunity to find herself again.



Figure 139

Frame Time: 02:43:13

Jail (2009)

First visual of opening scene dissects the screen revealing the opening gate and the Police vehicle comes in. But the background score composes the scene of any jail. Jail means prison where punished criminals are put to stay.



Figure 140

Frame Time: 00:04:12

The security guards are shouting to open the gate like; come on! Come on! Hurry up! Hurry up!

Jail entry Gate



Figure 141

Frame Time: 00:04:14

onwards.

Before entering into the jail, prisoners are stripped off to check any marks on their body. For the security purpose, security personals check cut marks on each new prisoners, so that they can ensure their safety

Enquiry of offence

Like drugs accused or first time offender. The prisoner officials do the rigorous checking. They ask who the regular ones are. Other waits for their turn. From queue a, everyone is asked to go



Figure 142

Frame Time: 00:08:05

one by one. Each new prisoner has to sign in the register and does the other formalities. The police officials ask name and address as well any marks on the body.

Nawab (Manoj Bajpayee) narrates the story. He tells that he has spent enough times in the jail. He has seen many faces during the period. But he never tried to know the guilty behind these faces. But having



Figure 143

Frame Time: 00:08:34

seen Parag Manohar Dixit face, he felt it's not the face of guilty. He must not be here, means in prison. Nawab has spent a long time in this jail. He has come across many people, but he never tried to find out whether they've committed any crime or not. Even he does not know why, but looking at Parag he felt may be he's not a criminal.

“Love you Meri Jaan Jail”



Figure 144

Frame Time: 00:09:19

Within a certain boundary prisoners are crowded in such a way that there is no room to move around. Yet on the wall they have painted a beautiful slogan “Love you meri Jaan.”

Cricket Bookie

G.K. Desai, the cricket bookie notices Parag that he is not sleeping. So G.K. Desai gives lecture him that the first night in jail like honeymoon night in



Figure 145

Frame Time: 00:10:52

which one does not sleep. Never the less Desai tries to console him for sleeping. Desai addresses him as new bride for jail because he is fair in color. Due to his fair color every one addresses him as Chikana (Sleek).

Court Room

Calendar: it is seen by an official (Ardali) to give a date for next hearing. In the court room Parag Dixit is asked since how long he has been dealing in this? Surprisingly he asks to the court



Figure 146

Frame Time: 00:25:57

that he does not understand what the court is talking about. He is informed that all that drugs of pure international quality to which he and his friend supplying it. Parag says that it's a misunderstanding, this doesn't belong to him. That bag is not of him. Actually he was returning from the office and gave Keshav a lift.

Client pays fee for advocacy.



Figure 147

Frame Time: 00:27:44

The advocate is extreme left and extreme right to him, there is a desktop monitor. At that monitor there is photo of Sathya Sai Baba. His philosophy is “love all, serve all, help ever, hurt never,” but

this advocate charging much to the client. Although he helps his client but never forget to charge extra.

“How other will behave, it’s in our hand”

“No one cares here what you have done or haven’t, but how others behave with you, it’s totally under your hand. Make friends, time will pass easily in the jail,” said Nawab (Manoj Bajpaiyee).



Figure 148

Frame Time: 00:49:42

Breakdown of Law and Order in Barrack

Inside the barrack, there is no space for creeping ant. Parag Dixit thinks about what his fault is. He is arrested in a false case by police. He is unable to find a way to justify himself and his innocence. In a room he is unable stretch his legs. These all thing puts him in melancholy.



Figure 149

Frame Time: 01:11:21

Urban Naxal



Figure 150

Frame Time: 01:32:53

Dissenting voices are known as urban naxalism in Indian democracy not governed by the Constitution of India. Umesh babu as prisoner narrates how he was arrested for jail. Although he was about to be awarded by state authority but he was declared as urban naxal. It is the police that doubts on commoner’s activities. That’s why the police arrested him. Yakub sahib was also arrested in the same manner.

Sexual Abuse

This is the jail where the theory of survival of fittest is applied. It means one who is physically strong, runs the coins throughout the jail. That's why one is able to victimize others physically or sexually.



Figure 151

Frame Time: 01:33:58

Food in Jail

In Jail, nobody can put fingers against the quality of food. Because the serving foods are only to survive so that no one strive off. The dried Roti is



Figure 152

Frame Time: 01:38:26

thrown to burn in order to heat the curry. This is pathetic and managerial situation in Jail.

Innocent Prisoners



Figure 153

Frame Time: 02:16:55

Nawab says that he saw a strange suffocation, a strange silence in Parag. 'Mansi and mother came to see him many times, but Parag never saw them back. Nawab has received information that a squabble

broke out between the policemen and the inmates in the Kolhapur jail van. Two of constables are badly injured. Kabir Malik and five other inmates have escaped. Just one guy didn't flee. That is Parag Dixit. This is victory for Parag and Nawab's faith in him. And a defeat for every evil that wanted to destroy Parag's humanity had lost.

Dil Toh Baccha Hai Ji

Sketches: Cheering persons

The film starts with cartoon sketches in which three males cheer. Sunanda is a wife of Narain Ahuja. He has already told to his wife about his case that very soon he would get



Figure 154

Frame Time: 00:02:47

divorce. His wife has also passed through this phase. Someone gives Narain an advice untill his divorce problem is solved, he should not live alone. The loneliness kills human. He gets offer if he feels lonely, she is there for him. Narain ahuja made a mistake in his life. His wife is always busy in news reporting. Riots of distances came in their life. They lived in one house, but their hearts were separate. Their marriage become tasteless, now they can't tolerate it anymore even their child love could not save his marriage. Then Narain left his house and they decided to take divorce.

Mumbai as modern city



Figure 155

Frame Time: 00:02:51

The architect of the mise-en-scene depicts the characteristics of modern city. The pattern of the buildings is almost the same. All of them are flat based on tower. It is a concept of

modernization in which equality and homogeneity is primary notion.

Loneliness in life

Ever feel lonely, I'm there for you. Naren Ahuja (Ajay Devgan) as a client visits his divorced advocate Sunanda in order to file a case regarding divorce. But she



Figure 156

Frame Time: 00:05:08

advises him not to be alone if he feels alone she is there for him. Means she steps out from her profession of advocacy and cannot control her emotions of touching his hand. She wears many rings in her ring finger. It implies that she can add one more ring to her finger.

