

**Problematizing The Cultural Practices Of Bollywood Films: A Critical Reading of  
Bollywood films from Indian Culture Industry**

**Lutfia Kamrun Rai**

**ID: 18263002**

A thesis submitted to the Department of English and Humanities in partial fulfillment of the requirements for the degree of Masters of Arts in English

The Department of English and Humanities

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## **Declaration**

It is hereby declared that

1. The thesis submitted is my/ own original work while completing a degree at Brac University.
2. The thesis does not contain material previously published or written by a third party, except where this is appropriately cited through full and accurate referencing.
3. The thesis does not contain material which has been accepted, or submitted, for any other degree or diploma at a university or other institution.
4. I have acknowledged all main sources of help.

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**Lutfia Kamrun Rai**

18263002

## Approval

The thesis titled “Identifying cultural practices in india: a study on indian films.” submitted by Lutfia Kamrun Rai (18263002) of Fall 2018, has been accepted as satisfactory in partial fulfillment of the requirement for the degree of Bachelor of Arts in English on [00.00.2021].

Examining Committee:

---

Abu Sayeed Noman  
Assistant Professor, Department of English and Humanities  
BRAC University

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Firdous Azim, Phd  
Chairperson, Department of English and Humanities  
BRAC University

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### **Abstract**

This study determines through visual analysis how Patriarchy and Prejudice has taken over society and the practice of patriarchal society is presented through Bollywood films. And, how Gender roles are misconceptualized in films will be discussed in this research. Along with that, how nationalism behavior of people is getting portrayed in the films will be discussed as well. Being a typical patriarchal society there exists a stern social structure in which the role of a woman in society is delineated, this specific role in the social scheme finds its way into the role of women in cinema as well. Women in India do not enjoy the same status as men because they have always been exploited by wrong perception and practices. They have been taught to be calm, being dependent and being tortured which is also seen in Bollywood movies. Besides, nationalism as an imagined community seems more prominent as most of the nations that we know today, people who are living in them feel loyal to themselves. However, the practice of class distinction has always been a major issue in Indian sub-continent as well as a reflection on the Bollywood films. It comes unknowingly because the society's structure is being influenced here. The research identifies the practices of culture in one of the culturally diversified countries; India.

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## Chapter-01

### **1.1 Introduction**

Cinema is an inseparable part of life and culture in the Indian subcontinent. “Political ideologies, social and moral values, cultural and religious views of people in India are often directly influenced by the fictional characters on the silver screen or real-life film stars. Film stars are often defined by the ordinary people and this places the cast, particularly the central characters in a film, to have a hypnotic impact on the uncritical viewers” (Dudra 17). He also mentioned that cinema is something that manipulates people so much and they used to believe the ending scene influenced most of the viewers. As we know, culture is the customs and beliefs, art or a way of life and social organization of a particular country or a team (Dudra 13) . Culture originates from a Latin word “cult or cultus” meaning tiling or refining and “worship” (iedunote). It describes a set of attitudes, values, goals and practices. In connection with these cultures of India – “a country symbolized by the plurality of its culture which is transferred from its generation to generation with all the material and non-material factors like art, dance, music, architecture, philosophy, science and religion” (Kripal 77).

Many Indian films portray music, dance, tradition, religions, caste related problems etc. Indian film-makers have promoted western culture, the women empowerment, the rights of the lower-class people and most importantly Hindu Muslim relationships. Not only that fashion and lifestyle played an important role in Indian society to ensure awareness and influence people to talk about sensitive issues like drugs, rapes and sex. Indian culture is a human civilization. Indian culture is exhibited through age-old ‘epics’ like the Mahabharata and the *Ramayana* in which we can see the mythical stories with Gods, heroes, demons, devils, Devi’s etc. But some films are



also made for entertainment. So, Indian films are shaped by the filmmakers' views and perspectives on the society

## **1.2 Gender Role; as a depiction of cultural diversity:**

Gender refers to the economic, social, political, and cultural attributes and opportunities associated with being women and men. The social definitions of what it means to be a woman or a man vary among cultures and change over time. A role is a function or expected behavior pattern. Gender role is specially used to specifically refer to social expectations of involving in either stereotypical or masculine behavior or stereotypical feminine behavior. It has always been a very controversial thing and it also brings criticism and talks about people's personal freedom and the social and cultural understanding of gender. This research will investigate some of the common feminine and masculine stereotypes in Indian culture and critically analyze how these stereotypes are then reproduced and represented in films. Doing so, with the help of feminist and Marxist theories, this research will then discuss the diverse dimensions of these representations.

The meanings of maleness and femaleness are socially settled. Based on these definitions, people create and support certain social values that create gender hierarchies. The general public expect and urge young men to be more dynamic and forceful than young ladies; young ladies are urged to be more affable, inactive, and sustaining. In socialization, guys and females are shown their socially allotted roles appropriate" to guys or females. In addition, children from a very young age learn from society how to behave or what their roles in the society are (Thukral & Jaipuraj 02).

Image of women constructed socially and culturally in mainstream Indian society pertains to a set of values that actually determines the nature of her gender. They have to be pure, shy and sexually not involved before. And the Hindu customs say that a woman/wife should follow the

cultural rituals of India very strictly. Society also wants women to be docile, domestic, honorable, noble and ideal. Indian cinema depicts a woman as sacrificing her successful career to experience domesticated bliss for the satisfaction of her husband and the in-laws. For example, Indian Films are based on masculine themes and end up with a woman sacrificing issues like compromising her career, study. It also shows that women are arguing or ‘putting ‘ themselves to win over themselves (Thukral & Jaipur). While men are enjoying their freedom openly without having any limitation or boundary at all. Here, women’s existence is missing from such portrayals. Another crucial point, dressing is preferred as the most diversified factor here to differentiate between class, religion, ethnicity and western culture. For example, Muslim actors are depicted as wearing salwar kameez, pathani suit with kufi which is a traditional Islamic cap. Along with that, Indian films promote body shaming where people, especially women either fat or thin, are made fun of. Indian films supported the idea that fair skin is better than dark skin. In addition, western outfits have become an ‘integral’ part of Indian dressing style and suit, salwar and sarees are representing traditional Indian wear. Here, it also portrays females in suit salwar sarees as an innocent character. They are termed as ‘Behen ji’ and the one who is wearing western clothes are shown as modernized. Though there are some films in India which have attempted to tackle the issue of feminism, these have shown women from all walks of life. For example, Pink (2018) starring Tapsee Pannu and Amitabh Bacchaan was a ‘Progressing’ and ‘empowering’ film that talks about the ‘consent’ of women. Now actresses like Priyanka Chopra, Anushka Sharma, Kangana Ranaut , Vidya Balan are producing and backing movies with women empowering roles.

In its eighty-year history, “Indian films have seen female leads take on many forms from the sacrificing mother or wife or a pleading damsel in distress to a woman in charge of her own luck”. But now the representation of empowered women is increasing on screen day by day (Sibal

04). It is actually very “difficult to uniform a conclusion” on the portrayal of women. Because in India women are not a Homogenous” group, they belong to a different class, religion and socio-economic status. Films should be responsive towards the context in which they put woman characters. It is time that Indian cinema should redefine “women from male gaze”. (Sibal 04). Avoiding stereotypes will help in this situation. Progressive representation of women will develop the storyline of Indian cinema and it will do justice to the role of women in the society (Sibal 06).

### **1.3 Influence of Patriarchal culture and it’s practice-**

The patriarchal culture is known to be a system of society or government where the father or eldest male is the head of the family and descent is reckoned through the male line. There are some different kinds of female domination included in the definition of patriarchy in society. For example, men are in control. But the nature of the control may be different from other categories of patriarchy. It is the time society should be an obstacle to women ‘s advancement and development. Basically, it keeps the women dominated and subordinate. Patriarchy here is the obstacle for women to show their merits in society and the private sector.

