

# Deconstruction of Reality in Hindi Cinema

**ABSTRACT**

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# Abstract

## 1.1 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 the 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 is not only depicting 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 ‘AchhutKanya’ 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 focussed 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 RitwikGhatak, MrinalSen and others focused on the real problems of the 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 AankhenBarahHaath’ 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 flavour 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.

### **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 would be an attempt to analyse and understand deconstructed reality of societal belief, faith, and norms portrayed by films.

### **1.3 Scope of the Study**

After going through the films, this study would able to explain how Hindi cinema celebrate, exploit and dismantle 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 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 judgement. 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, 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. FerránAdriá (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).

### **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(LAIRD.). 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. Specially 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 a shared culture.

### **Deconstructionist approach**

We use the term deconstruction, coined by Jacques Derrida. His original deconstruction concept means 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, Deconstructing films: New ways to teach cinema using hypermedia tools).

### **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 (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 signifieds (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., connotational 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 for ever. Thus whole process was called deconstruction (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 centre 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). (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 (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 (Wikipedia, 2016). 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 utilised 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, Popular Hindi Cinema: Aesthetic formations of the seen and unseen, 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 create 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, *Popular Hindi Cinema: Aesthetic formations of the seen and unseen*, 2016).

### **Social Realism in Hindi Cinema**

Indian cinema is often dichotomised 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 (*Pyasa*, 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, *Popular Hindi Cinema: Aesthetic formations of the seen and unseen*, 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 have 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 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 begins 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 21<sup>st</sup> century. She questions the base of judging the worth of women generally by her cleavage.

## **1.6 Aim and Objectives**

The aim of the study is to analyse the ways and the means through which Hindi Cinema deconstruct the reality of societal belief and norms. Objectives of the study are to analyse the portrayal of popular cultural practices, aesthetic used in the selected films, changing symbols of family and different social relations, and reshaping social beliefs and norms by selected films.

## **1.7 Research Questions**

- Is there significant different between cinematic portrayal of reel women and real women of Indian society?
- Does Hindi cinema promote the promiscuous behaviour 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?

## **1.8 Delimitations**

Since the research problem of the study is 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.

## **1.9 Methodology**

As the field of postmodernist Hindi cinema studies 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 and to aim for experimentation and exploration rather than an absolute concretisation of the concept. Thus, my 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.

## **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 is very creative discipline, it cannot be confined to celluloid only. It evinces emotions and smells of society. To analyse 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' 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.

## **1.10 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 you 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 and theoretical framework with research methodology. Chapter 2 "Development of Cinema" introduces a brief history of world 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 3 "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 4 "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 5 "Analysis of Selected Films" is designed to analyze and interpret the selected films based on units of analysis. Chapter 6 "Conclusion and Recommendations" concludes the efforts and attempts of researcher.