ATM: Any Time Mohabbat

There is Abhay Suri. Such people are called Playboy in English and in Hindi cunning. All girls call them smart and handsome. At sunset, like the birds to into their nests, these



Figure 157

Frame Time: 00:07:34

people are found in pubs and discos. Abhay, alias Abby, is able to take someone or the other in his arms with his boyish charm. And girls also bear all his expenses. Simple. Isn't it? Truly ATM. Any Time Mingling. But don't be under the impression that he doesn't work. He is a trainer at a gym. And he never takes his eyes off his client's bodies. Give them proper attention. This is his life's only achievement.

Gay Representation



Figure 158

Frame Time: 00:10:41

With the reference to the advertisement on to-let by Naren Ahuja, A gay (Jimmy Juhu) comes to Naren for enquiry. The gay ensures him not worry about her; she will not bring any girl into his

house, only boyfriend will come. Another tenant (Milind) To Naren, visits a cafe where another gay has been waiting for. The poet Milind recites his poetry and the gay becomes gay and asks Milind how he writes the kind of sensational poetry. Milind replies as he writes straight from heart. Immediately the gay encounters him whether he is straight. Milind takes a back and confirms himself as straight. So the gay asks him whether he can find a partner for him in his *jhatpatshadidotcom*? Do you know that gay marriage should become legal? They are in every filed. It is in.

They make film stories based on gay's life in Hollywood and here as well. Wait and watch there will be a TV serial about gay "Make Me Gay in My Next Life."

Funeral



Figure 159 Frame Time: 00:21:15

As usual, in the funeral scene, the director always puts some gossip. One who attends funeral, does gossips behind the scene but not in a grief. Mohit Suri is one of them who do not care the sensitiveness of the situation. This is a graveyard but Mohit Suri starts toing where he sees a girl.

'Midlife Crises

This is the situation of an age in which a man become divorced and no female support. So the man looks for new fish (girl) as partner but not life partner. This kind of man makes young girl's life hazardous.



Figure 160 Frame Time: 00:29:55

Woman: Dream or Illusion (*Tu Khwab Hai Ya Koi Jadugari*)



Figure 161 Frame Time: 02:14:31

The male gaze perspective to see a woman. How men dream about woman and for woman? What are the needs and conditions that force a man to dream for a woman? Why a man runs after woman? For fulfilling his desire how a man treats a woman as illusionary. Illusionary means magicians that entice man with her special swag.

Heroine (2012)

A car comes in and stopped suddenly. As soon as the car stops, a woman is thrown on the road side from the car. The car leaves her there only. She keeps on urging for help. But no one listen her. However, she



Figure 162

Frame Time: 00:01:57

manages herself to take a lift from another vehicle moving towards the same direction.

Police: The guard



Figure 163

Frame Time: 00:03:21

How police change the behavior of it when find people of elite class or celebrities. Policemen behave in protocol manner. They wait until the secretary of Mahi Arora (the victim) comes.

Media Representation

An anchor narrates a story of Mahi Arora. She says that the film industry loves complicated story. Mahi Arora is escorted with her secretary. The secretary wants to escape her from the media bite because she has just been found thrown on the road. So he understands the sensitiveness of the time. Mahi Arora is star celebrity; therefore, media follow each dust of her.



Figure 164

Frame Time: 00:3:47

Women Representation

When the matter of women representation comes, the male gaze appears dominantly. Be it news anchor or be it actress, all of them are seen as male perspective. It does not matter

how bold they are, it matters how they look, what's their physic, how less they wear, the color contrast that creates the binary of male and female.



Figure 165

Frame Time: 00:05:30



Figure 166

Frame Time: 00:05:52

Title screen-grab

Divorce as Freedom

Happily married couple have a hard talk regarding sharing of properties. She asked her husband to transfer some of the properties on her name. But he refuses her. So this becomes an



Figure 167

Frame Time: 00:17:58

issue for divorce at prima-facia. But under current there are extra marital affairs that kill this relationship. So they decide to end up their relationship on properties issues.

Helkat Jawani

Mingy Juvenility means uncontrolled body. A female juvenility entices male in lyrical and poetic way.



Figure 168

Frame Time: 00:37:35

‘Great Catch’



Figure 169

Frame Time: 00:54:56

Angad Paal (Randeep Hudda), a vice captain of Indian cricket team, is a great catch, because Mahi Arora (Karina Kapoor) has to revamp due to her moody and rude emotional reaction on public places. So

her PR agent encourages her to move ahead. Because, Angad Pal is a great catch. He is a grasping at straws.

Clean Mumbai, Healthy Mumbai

Swachh Bharat Abhiyan

On her father’s demand Mahi Arora joins a social campaign called Swachh Bharat Abhiyan organized by local members of legislative assembly. She addresses there media about the cleanliness drive.



Figure 170

Frame Time: 01:07:17

Lesbian Representation



Figure 171

Frame Time: 01:37:51

Mahi Arora meets with another actress Promita who asks her boyfriend score. The boyfriend score means with how many boys she has dated till now. She replies in smiling way. Promita

gets signal to go ahead. As Mahi Arora prompts, she takes a chance. Both enjoy their sexuality and sex desire; in spite of this they are not lesbian. They are straight forward, but the situation made them to behave lesbo.

Controversies for box office collections

For each actor, box office collections matter, because it is primary standard to scale their performance. Since, the collection has become primary funda to declare any film hit or flop, director to producer do create some controversies. Sometime this job is transferred to the protagonist of the film. Be it personal or public, they create some controversies to get attention of public so that public can easily be brought to theater.



Figure 172

Frame Time:02:26:56

The end

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Analysis of Films

Madhur Bhandarkar

Madhur Bhandarkar is often referenced as distinct from mainstream directors for his disruption of Bollywood generic conventions, evinced in his 'dark and real' stories on 'serious issues', the lack of conventional song-and-dance sequences in his films, his representation of queer sexuality and his heroine-centred stories. But despite these qualities and the interest in Hindi film studies in the margins of the mainstream industry and in feminism and sexuality in Bollywood, there is surprisingly little scholarship that investigates the aesthetics and generic qualities of Bhandarkar's films (Anjaria, 2017). He seems to fall into a gap that has arisen in the field in the recent years between the realist impulse evident in film-maker like Vishal Bhardwaj, Abhishek Chaubey, Anurag Kashyap and others, who tend to move away from Bollywood conventions, and the lavish over-the-top formula films that define a classically Bollywood aesthetic such as those of Yash Chopra and Karan Johar (Anjaria, 2017). Female are bold & empowered women who lead life on their own terms, take their decisions, are rebels who don't conform to social norms & excel in their respective profession.