Literal meaning of the word patriarchy is the rule of the father or its originally used to describe an articular male-dominated family. And this patriarch-led family includes women, junior men, slaves, children, and domestic servants. Patriarchy refers to the male-domination both in public and private sectors. The patriarchal ideology believes that biological differences between men and women played an important role. Here, men always have the masculine power and women always have the feminine or subordinate ones because women tend to be weaker physically than men. Here, women seem to be responsible for this subordinate thing as they are bound to be dependent on men most of the time. And for this woman is deprived of all the legal rights and

opportunities of their future. Patriarchal values restrict women's freedom and mobility as they think women are their personal property (Bhasin 03).

Women-subordination comes from the "inferior position" of women. It includes the lack of access to resources and decision making etc. "The character of subordination added the feeling of powerlessness, discrimination and experience of limited self-esteem and self-confidence" (Sultana 03). In addition, patriarchy starts from the family. Domination has various forms like, discrimination, disregard, insult, control, exploitation, oppression and violence. Indian movies are illustrated here to understand a specific form of discrimination and specific aspect of male domination in the society (Walby 20).

The portrayal of women in Indian cinema has been under-key observance and always been the topic of discussion. Finally, some A-listed actresses such as Priyanka Chopra, Katrina Kaif, Deepika Padukone and Kangana Ranaut are speaking about this "Sexist" nature of Bollywood. Movies portray the typical stereotypes in the movies. The injustice in Film industries is seen while developing storyline and also the exhibition of male female relationships. Besides, the music industry, item songs and lastly the casting couch issues also come forward to elaborate the patriarchy theme. The director chooses one handsome hero from the A-line actors and adds a pretty girl with an "antagonistic father". There will also be some romantic scenes, two or three songs, some fights and a happy ending. The main depiction of male dominance and patriarchy in Indian cinema is represented by various relationships like father-daughter, husband-wife, brother- sister relationship. For example, Father and son relationships.

Depiction of masculinity in movies is often appreciated by all classes of people who love to watch movies that increase the domestic violence in the families. In addition, most of the Indian movies show women as a perfect house-wife. And most of the family do not support working

outside of the house. Also, it has been found out that there will be a dominating father or strict addicted husband who is raising hands over the women and children.

Continuing, a big part of Indian cinema is the music industry of Bollywood. Here, most movies are made of two or three songs including one item songs or sometimes with background music. However, the voices of these songs seem to be male most of the time and females are surviving here as well because of excessive domination of male. Consideringly, they are getting less music projects than the male in the film industry. And it has been seen that most of the music directors in indian music industry are male. For example, Pritam, Anu malik, Arman malik, Himesh reshamiya, Jatin and Lalit pandit, Vishal and Shekhar etc.

In 2017 there were almost double the number of songs sung by male than there were of females. But If we look at the past, in 1960 every three or four songs were sung by women. Moving on, Indian cinema has so called “*item song*” in every movie with minimal attire of women where the Objectification of the female body has been raised. And this often has no connection with the movie. It’s actually for entertainment purposes and to attract the audience where women have been used as mere tools for sexual and visual pleasure. The lyrics of the songs often are very vulgar and offensive and the women’s dancing style is also offensive. This sick idea comes from movies and they got the idea of harassing women in the society.

The portrayal of male dominance and patriarchy in Indian cinema is changing nowadays. Earlier the depiction was more of the physical and dealt with violence. There are few movies which have been directed recently known as “Mardani, Pink, Queen” and so on. These movies are developing a new perspective for society, but only a few female oriented movies will not bring justice towards the women. The entire film industry of India should come forward and change the

typical pattern of making male oriented movies. Thus, it will change the view of Indian society with the help of Indian cinema.

#### **1.4 Interpretation of Nationalism in the Indian Subcontinent:**

Nationalism is identification with one's own nation and support for its interests especially to the exclusion or detriment of the interests of other nations. It is an idea and movement that increases the interests of a particular nation. Nationalism is always a complex thing, and it's a problematic concept for social scientists. From history we came to know that nationalism emerged in the late eighteenth century. First in Europe, then in North and South America. After that nationalism spread to many Asian countries. Nationalism basically exemplifies an ideological movement, promoting autonomy, unity, and sovereignty of a nation or the people. A nation's citizens have a belief of shared political goals. Nationalism pointed to a country's culture, language and often race. In nationalism there also include literature, sports or the arts and most of the nationalists or the leaders of a country do not support particular organizations and always maintain a superior view of themselves to determine other nations in the world. They oppose any wrong ideologies of a nation. In addition, the concept of nationalism is solely connected with patriotism. Yet nationalism and patriotism are not the same thing. Patriotism is more of a vague word to describe the love and devotion to a country. On the other hand, nationalism is more the expression of a nation's culture, language, and supremacy above others. In this sense, nationalism is often race or ethnicity-driven, which can have dangerous implications sometimes.

If we look at the history the Roman empire and the holy Roman empire had some nationalistic aspects, they were in favor of 'world-state' with spanning nations under one banner. In the 18th and 19<sup>th</sup> century the French and American revolutions brightened with a new age of nationalism and its unified nation and its political and economic interests-namely capitalism (Hons

kohn 2002), It's easily seen that the effects of political sphere in nationalism. Political leadership in nationalism is seemingly dominating in many biggest countries. Like politics, economic nationalism is also very important for a nation. Economic nationalism promotes domestic industry, jobs and economy over multinational corporations.

Talking about nationalism, Indian films have developed the perspective of nationalism and represented the concept through the depiction of the society. For example, the nation of India. However, in the recent years Hindi cinema is showing us a new wave of nationalistic favor. The nationalistic films are made to form an extreme form of patriotism which is known as 'jingoistic'. To elaborate this some films are celebrating the valor of the Sikhs, the Rajput's and the Marathas. Some films are showing patriotism like taking extreme risks for the country by going against the government. In addition, their films carry meanings and symbols that not only represent beliefs, practices and objects of a particular popular culture but also made a process of nation building by the influence of popular culture through reconstruction of people's beliefs, practices, and objects. Cinema always plays an important role in identity formation by reforming the beliefs, practices, and objects associated with a national identity. For this reason, a national imaginary is created in which some meanings and symbols are created and some are *subordinated* to understand identity. The geographical, ideological and cultural boundaries of a nation is defined by the tool of cinema. Another important characteristic of nationalistic cinema is the connection with the sports. Most of the patriotic films are made with the story of sports related achievements. And the narrative system of these nationalistic movies is different also.

Cinema is not about portraying only the nationalism or patriotic belief of art pertaining in the society but in the real sense it's about a beautiful combination of art, literature, and science which depicts multicultural aspects of the Indian society. Some movies are totally vague and are

playing with emotions of people which in return sometimes harm the society. The producers of Indian cinema today only create content that the society enjoys to watch and promote false notions. Cinema is more about a profit-making industry and it aims for making profit rather there should also be an act of social cause by which our society can overcome the flaws.

The changes in society are necessary to create a better generation that may have some patriotism for the country. Most of the movies currently encourage people and the younger generation to show some courtesy for their country that might come up with some good works for the society. Along with that, we have seen the conflicts and violations between the states, races and so on that have a bad impact for a nation to develop. Indian movies visualize these factors that also create an impact within the nationalists.

### **1.5 Class distinction as visual representation in Indian films:**

Class distinction appears in Indian films almost every time and the practices are usual. Social class can be defined as hierarchical order of people. It is the differentiation of one social class from another and also a point of differentiation between social classes as a characteristic attitude, behavior, etc. It is a form of social stratification which influences people's lives either positively or negatively. This originally creates class consciousness and conflict in people's minds. "Social class is commonly defined either as a stratum within society based upon a classification of occupations or as a system based upon the distribution and ownership of property in society"(Collins, 2000). This type of social stratification impacts human nature and I can see that higher-class people always exploit lower class people of the society.

The term class was first used in the early 19<sup>th</sup> century. It came to replace the term rank and order as description of the major hierarchical groupings in the society. And this changes the usage



of western European societies after the industrial and political revolution of the late 18<sup>th</sup> century. The theories of social classes were fully elaborated only in the 19<sup>th</sup> century as the modern social sciences, especially sociology developed.