The Metamorphosis in Female Image

Chandani Bar (2001) to Heroine (2012), it's evident that there is noticeable change in women's emancipation. Chandani Bar's Mumtaz (Tabbu) hails from a rural family that is victim of a riot happened somewhere in the remote area of Uttar Pradesh. She migrates with her uncle to Mumbai in search of better life. But in Mumbai she is pushed into Bar to survive. Here, all the facets of life she faces and it marks inescapable. Means, one can't escape from the business adopted by family to survive. In other side, in Heroine, Mahi Arora (Kareen Kapoor) does all the things that require being a star heroine. For Mahi, there is no stereotype social taboo, but Mumtaz carries all the taboos on her tender shoulder. In Chandani Bar, Mumtaz acts much and articulates less; while in Heroine Mahi Arora does everything that she requires.

Social Construction of Reality in Selected Films

Bhandarkar's social construction of reality, veers toward what has been identified in literary studies as 'naturalism', which is the representation of the poor not as an

immanent proletariat but as suffering under oppressive conditions to the point of reducing their humanity to the realm of what Giorgio Agamben (1998) calls, in the context of the Nazi concentration camps, bare life (Anjaria, 2017). In naturalism, plot and character succumb to external environmental or circumstantial forces. We see elements of this in the plotlessness of several of Bhandarkar's films. For instance, 'Traffic Signal' has an entirely episodic plot with almost no narrative movement. The film constructs around a community of characters who cluster around a busy traffic signal in Mumbai (Anjaria, 2017).

Deconstructing the Reality Portrayed in Hindi Cinema

The commercial Hindi cinema that claims the portrayal of reality performs well on box office in terms of collections. Hindi cinema understands reality as a resemblance of a real incident in the sense of representation. Bollywood know 'composition creates the meaning,' it uses reality as merely input ingredients for the composition. In other words, it manipulates the reality. Here reality does only not mean facts and figure but social beliefs, norms, acceptance of relations and symbols of relations.

Deconstructing Social Beliefs in Hindi Cinema

India is changing rapidly and in the last twenty years following liberalization in 1991 social and economic transformation has been occurring at an unprecedented speed. Long acknowledged as one of the world's greatest and most ancient civilizations, and notorious too for being home to many of its poorest people, Indian now enjoys a new and unaccustomed role as a potential emerging superpower and is producing some of the planet's richest individuals and one of its largest middle class. These changes have been so rapid and so pervasive that their impact can barely, as yet, be understood. While journalist and other writers have examined these transformations, tracing their causes and their impact in the social, political and economic realm, it remains difficult to know how people have adapted to the changes, how they interpret them, what their hopes and fears are how they see their future and how they look at their pasts (Dwyer, 2014).

There are certain social beliefs in society. It differs only geographically. Bollywood is expert in making and constructing social beliefs. As Cinema is the mirror of society, it

must reflect the social beliefs and norms. But it doesn't mean that it begin to construct the new belief. Hindi cinema does so in ways that often eschew the values of realism. It emphasizes the role of the imagination, suggesting that cinema plays a highly significant role in creating a way of comprehending the way society is and how it should be. This way of thinking about society is also a way of looking at India (Dwyer, 2014).

Transforming empirical reality

The disparity between the phenomenal world and film is also expressed through another dominant paradigm of song and dance sequences. Unlike the song and dance sequences that are filmed in open space, detached from the bounded and constructed space in which the narrative unfolds. Despite the clear difference between the two paradigms of song and dance sequence, the number of spectacles also creates a dialogue between the empirical and the cinematic realities and eventually reflects similar hierarchy and elevation beyond the empirical one. This is achieved through a transformation of empirical reality, as represented in films, into a reality of spectacle, in which intensification occurs through the festive means of song and dance. The empirical becomes celebrated hyper reality. Hindi cinema layers the two realities while endowing the song and dance, the reality of the spectacle, the overtly artificial and affected, with a higher ontological status. This thematic also recurs in another narrative trope and visual imagery prevalent in Hindi film (Parciack, 2016).

Shoma chatterjee, a film scholar, authored many books on films studies, has given a certain parameters to evaluate the representation of women in Hindi cinema. The parameters are following:

- How women are represented on screen?
- How women's issues are treated in cinema?
- What does feminism mean to film-maker?
- How does the feminist agenda manifest on screen?
- How women character is positioned vis-a- vis male character?
- What is of women film makers and writers in depicting women's issues through cinema?

Feminist Theory

1. Objectification
2. Exclusion
3. Silence of women in cinematic narrative

Laura Mulvey: Female Character served as spectacle to provide pleasure to male spectator through gaze

Theory of Absences and Presences: Concerned with absence of a certain type of female characters in films & presence of other type, which was seen to be influenced by patriarchal values

Stereotype

- Uni-Dimensional characters who are good or bad, white or black. There are no shades of grey.
- This dichotomy is reinforced in popular films which distinguished between heroin & vamp, wife & other women.
- Women are docile, domestic, honorable, noble & ideal or she is other extreme-wayward, reckless & irresponsible.
- Women characters as epitome of virtue & values.
- Image of women as Sita has been repeatedly revoked in films.
- Indian women are shown morally more super to western women, in terms of certain values.

Institutionalization of Patriarchal Values

- Through the ideas of loyalty & obedience to the husband
- Women depicted as passive, submissive wives as perfect figures & martyrs for their own families.
- Victim wife refuses to leave her husbands' house despite severe physical & emotional violence by a rationale of leaving the marital house only at death.
- Idea has been perpetuated by Indian traditions & symbols like doli(Palanquin) and arthi (Funeral Bier).

Narratives of Films

- Male dominated & male centric
- Themes have explored from male audiences' point of view.
- Heroine is always secondary to hero
- She is devoid of any independent existence & her journey throughout film is explored in relation to male character.
- This limits women's role to providing glamour, relief, respite & entertainment.

Man as Savior & Woman as Victim

- Heroine is a damsel in distress who has to be rescued by the hero if she is in trouble.
- Woman of substance is missing from such Portrayals, women who can lead her life independently & take her decisions
- Hero wooing heroine, finally she agrees- perpetuating real life incidents

Notion of Indian-ness

- Her family identity dominates her professional identity
- Homely role of women was reinforced by use of symbols like mangalsutra, sindur & elaborate wedding customs
- Modern woman was seen as a threat to hierarchical family structure & was hence during course of film transformed into a simple & sacrificing wife/partner

Films show subordinate role function

- Protagonist's mother
- Protagonist's wife
- Love interest of the male protagonist/ girlfriend
- Aids male protagonist to achieve his goal
- Screen-Time less than the male lead

Alternative Role Function

- Vamp/courtesan dancer
- Night club dance/ bar dancer/ cabaret dancer
- Prostitute/call girl

Family ahead of self

- Compromises personal interest at least on one occasion for the sake of family
- Willing to put spouse/male protagonist ahead of her own interests
- Non-rebellious to established customs/social patterns
- Sacrifices for the sake of family honor/ family's social status

Career Orientation

- Home maker: Takes care of children, takes care of her in-laws
- Performs household chores
- Lives in a joint family
- No specific mention made of her career interests

Purity /Chastity

- Never had a pre-marital affair/Never has more than one lover in film
- Portrayed as on following customs & rituals of her respective religion
- Always conforms to set traditional values pertain to marriage, prayer, religion, rituals
- Pious/Devoted
- Very religious/God fearing
- Shown as performing religious rites/offering prayers in the 'Puja' room/temple

Symbolism of Virtue

- Does not smoke
- Does not drink alcohol

- Non-Flirtatious
- Not highly interactive with men (except her family or her love interest)
- Does not appear in an item number (a cabaret dancer, a night club dance)
- Appears in traditional Indian costumes for majority of her role screen time

Objectification

- Tribal costume
- Rain dance
- Behind the bushes scene
- Framed in sensuous ways
- Appears in revealing clothes

Promotion the promiscuous behaviour of women

S.N.	Name of Film	Does Hindi cinema promote the promiscuous behaviour of women?
1	Chandani Bar (2001)	Yes
2	Satta (2003)	No
3	Aan : Men at Work (2004)	No
4	Page 3 (2005)	Yes
5	Corporate (2006)	Yes
6	Traffic Signal (2007)	No
7	Fashion (2008)	No
8	Jail (2009)	No
9	Dil Toh Baccha Hai Ji (2011)	No
10	Heroine (2012)	Yes

With the help of the above table, it can be drawn that Hindi cinema does not promote the promiscuous behavior of women, because merely four films out of ten films portray the promiscuity. And the rest of six films do not talk about the concept even. Hindi cinema has seen the changing and shifting role of women from beginning to

never end journey. Be it Mother India, Mirch Masala or be it Chandani Bar, the female characters are a protagonist. Indian Bengali feature film 'Parama' (1984) directed by Aparna Sen reportedly noticed first time portraying women on the path of promiscuity. In the same time, the directors like Deepa Mehta, Mira Nair, and Meghna Gulzar were upright enough to portray 'taboo topics' like lesbianism, promiscuity, polygamy and surrogate motherhood. Films like 'Fire' and 'Kamasutra' depict women brave world to explore their sexual desire. In the same row, there is one more Bengali film 'Shunyo-e-buke' directed by Koushik Ganguly. In this film, a female is in lead role and she is flat chested women of 21st century. She questions the base of judging the worth of women generally by her cleavage.

The significant change in language used by family members

S.N.	Name of Film	Does Hindi cinema portray the significant change in language used by family members?
1	Chandani Bar (2001)	Yes
2	Satta (2003)	Yes
3	Aan : Men at Work (2004)	Yes
4	Page 3 (2005)	Yes
5	Corporate (2006)	Yes
6	Traffic Signal (2007)	Yes
7	Fashion (2008)	Yes
8	Jail (2009)	Yes
9	Dil Toh Baccha Hai Ji (2011)	Yes
10	Heroine (2012)	Yes

The language used by family members is difficult to define. It can be understood how each member of family interacts each other in a certain language following certain etiquettes. In other words, in a certain family members talk in certain manner, but same family members talk in different manner when the class of the family changes. In this study, the above mentioned table indicates that each film has been observed portraying the significant change in language used by family members.

Significant change in portraying poverty

S.N.	Name of Film	Is there significant change in portraying poverty?
1	Chandani Bar (2001)	Yes
2	Satta (2003)	Yes
3	Aan : Men at Work (2004)	Yes
4	Page 3 (2005)	No
5	Corporate (2006)	No
6	Traffic Signal (2007)	Yes
7	Fashion (2008)	No
8	Jail (2009)	No
9	Dil Toh Baccha Hai Ji (2011)	No
10	Heroine (2012)	No

The poverty is a kind of economic indicator that cannot be defined only on the basis of minimum needs and indispensable requirements. Actually the poverty is a contrast line between rich and poor. It divides people on the basis of their economic status and human development index. The present study incorporates the idea to analyze the films. There are six films that have no sense of poverty, while four films talk about poverty and acute poverty. Poverty and issues related to poverty are different in all the four films. The treatment of the poverty is different.

Irony as means of questioning truth, reality and artificiality

S.N.	Name of Film	Does Hindi cinema use irony as means of questioning truth, reality and artificiality?
1	Chandani Bar (2001)	Yes
2	Satta (2003)	Yes
3	Aan : Men at Work (2004)	Yes
4	Page 3 (2005)	Yes
5	Corporate (2006)	Yes
6	Traffic Signal (2007)	Yes
7	Fashion (2008)	Yes
8	Jail (2009)	Yes
9	Dil Toh Baccha Hai Ji (2011)	Yes
10	Heroine (2012)	Yes

An irony is a way of speaking that shows you are joking or that you mean the opposite of what you say. In Madhur Bhandarkar's film a set of irony can be seen. From *Chandani Bar* to *Heroine* there are many ironies on society as means of questioning truth, reality and artificiality. In *Chandani Bar* the relation of uncle and niece is an irony to check the reality and the artificiality of the relation. In *Satta* the relation of mother-in-law and daughter-in-law is an irony for the audience to check the reality and artificiality of the society.

Institutional pluralism as main theme of the film

S.N.	Name of Film	Does Hindi cinema incorporate institutional pluralism as main theme of the film?
1	Chandani Bar (2001)	Yes
2	Satta (2003)	Yes
3	Aan : Men at Work (2004)	Yes
4	Page 3 (2005)	Yes
5	Corporate (2006)	No
6	Traffic Signal (2007)	Yes
7	Fashion (2008)	No
8	Jail (2009)	Yes
9	Dil Toh Baccha Hai Ji (2011)	No
10	Heroine (2012)	No

Institutional pluralism means the representation of almost all society and religion in the films. With the help of above table it can be said that the six films out of ten films incorporate the institutional pluralism as a main theme of the film.