This originally creates class consciousness and conflict in people's minds. "Social class is commonly defined either as a stratum within society based upon a classification of occupations or as a system based upon the distribution and ownership of property in society"(Collins 2000). This type of social stratification impacts human nature and it can be seen that higher-class people always exploit lower class people of the society economically and socially. When anyone thinks that he belongs to the higher class, he automatically switches his mind to be a bourgeois class who exploits lower class people in the society. To begin with, social life is based upon the conflicts between bourgeois and proletariat which mainly points out the class exploitation. Karl Marx introduced the idea of different classes. The relationship between these social classes is based on class exploitation and conflict. In almost every Indian film, these kinds of social/class distinction are presented. Among many different entertainment channels movies play an important role in any given society, which transmit ideas, traditions and culture through varieties of movies plots and characters. In addition, many Hindi films are centered around the diaspora, non-resident Indians, and North Indians from the upper class and upper castes. Hindi film scripts have a huge impact on the adoption of a majoritarian religious politics in India. Most of the Indian stories are made of religious and cultural values of Hindu middle class. This story triggered the target audience. It's the dominant nature of the middle class whose values Bollywood wants to represent on screen. As it's a touchy issue there is hardly any film portraying a mainstream actor as a Dalit. class distinction has somehow been practiced in the Indian movies that significantly impact on the society. These

stereotypes need to be eradicated to change the perspective of the society and social classes are practiced in a subtle way.

## **Chapter 2**

### **2.1 Introduction of Literature Review**

Indian movies have created a great impact on the society and followingly the society maintains a culture where the people get different kinds of views, opinions and perspectives. This study aims to analyze the impacts of Indian movies on society. The impacts of Bollywood are omnipresent, these can be observed in everything from high fashion style to music, regularly

obscuring the line of high and low craftsmanship. Results of media culture give materials out of which we produce our characters, our feeling of selfhood, our development of identity, race and ethnicity, of sexuality and of 'us' and 'them' (Feasts and Humez, 2003). Films are the most generally utilized mass media to speak with people in general. The way that film is a go between “social real factors and individual dreams, aggregate concerns and individual desires” cause it to expect a “fundamental measurement as a humanistic talk” which can possibly divert the social and material texture of our regular day to day existences (Jain and Rai, 2002). Thinking about the variety and effort, films are the best device to understand and impart accepted “practices, mentalities and social subordinates” and practices to the crowds. Movies assume a double part in mirroring the general public that they are obliging, yet at the same time are urgent in forming and affecting the general public (Gitanjali Chandra 51).

## **2.2 Indian Movies and the impact:**

Since the beginning of the Indian entertainment world, the film club has attempted to pass on social messages through experimentation across different classifications. This essence of Indian film started to make another wave, both for the film producers who had the potential to go past musicals and amusement to carry a social reason or message to the huge screen and for the developing Indian diaspora that was as yet distrustful about this elective type of film. With the expanding prominence of electronic media and the wonderful achievement of Hindi motion pictures (otherwise called Bollywood) among the Indian diaspora (Dudrah, 2006, Uberoi, 1998), it is essential to consider the function of Bollywood films in the personality development of the Indian diaspora. Along with the culture, fashion, music of Indian cinema has a great impact on the society as well. The young generation grabs every idea of Indian cinema. For example, clothing, social values, traditions and so on. The new wave of society can be explained as following their

(young generation) favourite movie star's lifestyle or considering them as an idol. Film plainly has a cooperative relationship with style. What appears in the cinema regularly advances into our own lives in some capacity. The sari (additionally spelled 'saree') is an unstitched bit of fabric that is hung around a lady's body; this, obviously, the most notable. Different words have sprung up also, for example, salwar-kameez and dupatta. The salwar-kameez alludes to a woman's suit that typically comprises a kameez (tunic), a salwar (pair of free jeans), and a dupatta (coordinating scarf worn differently). These articles of clothing, generally worn by women of India, Pakistan, and Bangladesh, are presently getting universally known.

### **2.3 The representation of Gender:**

Women's representation in Indian movies has always been a complicated issue as women are underrepresented in a film. Racial minorities, social values of women and their Priorities in a family also are shown in a film. These are very important issues that reflect society. Jocelyn Nichole Murphy states that white men are "boundlessly overrepresented" in film (2015). These realities influence crowds that are so demographically unique in relation to what is depicted on screen. The realities serve to analyze how character portrayals in film identify with the socioeconomics of the crowd seeing them, and how these depictions have changed over a 20-year length. Considering the portrayals of women with regards to social orientation of the women, developments of the most recent twenty years will give a more profound comprehension of the mentalities toward females. The facts demonstrate that the changing philosophies of a general public have the control over what is portrayed on screen and women are represented as subsequent of male outlook. Women are as yet arranged and this has been accomplished through routine groupings, through different types of dress and through cliché pictures. Every one of these

variables help to compartmentalize women, transform them into an obsession ruling out the genuine lady to be portrayed on screen. (Abina Habib, 2017)

Most Hindi movies depict romantic tales between a rich kid and a helpless young lady or the other way around. The anticipated and frequently rehashed story line being that they meet, become hopelessly enamored, experience resistance from their separate families, networks and society; lastly, they get hitched after multitudinous hardships. The rich kid who needs to wed beneath his station is viewed as honorable, courageous, giving up and liberal while a rich young lady who needs to wed poor people kid is regularly depicted as popular, free, spoilt, spoiled and bratty who urgently should be subdued and trained to align her with what the general public anticipates. All in all, she needs to wear Indian dresses with bindi and bangles, should be capable cook and serve the family lastly, and should consider her to be as her sole purpose behind presence. This she is changed into by the helpless kid who as remuneration gets the lady as a prize eventually.

### **2.3.1 Impact of Gender role in Cinema:**

The majority of the women extended in Hindi films are definitely not characterizing characters that settle on their own decisions and live by them. A lady wearing uncovering attire, smoking, drinking, or in any event, having numerous sweethearts isn't seen as equivalent to a man who settles on indistinguishable decisions (Abina Habib, 2017). As a result, she will be judged by society. The woman obtains a picture of contamination and sin. The movies sometimes show inclination messages where there might be wrong depiction from the viewers.

These dance scenes fill in as a space for indicating skin, which is related with intrusive sexual relations; yet, it is likewise more worthy for the courageous woman to dress and carry on with the self-assuredness of the exemplary vamp (Rao 2007; Wilkinson-Weber 2005). Nevertheless, crowds anticipate that the champion should announce her commitment to convention

through the wearing of customary Indian dress (e.g., a sari) in any event for part of the film (Rao 2010). The champion additionally keeps up, generally, her respectability by permitting the previously mentioned unfamiliar reinforcement artists to make sexual strain through western dress also, sexualized dance moves in the routine successions (Rao 2010).

One of the primary purposes behind monotonous generalization and generalized parts for females in Indian film is the details and fortifications of socio-social generalizations in society. The cycle of generalizing can and happens certainly. A general public builds a category for itself and begins to see and see these classifications specifically, so much that one is never mindful when turning to generalizing - understood generalizing (Sowmya Nandakumar 2011).

The females in Indian film have advanced over the long haul. Women have for the most part played enhancing objects in Hindi film for quite a while. Or then again, even in movies where they had significant jobs, they are bound to be depicted as casualties and saints or they, as well, torment different women. The issue we face in Indian movies as a general rule is that it has become a method for drawing in the crowd (read male crowd) since the significant segment of film goes in auditoriums are men instead of females. Female entertainers frequently pursue jobs that are harsh to women, without truly really thinking about the potential outcomes. However, today, we are step by step understanding the possible impacts of such reel depiction on society. Throughout the long term, all that we have found in films has had both a positive just as a negative effect upon us. Indeed, what is over will be finished and can't be fixed. Since we have understood that motion pictures have quite a monstrous effect on our general public, we should guarantee that women are given the regard they deserve, in the reel, so the equivalent may, thus, get converted into reality.