Stereotype Representation of Women					
Uni-Dimensional characters who are good or bad, white or black. There are no shades of grey.	This dichotomy is reinforced in popular films which distinguished between heroin & vamp, wife & other women.	Women are docile, domestic, honourable, noble & ideal or she is other extreme-wayward, reckless & irresponsible.	Women characters as epitome of virtue & values.	Image of women as Sita has been repeatedly revoked in films.	Indian women are shown morally more superior to western women, in terms of certain values.
Satta (2003)	Chandani Bar (2001)	Chandani Bar (2001)	Chandani Bar (2001)	Satta (2003)	Page 3 (2005)
Aan : Men at Work (2004)	Satta (2003)	Satta (2003)	Satta (2003)	Aan : Men at Work (2004)	Corporate (2006)
	Jail (2009)	Jail (2009)	Aan : Men at Work (2004)		Traffic Signal (2007)
			Page 3 (2005)		Fashion (2008)
					Dil Toh Baccha Hai Ji (2011)
					Heroine (2012)

Institutionalization of Patriarchal Values

	Chandani Bar (2001)	Satta (2003)	Aan : Men at Work (2004)	Page 3 (2005)	Corporate (2006)	Traffic Signal (2007)	Fashion (2008)	Jail (2009)	Dil Toh Baccha Hai (2012)	Heroine (2012)
Through the ideas of loyalty & obedience to the husband	No	Yes	Yes	No	No	No	No	No	No	No
Women depicted as passive, submissive wives as perfect figures & martyrs for their own families.	No	Yes	Yes	No	No	No	No	No	No	No
Victim wife refuses to leave her husbands' house despite severe physical & emotional violence by a rationale of leaving the marital house only at death.	No									
Idea has been perpetuated by Indian traditions & symbols like doli(Palanquin) abd arthi (Funeral Bier).										

Construction of Image**Table: Image of women portrayed in selected films**

S.N.	Image of women (categories)	Number of selected films
1	Domesticated/take care of house	
2	Business women/career women	Corporate, Fashion, Page3, Traffic Signal, Heroine, Dil Toh Baccha Hai Ji,
3	Fashionable/ stylish & glamorous / decorative	Fashion, Corporate, Page3, Heroine
4	Emancipated women	Satta, Fashion, Heroine
5	Employment women	Chandani Bar
6	As sex object/exposer of female body	Chandani Bar, Fashion, Heroine

The above table articulates that the filmmaker has no interest in confining women image into domesticated and house wife (upgraded word home maker). He emancipates his women characters in films. He succeeds in portraying modern gender crisis in urban Indian society. ‘Satta’ is striking not only for its female lead but for the way Anuradha (Raveena Tandon) is characterized as a protagonist who abides by none of the popular cinematic logic that keeps female characters silent sufferers in the face of oppression (Anjaria, 2017).

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Chapter 7
Conclusion &
Recommendations



Chapter 7

Conclusion and Recommendations

Cinema in India is not only a medium of entertainment, it is also a kind of folk medium. It has become an indispensable part of our social behavior. Its impact is being seen not only in the metros and cities, but also in the towns and villages. Continuous discussions about films, songs and movie heroes are everywhere. Deep attraction to the heroines suggests that cinema has become part of our current folk consciousness, our folk culture. What will be important is what Hindi cinema represents and to what extent Hindi cinema is really connected with Hindi society.

Since 1950 when India declared itself a sovereign democratic republic, Hindi cinema has been the most popular and powerful medium of expression of the original soul of the Constitution since its inception. Films have generally been seen as entertainment, and the contribution of Indian cinema and especially Hindi cinema in maintaining and telling the country as a democratic republic has not been properly evaluated. But there is no denying this it can be said that Hindi films have made the basic characteristics of the Indian Republic socially and culturally based on their identity and popularity to a large extent.

Cinema is a popular medium in which all types of filmmakers are active. There is a filmmaker who considers cinema as literature, so there are filmmakers for whom it is just a means to earn money and become rich. For such people, film is neither an art medium nor they believe that apart from entertainment Cinema can have a social purpose. If cinema is art and if it has a social purpose, then it is not possible that the filmmaker does not consider the creative and artistic aspects of films while producing them.

Researcher believes that cinema cannot live without being exposed in some form to society, whether for entertainment or for business or for the expression of film art. Popular cinema has led to fatalism, feudal idealism, barbarism based on resistance , promiscuity and luxury have been encouraged, on the other hand such films have also been made in which religious harmony, human spirit, non-violence, community unity,

are ribbon and get a sense of deep sympathy. Indian films have been expressing ideology in various ways from Gandhian Humanism to Marxist Socialism. We can see different types of influences on popular cinema at different times.

For a number of years, popular Hindi cinema was overlooked in studies of film and media, particularly in those accounts that were researched and written from the metropolis in the West and published via academic presses. Is the ejaculation phase now over? Our rich tradition of taking the values of Indian culture to the whole world through art is from the Vedic era. Bharata gave the idea of rasa to the world from India for the first time, while the Natakavis including Kalidasa put forth intact examples of voyeurism. Rabindranath presented Gitanjali in the wartime perspective of the First World War, while Satyajit Rai went to Pather Panchali to the International Film Festival of Cannes. The tradition did not stop.

Girish Karnad became the first Indian playwright in the modern era, when he delivered a message from India to the world of color workers on the eve of the World Theater Day celebrated annually by UNESCO. Here this tradition of value addition seems to be erased. Like the characters in Madhur Bhandarkar's films have lost the value of Indian culture. Whether it is a matter of pride or shame for us, it is unclear. After all, at what level has this ejaculation occurred? Or we should see that the era of price ejaculation is now over and now we are transforming into a developed country in terms of culture.

Girish Karnad wrote all his plays in Kannada or English. The final play he wrote in English in 2005 was Heap of Broken Images. 'Hayavadana' and 'Yayati' are liked in all times and that is why Girish too, because the stories of both these plays are taken from the Puranas. Whenever something is written on the basis of Ramayana, Mahabharata and Puranas, it immediately touches our past emotional consciousness and touches our mind deep. Is this not happening now in literature, and film?

It is believed that India is a country that lives in several centuries simultaneously. Nowhere is this more evident than Varanasi. It really looks like when you enter in lane and bylane of Varanasi, you would feel that you are in 18th century. When you come out on the high way, you would feel this is 21st century. Much to this is similar

to what the popular Hindi cinema is. A lot of it is tied of mythology; a lot of it is tied of in notion with what is right and what is wrong. And some of it is also modern and changing. Mythology plays a very strong part in Indian life. It is very dominant force, it is not like something that happened in the past but the whole concept about hero and heroine stems from the mythology. So Ram as ideal husband, and *Sita* as quietly quisling wife being the ideal partner is what the films have reinforced over and over again. So when we see it broadly at last 100 years of the cinema, it will be realized that even though there have many movies that have cost women as center character. Still it happens within the stereotype of mother, sacrificing wife, forgiving sister, somebody that is depended to the husband or the man in her life believing that this is where we get a concept of heroin from. Mercifully in around the 70s, much more than earlier, with the advent with the parallel cinema *Ankur* 1974 started changing. In main stream cinema there is willing suspension of disbelief. For instance, *Amar Akbar Anthony*, there is obviously the suspension of disbelief because otherwise it's not possible to accept that a mother is being given blood by three brothers lying on three different beds and then going into blood stream. So there is a suspension of disbelief in Hindi Cinema. And it's quite amazing how it works and people come out without any questions and for a long time main steam Hindi cinema was about total suspension of disbelief and not asking any question and saying entertainment, entertainment.

We have surrendered ourselves to the Hindi cinema that has created the particular image of women. So what happened is the Heroine, the women in Indian cinema was divided good wife and bad wife. She sacrifices her entire life for her husband. She is quietly devoted wife. On the other hand, there is vamp. And because of colonial past, the vamp was somebody who had blond hair, blue eyes, because then it would be safe for men lust after her. They cannot lust the Indian *Sati Sabitri*. So we got the image of vamp and wife. The two never met. It was divided between *madona* and the whore. There was clear classification which had no meeting point. Slowly in 70s this line started blurring. We started seeing that women in main stream cinema started having more complexity. Then they also started taking thing which were also little more not on the white side. What happened then is interesting. Because, first we had *Rambos* and then we had *Rambolina*. It was believed that women should not play the doormat

anymore. And so they should now start behaving like the hero. So first there was *Rambo* and there were *Rambolina*. So we had women like *Insaf ki Devi*, *Main Jine Nahin Dungi*, *Main Marne Nahin Dungi*, *Main Jakhmi Aurat*. What was actually happening was that they were women in drag merely imitating the hero.

It was left to the parallel cinema to show women in any kind of complexity and coming forth with anything that had to do with reality of what women are. And slowly there has been a change and they are very happy change. If we start seeing the films in the last few years, then we can go back to films like *Chandani Bar*, *Heroine*, *Fashion* and *calendar girl*, they have brought about the change in the image of Indian women. But what is happened in the process is also something which can be cause of concern. Because, if we see at the *Item Number*; it has nothing to do with the films. It is just superimposed on the Hindi Cinema. It is expected that it will lead to titillation, the song would be popular, dance would become popular and that's why the film would do well on the box office. Now in the process the argument is "we only showing the women celebrating the sensuality" That's wonderful. Women are celebrating their sensuality, it's wonderful. But it is believed that under the guise of celebrating the sensuality they are doing a really subjecting themselves to the male gaze, commodifying themselves, objectifying themselves. The business of cinema is a business of images. And how the camera travels over the female body decides whether it's been objectified or it is celebrating. Because when we see the fragmented images of heavy bosom and a shaking hip, swiveling navel; the women have roped in autonomy and subject her to the male gaze. It determines by how the camera moves on her body. So it really is not celebration of sensuality, it is an intention of the director. How is at all acceptable that a women talk her *Helkat Javani I* (Mean Juvenility). How does a girl agree to objectify herself? But the film is not only thing to blame. What are the signals she is giving by saying *Helkat Javani*? But what we as society is doing? How is it that in every wedding reception, we see little children dancing on the beat of the song? Girls particularly dance on the beat of the song. And we don't realize that they are being sexualized. Shouldn't we as society also say that we will not make the song item numbers popular or out of the reach of the children? We don't do that, because we don't pay attention, we just go to the beat and say this is good beat let's dance on. It is felt this is very sort of sensitive topic because on the

one hand, we don't want to be with morality brigade. We don't want to join the brigade that limits the boundary of women. It does not mean that under the guise of celebrating sensuality, you are actually surrendering to the male gaze. So it is thought that it is an informed opinion that the actor must take and decide but along with the actor, I would also ask the audiences to an informed decision. Be that as it may, we have to realize that main stream cinema is not here to change the world, it is here as simply as any other business. And if the society would be so interested in gender empowerment through movie, the producer has no dharma; he would be very happy to make all films about women's empowerment. But do they reach the same degree of success? That another action cinema does. Slowly it's changing. Slowly female centric films are ringing on the box office. But it's long way before we reach there. What's need to happen? When we have more women director, women writers, we hope that they will lead to the difference in the story telling, it's not going to happen. It is not necessary that woman director has to tell the feminist story. But hopefully her gaze is different. It is her gaze determines. She can make thriller, she can make mystery, she can make an action, she can make a sensitive films. She can do anything but her gaze is a female gaze. That's not restricted to the women alone. There are many male filmmakers who makes movie with feminine gaze. For example Shyam Benegal has the gaze.

Today we talk about empowerment of women and can be called as progressive. But it is realized that no country can be called as progressive just by the counting GDP alone, but it is counted a successful with human development index of which empowerment of women is very important factor. Then what do we do? How do we move forward? I think it is much more individual choice.

These days a camera can be seen in every third Indian palm. Everyone gets to make films. Earlier, there used to be only one international film festival in the country, which was organized by the Directorate of Film Festivals and the National Film Development Corporation. In the intervening year, there was a film festival in the city where the film industry is located. In 1987, when the filmmaker Lindsay Andersen, on behalf of the jury, announced that not a single film at the International Film Festival of Delhi was of such a level, to be called a competitive film, the contestant section was eliminated from the ceremony and each year it was non-competitive.

Now that the camera is accessible in every third palm, no one is getting success. One is that they are becoming ambitious in making a film without the recommendation and understanding of the classic film, and the other is that a new appendage has been added to this environment, the curator. No Indian filmmaker can make a film and give it directly to any function of the world.

In such a situation, where did the values from Rabindranath to Girish Karnad remain? What values are left to carry us to the world now? There are values, but what are we left to conductors? Then if not a single film is being selected from our country and we are limited to just the red carpet, and then call it advancement or ejaculation?

Till the environment to develop a tendency to live and replicate deep eternal and eternal values in personal life is not ready, we will continue to give the world an updated introduction to the value plurality of our art. In his world address on Theater Day, Girish Karnad wrote a similar message.

Despite constant changes in Indian society and cinema, some life values never change, like the constant waves on the upper surface of the ocean visible to human beings are the symbol of change and the presence of things in the sea womb is a symbol of changelessness. But the value in this ocean of cinema remains intact in the films of Madhur Bhandarkar.

With change, the trend is often new. Changes in cinema have been made with the narrative and a new temper has also been introduced in previously used things. For example, in all films of Madhur Bhandarkar, a woman can break the tradition, she can go to pub and beer bar, she can have extra marital affair; she can practice the promiscuity, despite all she loves to live under man. She cannot tear the patriarchy strategies. She has to feel free under patriarchy only, otherwise she always be victimized by man.

From 'Chandani Bar' to 'Indu Sarkar,' Madhur Bhandarkar has always tried to show a new version of the women liberation and feminism made by him. He has portrayed a different kind of male violence. The film 'Satta' starring Rabina Tandon is the version of a female side.