#### **2.4 Representation of Nationalism:**

Film assumes a unique function in personality development by reproducing the convictions, practices and articles related with a public character. Along these lines, a "public fanciful" is made in which a few implications and images are advanced and some are subjected to characterize personality. Movies are actually brainwashing and have the ability to influence audiences' thought patterns. According to Tanmay Kulshrestha (2016), Films can create a direct impact on our social life. And most of the filmmakers in India made emotional, sentimental and national theme-based movies to hit the emotional attachment with the nation. Hindi cinema tries to portray a moral Indian world which is both amorphous and elusive. All the Indian rituals, ceremonies, symbols, and the national narratives that install them in the collective memory of Indian identity are the ways Indians have imagined their nationality. The importance of this active and ongoing practice of imagination for nationhood was the subject of Benedict Anderson's rightfully classic study of nationalism, "Imagined communities". In addition, flags, songs, pictures, and monuments can be powerful and strong means of imagination.

Orwell (1945) recognized patriotism as the great motivation for the young generation who are serving from the core. Followingly he also mentioned about the overall distinguishing proof of oneself with a topographical limit, or as Orwell put it "the propensity for relating to a solitary country," is an aspect of patriotism. Furthermore, this is the thing that we see as a rule in the Western world — patriotism, not nationalism.

#### **2.4.1 Orwell's Nationalism vs Patriotism:**

Nationalism and patriotism both mixed with different perspectives and views. The two words are typically utilized in such an ambiguous way that any definition is at risk to be tested, yet one must draw a differentiation between them, since two unique and in any event, contradicting thoughts are included. Here, Orwell (1945) described 'nationalism' I mean dedication to a specific

spot and a specific lifestyle, which one accepts to be the best on the planet however has no desire to constrain others. Cohrs (2005) discusses that patriotism as such is neither acceptable nor terrible. Or maybe its outcomes rely upon the qualities and the standards by which public personality is abstractly characterized.

Latcheva (2010) has mentioned about two different issues to be examined which are 1) the dichotomization of enthusiastic and nationalistic assessments as comparing to discrete ideas of individual connection to the country and 2) how the Social Identity-approach can be identified with approaches zeroing in on public distinguishing proof.

#### **2.4.2 Imagined Communities:**

Anderson (2006) stated that it is envisioned in light of the fact that the individuals from even the littlest country will never know a large portion of their individual, meet them, or even hear of them, yet in the brains of each carries on with the picture of their fellowship. Along with that, the nation is envisioned as *limited* on the grounds that even the biggest of them, including maybe a billion living individuals, has limited, if versatile, limits, past which lie different countries.

Anderson (2006) also believes that it is envisioned as sovereign in light of the fact that the idea was conceived during a time in which Enlightenment and Revolution were annihilating the authenticity of the supernaturally appointed, various leveled dynastic domains. Subsequently, through Imagined Communities Ben Anderson succeeded not just in helping researchers and understudies of Southeast Asia to see the creation of patriot cognizance and new country states over the locale in new manners yet in addition in helping them to see past the restricted limits of patriotism also (Breuille, 2016). Therefore, the practice of patriotism has been practiced in various



ways depending on the belief of the society that might cause an effective instrument to the young generation to develop devotion for the country.

### **2.4.3 Patriotism over nationalism:**

Patriotism and nationalism show the relationship of the person with his locale of individuals. It becomes clear that the two ideas are mistaken for one other with the reasoning that the two of them express something very similar. Notwithstanding, there is an extensive distinction among patriotism and enthusiasm. While patriotism accentuates a solidarity of social past with incorporation of the language and legacy, energy depends on affection towards individuals with a more noteworthy accentuation on qualities and convictions (Altıkulaç & Yontar, 2019). They also mentioned two types of patriotism are being referenced. While the first is named as "visually impaired nationalism", the subsequent one is named as "helpful energy". As per it, the two types of enthusiasm that comprise the two primary components of energy are unique in relation to each other. Here in the research of Altıkulaç & Yontar (2019), the constructive patriotism demonstrated higher than blind nationalism perspectives being from among the kinds of enthusiasm that have a place with the social investigations' instructors having partaken in the exploration from Turkey and USA.

Also, Carpenter (2019) argues that nationalism or devotion to a country naturally incorporates a racial part while nationalism or unwaveringly to a nation doesn't. As the devotion shows for specific people where other parts of the society cannot get involved. Along, he in Harvard political review stated that Patriotic activities look to advance the interests of the whole nation. The presence of so many societies, races, customs, and dialects in the United States gives an extraordinary chance to incorporate nationalism by urging individuals to commend their assorted variety.

#### **2.4.4 Emerging values of Patriotism:**

Altıkulaç (2016) expressed that patriotism can't exist outside of a state or country outline. In contrast to patriotism, regionalism, tribalism and enthusiasm have consistently been about a political society which is the solid proof of a country or a state. He also stated in his research that nationalism for the most part can be characterized as one's inclination of adoration and steadfastness towards his/her nation. Each state might want to cause their residents to feel enthusiastic and this circumstance would likewise be reflected in instruction strategies.

“The patriotism notion of family and social circles and the patriotism messages that are given in education process through written and visual media are elements that are reflected in social studies teacher candidates’ notion of patriotism” (Ersoy and Öztürk, 2015: Cited in Altıkulaç, 2016).

#### **2.5 The values of class distinction:**

To begin with, social life is based on the conflicts of class between bourgeois and proletariat which mainly points to class exploitation. These two classes were basically introduced by Karl Marx. Caste is unarguably a generally contemplated and simultaneously a most argumentative subject in sociological enquiry of India, by Indians and non-Indians the same. Max Weber's differentiation among class and status is the absolute most significant impact on the standard human science of rank. Caste shows up in this work as a specific case to delineate his overall hypothesis of the dissemination of intensity. Caste isn't dictated by financial and political force. Or maybe, it is a wellspring of monetary and political force.

There are two segment portions of class perceived by Weber: one, property and absence of property as the fundamental classifications of all class circumstances and, two, class circumstance

is eventually the market circumstance. The individuals who can't get an opportunity of utilizing merchandise or administrations for themselves available (e.g., slaves or serfs) are not classes yet status gatherings. Standing is portrayed as status gathering, in light of social force, as opposed to class, in view of financial force.

Following on the differentiation between monetary force and social force, Weber recognizes financial requests from social requests. One, worried about the dissemination of merchandise and enterprises, is the domain of class. The other, worried about the conveyance of social honor, is the domain of status. Standing has a place with the domain of status instead of class.

### Chapter 3

#### **Methodology**

A qualitative research methodology has been followed for my dissertation as the paper collects some open-ended data from movies. Along with that, existing research and movies will be analyzed for the purpose of my research and to answer my research questions. To do the analysis of the research, a visual analysis will be employed in movies and data later will be analyzed following the thematic analysis, besides, an in-depth visual analysis of the Indian movies within the theoretical framework discussed later under this chapter.

The content of the research has been analyzed through a visual representation which has been established to conduct in this research to find the theme of the bollywood movies. The researcher watched the movie and connected with the social and cultural practices. Followingly, this research analyzed *Raazi*, *Badhaai ho*, *Bulbul*, *Lipstick Under my Burkha*, *Swades*, and *Article 15* and established themes of cultural practices discussed by theorists.

#### **3.1 Cultural influence of Gender role:**

The concept of gender role mostly influenced by the cultural behavior of the society as it depends on how society Perceives the ideas of gender and selects dominant persona. Patricia Hill Collins (1985) in her matrix of domination theory explains the issues of oppression that deal with race, class and gender which is considered as the different classification of the society. It also theorized the challenges faced by the women in the society and social standing depends on multiple issues such as age, race and, sex. The Matrix of domination basically talks about who holds the power in the society and this power operates everything. Nevertheless, in *Razii* (2018) by Meghna Gulzar illustrates the visualization of gender dominance where women lack behind their power in the society because of society's influence of male dominance. On the other hand, Marxist feminism

argues that men-oriented societies are creating *imperialism* where women are forced to work under them at a low Price. So, these creates a huge discrimination between male and female. Here, *Badhai Ho* (2018) by Amit Ravindernath Sharma tells us the society's perspective on women as how women were dehumanized due to the obsession of "imperialism".

This study also explains the *Hegemonic Masculinity* by Connell (1987,1985) which symbolizes and authorizes the control over others ways of life just as over females. Besides, hegemonic masculinity can be monolithic or static and it creates a superior position in the society or family. Here, the masculinity personality creates a domination over the other gender. Connell also stated that each and every culture has a different way of showing masculinity where it establishes a family debate. For example, in a family, a male can easily dominate the female members or it can be in the context of the workplace. However, hegemonic masculinity also indicates the physical strength of that person and females are physically less strong than males. For this fact, a female person gets bullied easily by the male personnel in the society. A prevailing type of masculinity recommends that men ought to be compliant. "Various types of masculinities have various degrees of force" (Gennrich 2013). And this masculine figure is often considered as a "idol man" in society (Gennrich 2011).

This study of Gender roles explains how the society is influenced by these theories and still followed and practices by the people of the society. *Razi* (2018) by Meghna Gulzar and *Badhai Ho* (2018) by Amit Ravinder Nath Sharma are the exact visual representation of these theories where it talks more about domination of gender along the society's perception of women's representation in the society. Therefore, it answers the first research question of my thesis where the depiction of gender roles will be shown through a visual analysis of the Indian cinema. Moreover, we can connect properly with today's view of today's women representation.

### 3.2 Patriarchal Dividend:

Being an amazingly male centric culture where the male has a predominant job and females being subordinate to men which is exceptionally reflected in Indian Cinema. ‘Violence is part of a system of domination, but it is at the same time a measure of its imperfection. A thoroughly legitimate hierarchy would have less need to intimidate’ (Connell 1995: 84). The dominance of men is usually seen in most of the Indian cinema and additionally developing sexual capital in the absence of developing economic capital is another element of patriarchal dividend (Christian, 2009). For example, men's sexual exhibition as having the reason for holding a male authority through the sexual fulfillment of the female accomplice while simultaneously oddly protecting an actual feeling of controlling the lady. In this light, the capacities of youngsters in the sexual area can likewise be conceptualized as a type of sexual capital which give youngsters a sense of regard according to female accomplices and which can be viewed as helpless youthful men's response to a circumstance where monetary capital is out of their range (Christian 2009).

Moreover, sexual execution can be viewed as filling the need of safeguarding an envisioned command over ladies, communicated by sources through ‘punishment’ or ‘suffering’. Furthermore, Connell explains that unemployed men are influenced by virtue of class situation and practice, and lose most of the patriarchal dividend. For instance, they have missed out on the economic gain over women that accrues to men in employment (Connell 1995: 116). In this manner, Connell shows how neediness and underestimation of a social class tend to build the utilization of savagery and pressure. As she composes, men's utilization of savagery against ladies is an indication that order and authority is no more stable and that the sexual orientation request is in a cycle of emergency and change: “Violence is part of a system of domination, but it is at the same time a measure of its imperfection. A thoroughly legitimate hierarchy would have less need to intimidate” (Connell 1995: 84). And the problem is, women get themselves in a cell where they

are unable to get out of that cell because of the developed perspective of men and women in society. Along with that, cultural learning has created a huge impact on the society where people are practicing that culture in an ideologic manner. The movie “Bulbul” directed by Anvita Dutt Guptan shows the society’s perspective of male domination also it illustrates how an enigmatic woman ruling over her household, hiding her painful past, as supernatural murders of men plague her village. Besides, in the movie *Lipstick under my burkha* directed by Alankrita Shrivastava illustrates how women from different classes are being treated, here four women from different situations are shown how they are being treated by the society which states the idea of patriarchy.

### **3.3 Class distinction: Marxism-**

Class distinction is defined by the hierarchical order of race, class, region etc. based on the political, economic and social position. Marx’s theory of class consciousness has been developed with the theory of materialism where it is mentioned as “a product of the economic life conditions in society” (Helemejko, 19). There has been a dominant ideology evolved by the ruling class “bourgeoisie”. Here, society and individuals are concerned of class more than other social factors to establish a prior dominance in the society.

Cultural influence through movies shows us the society being dominant with the ideology of social class consciousness and people of the society have seen to keep the social honor which has been defined in Weber's theory. On the other hand, the practice of capitalism with financial priority has been showed up in Indian films. To find out the proper data of the research by visual analysis, *Article 15* by Anubhav Sinha shows us the realm of class consciousness where caste has been valued on a different level and people were divided based on the caste of specific religion and they seemed to be valued by their caste. Political influence has been also seen based on the class/caste distinction as we know that class distinction can occur based on the caste

differentiation. However, from Article 15, we can see a clear depiction of social class distinction where it answers the research questions of society's ruling through class distinction. The theory of Marxism is practiced through different factors of the society that will be proclaimed with the illustration of Indian Cinema.



## Chapter 4

### **4.1 Analysis of the Movies:**

The study aims to find the socio-cultural influence of Indian subcontinent through a deep analysis of the Bollywood movies which are *Raazi*, *Badhai Ho*, *Bulbul*, *Kabhi Khushi Kabhi Gham*, *Swadesh*, *Article 15* where the research will find out the cultural impact of Gender role, women's representation, patriarchy, nationalism along class distinction. The analysis will clearly talk about the theories mentioned above with an extensive analysis of the movies.

From the beginning of humanity explicit activities have been performed by men or women dependent on their actual work. Society has consistently ordered everything in two unique classes; mainly male and female. In spite of the fact that society has accepted sex generalization as a customary standard, sex generalization ought not be embraced on the grounds that it just restricts the individual to play out specific exercises, go after specific positions, wear or utilize a particular shading dependent on the sexual orientation. In connection with gender roles the society reflects mostly in Indian culture through the Indian cinema. Indian movies reflect the social reality, and give a knowledge into how sex and sexuality is seen. To explain gender roles well these two movies can be the best examples. One is *Raazi* (2018) by Meghna Gulzar and another one is *Badhai ho* (2018) by Amit Ravindernath Sharma.

### **4.2 Raazi :**

*Raazi* is a 2018 Bollywood period show thrill ride, which has been coordinated by Meghna Gulzar. The famous actors Alia Bhatt, Vicky Kaushal, Amrutha Khanvilkar, Soni Razdan and so on are casted in this movie. The film depends on Harinder Sikka's epic, *Calling Sehmat*. The film

is about an Indian spy wedded to a Pakistani military official during the Indo-Pakistani Battle of 1971.

Indian armed force official Lieutenant General Nikhil Bakshi tends to a gathering of Indian troopers on board the INS Viraat, enumerating a lady's endeavors while filling in as a spy of the Exploration and Investigation Wing (Crude), India's outside knowledge office, in Pakistan. The story glimmers to occasions going before the Indo-Pakistani Battle of 1971. Hidayat Khan is the child of an Indian political dissident and specialist acting as a source for the Pakistani government. He wishes to make his 20-year-old little girl Sehmat a specialist and proceed with the family convention of being in support of the country as a last wish before his looming passing from cellular breakdown in the lungs. Sehmat leaves school against the desires of her mom Teji Khan, and to set her up to spy, she is quickly prepared by senior Crude official Khalid Mir and his partner, a youthful Bakshi, in different fields, including hand to hand fighting and shooting (IMDB) . She learns of different specialists in Pakistan and their contacts, and works on changing content data over to Morse code, which she needs to utilize while communicating data to India. Khan utilizes his kinship with Brigadier Syed of the Pakistan Armed force to get Sehmat hitched to his child, Iqbal Syed, another military official. After the marriage and movement to Pakistan, Sehmat rapidly sinks into her wedded life, acclimates to another country, and builds up the trust and certainty of her parents in law. Brigadier Syed is elevated to Significant General right away subsequently, which brings about urgent public security reports and senior individuals from the country's safeguard powers going through his home. Sehmat before long sets up correspondence channels with her overseers back in India and starts handing-off data. Then, she experiences passionate feelings for Iqbal and creates actual closeness with him. At last, Sehmat spots data identified with the arranging of a hostile against India and, at incredible danger, can assemble the vital subtleties