Technology in films also brings changes in presentation and this continues unabated. Now shots are taken by cranes 70-80 feet long and round trolleys are also used. The Mitchell camera weighed 40 kg, so the characters stood and spoke in one place. As soon as the camera named Ariflex came, type close-up could be taken as soon as a button was pressed. Digital cameras used today weigh very little. Today trick shots are taken. Today mobile phones have the facility of taking pictures and movies are also made with mobile cameras. Films shot on celluloid are also converted to digital.

The discovery of science has made it possible to make such a film. In 1895, the Lumiere brothers demonstrated a camera capable of photographing humans on the move. Magician Mable, who was present at the ceremony, said he would shoot his tricks with the camera and make his magic spectacle interesting with the help of the camera. He made a film called 'Journey to Moon', decades after which Neil Armstrong made his first move to the moon.

The attitude of filmmaker has also changed on corruption. Both film 'Aan: Men at work,' and 'Jail' highlight the rot of the system. The female characters of Madhur Bhandarkar's cinema are free from the stereotype that they have 'milk in the chest, tears in eyes.' The heroine of 'Indu Sarkar' is inspired by a true story of emergency period imposed in 1975. She has tears in her eyes for lost orphans, and she has milk in her chest for them, that are why she fights with state in a courageous manner. While, the protagonist of film 'Page3' is inspired by journalistic ethic and with the help of her courage and networking; she succeeds in breaking the patriarchal setup.

Madhur Bhandarkar's films are vital example for more changes in female characters than hero characters. There have also been many changes in the clothes worn by the characters. There are no artists/characters who take off their shirts in a scene to show their well-developed bodies and the audience claps, in spite the female characters in his films seduce much to the audience.

Madhur Bandarkar always attacks on male gaze. He has tried to portray all the sexual orientation of human being; be it gay or be it lesbian or be it homosexual. He never tries to show male body as shop where gyms becomes more important than acting

schools. His films brings the conclusion that star alone cannot help at box office. The new idea is that the director and the story are the backbone of success.

Table 1: Subject matters portrayed in Madhur Bhandarkar's films

S.N.	Name of Film	Year of Release	Subject Matter
1	Chandani Bar	2001	Life of a Bar Dancer, Social Inescapability
2	Satta	2003	Nexus between underworld, businessmen, corrupt policemen and politicians
3	Aan : Men at Work	2004	Honest policemen's struggle with goons and henchmen
4	Page 3	2005	the glitz and glamour of celebrity lifestyles and their artificial world of luxury, leisure and leverage which feed cynical attitudes and sexual motivations
5	Corporate	2006	women's liberation, gender and business
6	Traffic Signal	2007	Working life style of beggars (kids and adults), prostitutes, tricksters, eunuchs and others who sell clothes, flowers and trinkets at traffic signal
7	Fashion	2008	Model, modelling, career and success against family values and wishes
8	Jail	2009	False drug case, peaceful life and fiasco
9	Dil Toh Baccha Hai Ji	2011	the 'love' defined in practical terms with satire
10	Heroine	2012	Life choices of an actor

Above table reveals that 'gender' is the key genre of the filmmaker. Eight out of 10 selected films have straight forward message in the light of women's liberation. Of these, five films (Chandani Bar, Page3, Corporate, Fashion, and Heroine) raise issues of gender against logocentrism centering of female protagonist, though in the background of the films, male characters are dominating. These selected films can

also be divided roughly in two ways; the first kinds of films (Page3, Corporate, Fashion, Dil Toh Baccha Hai Ji, and Heroine) primarily represent the lives of rich and elite, the second kinds of films (Chandani Bar, Traffic Signal) primarily focus on the lives of socially marginalized, middle class and downtrodden; and the other kinds of film (Satta, Aan: Men at Work, Jail) primarily represent middle class and corrupt politician nexus with policemen certainly not as glamorous way. On the basis of above data and discussion, it can be concluded that the problem still exists in the perspective of social and psychology of present modern Indian scientific society. Even on screen women's image construction is stereotype, where the filmmaker is free to construct the social reality of women and their relations.

Limitation of the study

Although the researcher has done his best to cover as many possible aspects of the research problem to make the study comprehensive, there are few aspects that could not be incorporated. The study was restricted to only deconstruction of reality in Hindi cinema and could not take into account the frame by frame analysis and in-depth narrative analysis of the selected films. Since, the deconstruction of reality is a sociological concept; the researcher has devoted much time to understand it into the context of cinema. Although it is untouched subject matter in field of film studies, the research has managed to highlight the relationship between deconstruction of reality and Hindi cinema. Lastly, since not much of academic work has been done on this subject matter, it was difficult of find the sources of references as relevant.

Suggestions

Madhur Bhandarkar has directed only 13 films. All of them are released. He acted in film 'Rangeela.' From 'Trishakti' to 'Indu Sarkar' he has directed a variety of genre. The present research is only an attempt to understand the genre of Madhur Bhandarkar in sociological perspective that is 'deconstruction of reality.' Therefore, there is much scope of further research from different points of views and perspective on Madhur Bhandarkar's style of filmmaking. So the portrayal of women by Bhandarkar in his films is also an interesting arena to study. Bhandarkar's linear style of film making is also an interesting part to study. This research suggests conducting further study on following area:

- Tracing the history of deconstruction of reality in Hindi Cinema.
- Cinematic metaphor of deconstruction of reality in Hindi Cinema
- Subsequent research can be conducted to compare Hindi cinema with other language cinema to see the factors that have contributed to the deconstruction of reality.
- Also a study on representation of regional language cinema in popular cinema (Hindi) could also give a different perspective to the deconstruction of reality.
- Upcoming study could be on the chronological development of deconstruction of reality in Hindi cinema which can contribute to the factors discussed in the study and can be used as a documented source for future reference.
- Another area of research could be case study on popular mainstream Bollywood filmmakers who play with reality and real issues.