and pass them on. One of the workers, Abdul, finds reality with regards to Sehmat and surges out to educate the others. She pursues him and is compelled to kill him with a jeep to try not to uncover her cover. The occasion takes a hefty passionate cost for her. The data she gave focuses to the arranged assault on the Indian plane carrying warship INS Vikrant, at that point conveyed in the Inlet of Bengal and gave one of the underlying admonitions to the danger Sehmat is left with no decision except for to likewise slaughter Mehboob Syed, Iqbal's sibling and a military official after he starts researching Abdul's demise and discovers her dubious. Sehmat is intellectually upset, having bereaved Munira, Mehboob's better half, yet rapidly recuperates. She is ultimately found as a government operative by Iqbal, who is sorrowful by the disclosure. Iqbal defies Sehmat with the police however bites the dust from a bomb tossed by Khalid Mir to cause her demise should she be gotten. Sehmat is alive, having exchanged spots with another burqa-clad specialist. She understands the inconsequentiality of connections and mankind in this profession. Broken by the annihilation of a family by her hand and all that she has seen and needed to do, Sehmat demands Khalid to permit her to get back to India. After she does, it is found that she is pregnant with Iqbal's kid. She says that she will keep him and raise him alone. With Sehmat's discoveries, the INS Rajput sinks the Pakistani submarine PNS Ghazi off Visakhapatnam's coast. This begins the Indo-Pakistani Battle of 1971, which closes with the Pakistani Instrument of Give up, an Indian triumph. Bakshi closes his discourse, with Samar Saeed, Sehmat's child, among the officials.

In the film ‘‘Raazi (2018)’’ Meghna Gulzar illustrated the visualization of gender dominance where women lack behind their power in the society because of society’s employment of male Dominance. To clear this, here is a dialogue of the film that explains the male dominance issue very well.

Amir : Teji ka kaya kheyal hain ?

( What is Teji's opinion? )

Sahmat's father : woh chahti hain ki app khana khake jaye .

(she wants you to eat before going )

This scene was a conversation between Mr Amir who was an officer of their secret mission and Shamat's father about sending Shemat to the mission. Mr. Amir asked his father if his wife agreed about this matter? But Shamat's father doesn't care about her opinion. What he decides is the final decision of his family. Here we clearly see the Marxist feminism's argument of Imperialism. Another conversation made this imperialism very clear in the movie that is

Abdul : Mohtarma yeh aPp kaya kar rahi hain kitchen mein ? apko takalluf karne ki jarurat nehi hain . ( Mam what are you doing in the kitchen? You don't need to take trouble )

Shahmat : Takalluf kaisa chacha ? jaldi uth gayi thi to socha nasta taiyar kar leti hun. Sabke liye Parathe bana liye or kahava. ( there is no trouble chacha , I woke up early and thought of making breakfast. I made paratha and kahava for everyone).

Abdul : Magar app janti vi hain nasta kab karte hain sab? Or kaya kaya lein te hain sab? Sab ek saath e naste Pe beth te hain, or sabko garma garam tost chahiye hote hain.

( But don't you know even when they sit for breakfast and what they take for breakfast? Though everyone sit together but they want toast for breakfast)

So this is the conversation between Shahmat and her servant Abdul. Here she got a bit surprised that why her servant talked to her like that. As Abdul raised Shahmat's husband and worked for too long in the house he kind of took them for granted.

Another conversation of Shahmat's in law indicates the male domination or humiliation of women in the film '*Raazi* (2008)'. .

Shemat's father in law : Taiar ho beta Hindustan ki saath hamari halat kafi sakt hone wala hain. ( Get ready boy , because we are not having good terms with India)

Meheebub ( shehmat's brother-in-law) : Ham sab taiar hain abba. Intezaar mein hain. Yeah 1965 ki jung nehi hain.Isbaar samjhota ki gunjaish nehi hain. ( we are ready, Abba . This is not the war of 1965. This time we are not sacrificing anymore )

Shahmat's father-in-law : woh asmaan dekh rehe honge.Hum uski paaon tale se zammen khich lenge ( They will look into the sky and we will clear away the soil under them) .

Basically, this conversation explains the situation of the war. Her in-laws were from the Pakistan army and they wanted to defeat India. So, in a dinner table conversation they were talking about how they will defeat them. And they were talking harsh about India. They forgot Shahmat's pregnancy there and also forgot that India is her homeland. As a typical daughter in law, she remained silent and after that she told her husband that she didn't get hurt about the conversation because now she is accepting her as a true Pakistani wife as her husband is from Pakistan. This was a bit disturbing that after watching the movie we know that she is a true Indian woman and she married in Pakistan to save her country. But after living there she accepted them as her own people which we saw in typical Indian movies.

### **4.3 Badhaai ho:**

*Badhaai Ho* is a 2018 Bollywood happening-to -the-age satire dramatization, helmed by Amit Ravindernath Sharma. The famous actors Ayushmann Khurrana, Sanya Malhotra, Gajraj Rao and Neena Gupta in lead roles. The film portrays the tale of a youngster named Nakul Kaushik, who figures out how to acknowledge the reality of having other kin in his life at the time of late 20s.The film brings you straight into the working-class Kaushik family which is set in an unassuming neighborhood in Delhi (IMDB). The patriarch Jeetender (played by Gajraj Rao) is a

ticket checker with the rail lines who doesn't have faith in being a high-roller. He is a gushing hubby to his better half Priyamvada (Neena Gupta) and furthermore a pacifier when his mom (Surekha Sikri) heaves acidic words at her. The Kaushik family likewise incorporates his children, Nakul (Ayushmann Khurrana) and his more youthful sibling Gullar. Things take an abnormal turn when the guardians to two grown-up young men (one of them is of eligible age), get pregnant suddenly. 'Yeh bhi koi mummy daddy ke karne ki cheez hai?' jests Nakul to his girlfriend Renee (Sanya Malhotra) when they are amidst a makeout meeting. Then again, Gullar also isn't amped up for the appearance of 'chota mehmaan'. In the meantime, daadi ponders, 'Time kahan se mil gaya tujh ko'. What follows next is the means by which the Kaushik family unit attempts to adapt to the run of the mill 'log kya kahegy' and its impact on Nakul's relationship with Renee. As Nakul's mother got pregnant this hammers their relationship the most. Renee's mother couldn't accept this at all and she humiliates Nakul's mother. On the other hand, Nakul's grandmother also couldn't take this matter easily. She continuously taunts Nakul's mother and creates a scene like it's a crime to get pregnant at this age.

The same thing we can see in the 'Badhaai ho' film. Nakul's mother here, represented as an idol daughter in law, wife, and a loving mother whose first priority is her family. She doesn't have any desire in her life and she performs her duty so well. In connection with Ashwariya Javalkar's saying, the most well-known illustration of this is Mother India, a film about a lady who experiences a few difficulties and declines the lewd gestures of a rich man to bring up her youngsters right. To understand it well let's take a look upon the film where Nakul's mother wasn't happy to get the news of her pregnancy. In addition, Connell's 'Hegemonic Masculinity' (1987,1985) theory perfectly goes with the film. For example, Nakul's mother (Neena Gupta) is

continuously humiliated by her elder son Nakul as well as the society for the Pregnancy issue. For example this conversation explains “Hegemonic Masculinity” in the film:

Nakul’s mother: ase kayise tu kheh diya nehi jayega shanu shadi mein?

(How could you tell this, you aren’t going to shanu’s marriage ? )

Nakul : kheh diya , kheh diya bas , bol diya .

( Just said it okay ? )

Nakul’s father : kaya bakwas kar raha hain? pagal hain tu? Udan bua kaya soche gi? Baki log kaya bolenge?

( what are you saying? Are you mad? What do Udan aunty think of us? What others will think ? )

Nakul : yeh to app ko sochni thi na? Ki baki log kaya bolenge?