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Appendix



Appendix

Milestone of talking cinema in India

S.N.	First talkies in Language	Name of talkies	Year	Directed by
1	Hindi	Alam Ara	1931	Ardeshir Irani
2	Bengali	Jamai Shashthi	1931	Amar Chaudhuri
3	Tamil	Kahdas	1931	H.M. Reddy
4	Telugu	Bhaktha Ptahlada	1931	H.M. Reddy
5	Marathi	Ayodhyecha Raja	1932	V Shantaram
6	Gujrati	Narshimha Mehta	1932	Nanuhai Vakil
7	Assamese	Joymati	1935	Prasad Agrawal
8	Oriya	Sita Bibah	1936	Mohan Goswami
9	Punjabi	Pind Di Kudi	1936	K.D. Mehra
10	Malayalam	Balam	1938	Notani
11	Indian talkie in English	Karma	1933	J.L. Freer

A timeline of events in the history of Indian cinema

1896	First film screening at the Watson's Hotel, Bombay on July 7 by the Lumiere brothers.
1898	First gramophone record is released by Gramophone & Typewriter Company, Belgatchia.
1898	Hiralal Sen begins making films in Calcutta.
1898	The Warwick Trading Co commissions Panorama of Calcutta newsreel, other films made include Poona Races and Train Arriving at Church gate Station (by Andersonscopograph).
1911	The Durbar of George V in Delhi is the first film extensively filmed in India.
1912	Pundalik, directed by Tipnis – probably India's first feature film.
1914	R. Venkaiah and R. S. Prakash build Madras' first permanent cinema, the Gaiety.
1916	Universal Pictures sets up Hollywood's first Indian agency.

1918	Indian Cinematograph Act comes into force.
1924	First radio programme broadcasted privately with a 40w transmitter by the Madras Presidency Radio Club Radio.
1925	Light of Asia by Himansu Rai is the first film co-produced with a German Company.
1933	Sairandhri (Prabhat Studios, Pune) is arguably India's first colour film (Processed and printed in Germany).
1935	First all India Motion Picture Convention.
1940	Film Advisory Board is set up by the Government of India.
1952	First International Film Festival of India held in Bombay.
1952	The Indian Cinematograph Act of 1952 replaces the Cinematograph Act of 1918.
1956	Experimental Television Broadcasts begin in Delhi.
1958	The Indian Copyright Act comes into force.
1958	The festival of documentary films begins in Bombay.
1959	Kagaz ke Phool, the first Indian cinemascope film, is made by Guru Dutt and shot by V. K. Murthy.
1960	The Film Institute of India is founded in Pune.
1960	K. Asif's Mughal-e-Azam, the most expensive feature film in Indian film History.
1965	Daily hour long television broadcasts begin in Delhi.
1967	The first 70mm wide screen film is shown in India.
1971	India becomes the largest producer of films in the world with 433 films.
1974	The International Film Festival of India becomes an annual event.
1974	The Film Institute of India becomes the Film and Television Institute of India.
1982	Doordarshan begins colour broadcast with Satyajit Ray's Sadgati and Shatranj ke Khiladi.
1985	Doordarshan becomes a fully commercial network, broadcast of the first Major tv series Humlog.
1991	Cable and satellite television comes to India following the Gulf War.
1992	The government greatly liberalized the requirements resulting in a Significant increase of foreign films released in India.

What is Deconstruction?

- Jacques Derrida explained as a strategy “Rules for reading, interpretation and writing.”

History of Deconstruction

- Rene Descartes (1596-1650) and Fredrick Nietzsche (1844-1900) were pioneers in deconstruction.
- They began to question the objective truth of language.
- This is also known as Poststructuralist, this criticism came after structuralism.

Structuralism

- This is the prelude to Deconstruction.
- It is a science that seeks to understand how a system works, In this case, Language.
- The structure of language comes from the human mind.

Ferdinand de Saussure

- Looked at language diachronically.
- He traced words over time looking for the changes in sounds and meanings.

Rules of Language

- These rules of language were developed by Ferdinand de Saussure.
- Langue - Language is made of a set of rules, known as this.
- Parole - General rules of language applied by members of a specific community.
- Signs – He depicted language as a set of signs, that came in two parts the Signifier and the Signified

Signified and Signifier in Deconstruction

- Signifier – The written and sound construction that makes up a word
- Signified – The meaning of the word.
- Deconstruction looks at the ambiguities in signifiers, and states that there can be many different signified meanings for a single signifier

Impact of Deconstruction

- Takes away from the text because you are looking for what's not there.
- Makes literature seem like “Word Play”
- Humanists view it as a “wedge between life and literature”
- Looks for the Ideologies that are in our language.

Deconstruction in Practice

- In deconstruction the signified and the signifier are unstable, and can take on multiple meanings.
- We live in a logo centric world – We want to believe that everything is grounded.
- In Deconstruction, this is the opposite of the logo centric view.

Deconstructive Analysis

- In a Deconstructive analysis you are looking to reverse the dominant and non-dominant binary oppositions.
- Giving the privileged status to the oppressed of the two Binary opposites.
- Tries to find blind spots in the literature.
- Derrida derived this method because “By deconstructing constraints, he tried to open new ways of thinking and knowing”(Dobie)



Coding Manual

Cultural Practices		
Cultural Code	Culture	Cultural Example
rites of narratives	the use of forms of discourse (e.g., use of formal vs. informal forms of address)	the use of space (norms of respect in social interactions)
the social “pecking order”	meal times	table manners
gestures and other nonverbal forms of communication	turn-taking (in conversation or in games)	playing behaviors
traditions related to holiday celebrations	shopping behaviors	socially appropriate behaviors for interviewing, dating, weddings, funerals, etc.

Cultural Products			
Tangible		Intangible	
toys; household items; pottery		Dance	
musical instruments		Music	
traditional and contemporary dress		Language	
types of dwellings		literary styles/genres	
foods; sports equipment		social, economic, political institutions (e.g., the educational system of a country)	
Literature			
artwork; tools			
political cartoons			
Portrayal of women			
Political	Social	Economic	Sexual content
Representation	Child care	Degree of concentration	Kiss, passionate kissing
Leadership	Family planning	Commercialization of content	Physical flirting
Legal structure	Education	Citizen to consumer	Sexual intercourse implied, sexual intercourse depicted
Access of resources	Links to crime, violence, pornography and deviance		Touch, intimate touching
	Promiscuity behaviour of women		Scenes with sex
	Relation to social order and disorder		
	The use of and quality of leisure time		

Gender Approach				
Gender Negative	Gender Neutral	Gender Sensitive	Gender Positive	Gender Transformative

Gender inequalities are reinforced to achieve desired development outcomes Uses gender norms, roles and stereotypes that reinforce gender inequalities	Gender is not considered relevant to development outcome Gender norms, roles and relations are not affected (worsened or improved)	Gender is a means to reach set development goals Addressing gender norms, roles and access to resources in so far as needed to reach project goals	Gender is central to achieving positive development outcomes Changing gender norms, roles and access to resources a key component of project outcomes	Gender is central to promoting gender equality and achieving positive development outcomes Transforming unequal gender relations to promote shared power, control of resources, decision-making, and support for women's empowerment
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(Source: glossary of gender related terms and concepts in United Nations International Research and Training Institute for the Advancement of Women www.un-instraw.org)