( You should take care of this right ? what others will say? )

Therefore, this situation arose when Nakul’s mother asked his son to go to their relatives' wedding but Nakul isn’t comfortable going there because of her mother’s pregnancy. even stopped talking to his mother after hearing that. He couldn’t accept this. He kind of broke after this. He hated her parents’ every decision. He humiliated his mother every time after this by behaving very badly.

As of late, this twofold has developed from mother and sweetheart to fit any two ladies in film. While the 'ideal' Indian lady is timid, conventional and magnanimous, the 'liberal' lady is indeed current, westernized and expressly sexual. At the point when given a decision between these two, the common Indian male constantly picks the ideal lady, sending a reasonable message to the Indian crowd (Ashwaria Javalkar). Here is one scene from the movie “*Badhaai ho*” that

explains this situation so well. The scene was for Nakul's mother's situation; he had to cut the relationship with his girlfriend Renee.

This conversation also portrays male dominance in the film .

Nakul : Of course I told Vikrant that I am on chutti for a few days .

Renee : Vikrant kaun hota hain? (Who is Vikrant)

Nakul : Boss hain na woh mera ? (Isn't he my boss)

Renee: or main? Mujhe kaun bataein ga? ( And me? why will he inform me? )

While dropping Renee Nakul told Renee that he informed his boss about his leave. But Renee was surprised to see that they worked together and she is his girlfriend. He doesn't bother to inform her. we clearly see the choice here. Nakul didn't prioritize her for a single time. Though Renee tried to reach him through phone calls and messages. Nakul didn't respond. Negligence is visible here.

Another example of females dominating in "Badhaai Ho" is in this conversation between Nakul's grandmother and her son that shows us the typical stereotypes of Indian society.

Nakul's father: Amma chup kar jana tu thode der ki liye ?

(Can you sto for a while amma? )

Grandmother : woh tere khilaf bole use na chu kara raha.wo hi amma ke upar chale tera jor.

Yehi kami hain tere mein Jitu. Apni aurat se darare hain tu.

(She is talking against you but you are not stopping her . But you are asking me to stop. This is your weakness Jitu).

Nakul's father : kaya amma ! (whaat amma !)

Grandmother : kaayaa amma . (Here , she is mocking him ).



So, this is a very common issue of Indian society which is more reflected in the Indian cinema. Male are always in a dilemma to choose between their mother and wife. The film director represents this problem in a very simple way. The conversation explains Nakul's grandmother's anger towards her daughter in law because his son sometimes appreciates her . so she tries to understand that her son shouldn't do it.

Another important point of gender role is the representation of women in the films. Folklore, religion, thoughts and thoughts regarding family and custom, social ethos, these firmly impact Bollywood and subsequently the portrayal of ladies on screen. In any case, one should comprehend that every one of these qualities that direct the patterns of Bollywood are governed and overwhelmed by the reason of man centric society and thus ladies are addressed in a way which is accommodating to these qualities and hence subject to control by men. The body of the lady is the transporter of social signs. Images of marriage like the mangalsutra, sindoor and so forth are fetishized. To understand this situation we'll look at this conversation of Renee and Nakul . where Renee tries to understand Nakul that doing sex or getting pregnant at any age are people's personal choice. It's okay to be pregnant and do something out of the box. Mothers are not a Goddess figure. They also can live by themselves.

Reene : You are like a typical Indian man! Matlab ma ko Bhagwan bana do.pedestal. e bitha do.Or phir yeh vi bhul jao ki woh ek wife bhi hain or aurat bhi.

(You are like a typical Indian man! Turn your mother into a Goddess. Put her on a pedestal. And then forget that she is also a wife and a woman with desires).

Nakul: 2 min , Hello ! hello! Tu isko zada intellectualize mat kar okay? kud e bit ti hain na tab pata chalta hain. Teri Mammi pregnant hoti na hir dekhta main.

( Hold on. Don't try to intellectualize this. Put yourself into my shoes If your mom got pregnant, You'd know how it feels).

Finally, there is a solid association between the anecdotal world portrayed in films and the truth of Indian culture. There is likewise sufficient proof with respect to the impact of movies on people groups' demeanor with respect to sex and conduct. Movies additionally portrayed examples where females responded contrarily to badgering, or when eve-secrets needed to confront certain repercussions, along with showing examples where such conduct was thought of complimenting, film would give a more reasonable perspective on society, and may even assist control the developing issue of inappropriate behavior. We are living in an incredibly male driven culture where the male has a transcendent work and females. Simone de Beauvoir investigates all the subtleties of the human texture from the past till today to see how victimization females were conceived, sustained and imitated. Customs, culture, workmanship, religion, all have met up to keep up for quite a long time as the norm of the female conditions. Male centric society has governed a larger part of social orders and erased females from history. From Connell's patriarchal theory it's clear that *Violence* is part of a system of domination'' and by sexual exhibition man got the power of dominating females in the society. To explain the patriarchy and women representation in Indian cinema I have chosen these two films, ''*Bulbul (2020)*'' directed by Anvita Dutt Guptan and *Lipstick under my burkha (2020)* by Alankrita shrivastava.

#### **4.4 Bulbul:**

The tale of Bulbul, inherent in the eighteenth-century foundation, rotates around 'Bulbul' living in the manor. Bulbul is hitched in youth to the senior Thakur of an imperial family. At the hour of marriage, Bulbul meets her significant other Bade Thakur, his twin sibling Mahendra who is the frantic and more youthful sibling Satya. Since she is youthful, she doesn't have the foggiest

idea about the significance of seven adjusts, however she feels that she isn't hitched to Bade Thakur, Satya, who is her age, we are hitched to her. While getting back after marriage, Satya portrays a story to her sister-in-law Bulbul. Sathya says 'she was a witch, she lived in the wilderness, she had inverse legs, she used to fly'. Bulbul's connection to his brother by marrying Satya starts. Both offer everything with one another. Time passes gradually and Bulbul and Satya have grown up at this point. Yet at the same time Bulbul has a connection for reality, however not for the honorable Thakur. This connection of brother by marriage is not, at this point satisfactory to Bulbul's significant other for example senior Thakur. They send Sathya to consider London. Unexpectedly, Bulya turns out to be exceptionally tragic because of Satya's takeoff. She cries and consumes a book composed for Satya. Be that as it may, the senior Thakur gets his eye on the consuming pages on which Bulbul had composed – 'Satya Bulbul'. On seeing his better half Bulbul's love for Satya, the senior Thakur loses his temper. They beat Bulbul a great deal and break the two of her legs. In the condition of obviousness, Bulbul goes to the little Thakur maniac Mahendra and he assaults her. After this something happens that Bulbul covers the occurrence inside himself. Mahendra's better half Binodini knows it all; however she additionally advises Bulbul to stay silent. It says-'There are incredible mysteries in huge havelis, so stay quiet'. The senior Thakur ventures out from home. Presently, following five years, when Satya gets back from abroad, she comes to realize that there is blood of individuals in her town. Individuals say that a witch slaughters them. Chhote Thakur Mahendra was additionally executed by the witch. Sathya is astonished to see her sister-in-law Bulbul. Bulbul is presently starting to meet individuals, particularly Dr. Sudeep. Satya is currently peering toward Dr. Sudeep and furthermore on discovering the executioner. At that point one day when there is blood in the town, Satya, in doubt of that blood, takes Dr. Sudeep and starts towards the city. At the point when the mystery of the

genuine killer comes before him while going through the woods, the ground sneaks by his feet. Presently this ridiculous is really who, who is a witch. But in the film, there are many scenes where we found the male domination issue. Not only that but also more than one man dominated the main female character in the film. She was brutally tortured by her husband and read by her brother-in-law. The beginning scene of ‘‘Bulbul’’ shows us the early marriage ritual of Kolkata at that time. Where the little girl had no idea, what's happening to her. She didn't even know what marriage is? For example, this conversation presented how a woman should behave with her husband after marriage. and this also shows the stereotypes in the society.

Bulbul : Pishi ma ! bichu ye kyun phehente hain?

( Auntie ! why do i have to wear toe rings?)

Pishi ma : kiyun ki yahan par ek nas hoti hain jise dabane se ladki udd jati hain.

(Because there's a nerve here. If its recessed girls tend to fly away )

Bulbul : chiriyen ki jaise? (Like a bird? )

Pishi ma: Nehi vash mein karne ke liye hota hain bichuyan.

(No, It's used to control man)

We can also call it the ‘‘Sexist nature’’ of Bollywood. The portrayal of male predominance and male-controlled society in Indian film addressed by the different connections among guys and females. This idea portrays that male predominance does not just exist in a male-female relationship like a father daughter relationship or a spouse wife relationship yet it additionally exists between two guys i.e father-child relationship, Brother-in-law and sister-in-law relationship etc. And this scene beautifully explains the male domination in *Bulbul*.

Bulbul: Tum me itni chir kiyun ho rahi hain?

(Why are you so annoyed? )

Satya : Parda bhi nahi kiya apne

(You are not even veiled)

Bulbul : jao ! shikar ke liye der ho rahi hogi tumko

(Go! Aren't you getting late for your hunt?)

So, here Satya was very annoyed with his bhabhi because of not covering in front of her doctor as she is the Badi bahu of that family and also a wife of a Zamindar she should veil. As she is a woman and holds so many titles of that family it's her duty to behave like that. But Satya forgot she was alone when she needed her friend/brother-in-law atya. Satya does not know about anything that happened in the last five years. He just showed his judgments here.

Another scene where Bulbul was being tortured by her husband because of having a good friendship with Satya. As Bulbul came to his house when she was a child, she and Satya were of the same age and they shared a good bonding between them. Bulbul's husband misinterprets his younger brother's wife Binodini and doubts them (Satya and Bulbul) having an affair. He doesn't even talk to Bulbul about it and physically bit her. Bulbul broke her foot. This is a clear example of patriarchy in Indian society. The violence and Misunderstanding are the pillars of patriarchy. Also women don't have the freedom to do anything in a patriarchal society. Each and every man would judge them for that. In a scene where Bulbul smoked (cigarette) and was bullied by the doctor ( Sudip) and Satya also . The dialogues were,

Sudip : chor

(Thief )

Bulbul: jurmana hain kaya

(It's a fine)

There is another important scene where Binodini tries to brainwash Bulbul by telling her about the family traditions and cultures. She warned her to keep quiet about her rape. In that male dominating family Bulbul broke her foot and laid on the bed and listened about the injustice. What a shame! A woman is stopping other women not to talk about her rape. Because she is now married in a Royal family and she should learn to keep quiet. For her silence she will get expensive clothes, jewelry whatever she wants to do.

“Binodini: Thakur o ke waha rista huyi hain kaisa rona dhona? chu Rehna . Thoda pagal hain ar shadi ke bad thik ho jage ga .Thoda pagal hain ar thakur hain, chup rehna.Thoda pagal hain, ar gehne milenge.Thoda pagal hain ar resham milega, ijjat milegi, chup rehna. Thoda pagal hai, agar usse nehi to uski vai se sab milega . Bdi havelion mein bade raz hote hain. Chup rehna.”

“(You have married into a Royal family, why the tears? keep quiet. He is a little insane but he will be fine after marriage. He is a little insane but he’s of royal blood. Keep quiet. He is a little insane, but you will be adorned with jewels. He is a little insane but you will be dreadful in skills. You will get respect. Keep quiet. He is a little insane if not then his brother will look after you. Large manors have large secrets, so keep quiet).”

The depiction of male dominance and man-controlled society in Indian film has changed throughout the long term. In prior occasions the portrayal was a greater amount of the actual angle and managed viciousness and how a lady is frail and is viewed as simply a spouse or mother. While film is the reflection of society, it additionally acts an impetus for upholding the predominant belief systems encompassing sex generalizations.

#### **4.5 Lipstick Under my burkha:**

This film is another example of the patriarchal system of the society. This film is directed by Alankrita Srivastava. The storyline of the movie is connected with the four women and their

desires. Four ladies who carry on with an extreme life brimming with revolt. A widow of 55, Usha Parmar (Ratna Pathak Shah) urf Bua Ji has kept herself starving in closeness and love for the longest. She at that point attempts to mix her own longings, yet every move that she makes, handles her to a difficulty she has no idea about. Shireen Aslam (Konkona Sensharma), a married lady and a mother of three, is worn out on satisfying her significant other's Sexual needs which scarcely require any assent from her. Even in the wake of having such a daily existence, she actually decides to go out and work, while additionally staying quiet about it. Rihana Abidi (Plabita Borthakur), is a Miley Cyrus fan and an enthusiastic artist, yet is brought into the world in a traditionalist Muslim family. When she ventures out from home, she discards her burkha. Rihana at that point gets the flavor of school, student's developments, the taboo late night parties and an unexpected sprinkle of affection as well! However, she's away from the prospect that this opportunity of hers will cost her damm hefty. Leela (Aahana Kumra) as of now anticipates fleeing with her sweetheart (Vikrant Massey), a neighborhood picture taker and getting her own business wherein her family has fixed her marriage as of now. Yet, embarrassment is all that she gets, since she's one frank individual and likes to voice her considerations out. The whole film tries to make us understand that women are always dominated by the male personality of the society. Though they have their own identity, education, higher desires etc. But this film shows us that females are always scared; they are hiding from society and buried their expectations and desires. Indian culture and traditions teach society to control women. For example, the strong personality here in the film is 'Buaji'. Everyone respects her just because she is the Landlord of the House. But when she shows her sexual desires to the society her own family throws her from her house.

#### **4.5 Patriotism over nationalism:**

The idea of patriotism is a confusing term as I saw all through my course of study and encounters. A broad differentiation between energy and patriotism is showed up where there is an adherent of centering a particular gathering of individuals and then again show tip to the entire country. patriotism alludes to sets of similitudes and uniqueness that structures the personality of a substance as two flipping sides of an equivalent coin. For me patriotism isn't restricted to an unequivocal topographical limit or country state. Patriotism can be actualized in some other strict, political, social circles. For instance, patriotism is named as strict patriotism for being slanted to a specific religion. Nonetheless, as a rule such tendency and patriotism regularly transform into fanaticism. All together to perceive this assortment of patriotism across Asia, this paper is going of patriotism. As indicated by Wimal Dissanayake, patriotism has a "majority" in its importance and "it means a close and critical distinguishing proof with the country and development to dissect public film across Asia based on text based just at mechanical level. The idea of public film is significant as it actuates the possibility of "solidarity" and "uniqueness" of a country (Dissanayake, xiii).

#### **4.6 Swades:**

Set in current India, SWADES handles the issue confronting the residents of this country at grassroots level. The India of SWADES is beautiful, heterogeneous and complex and it is to this climate that Mohan Bhargava [Shah Rukh Khan], a brilliant youthful researcher functioning as undertaking supervisor in NASA, gets back to, on a mission to discover his young nanny. What starts as a basic mission provoked by sentimentality and warmth transforms into an excursion to the heartland of country India, both in a real sense and figuratively. Mohan discovers his babysitter, Kaveriamma [Kishori Ballal], the image of parenthood, in a town called Charanpur with a splendid young lady Gita [Gayatri Joshi] and her more youthful sibling Chikku [Master Smit Sheth]. Mohan



starts to interface with the Panchayat, which has in charge the obdurate yet the equitable town boss. En route he experiences the particularly charming Mela Ram [Dayashanker Pandey], who considers Mohan to be his pass to the chain of cafés he will begin on the American expressways. Mohan gets to know the nearby postmaster Nivaran [Rajesh Vivek], adhered to his good old ways, and the town kids, whose future is inseparably connected with that of the country. Before long, Mohan at last understands that it is his logical personality just as his comprehension of cultural intricacies that can drive the residents to take an interest in a development to better their lives.

While living in the village Mohan Gradually realizes that he wants to do something for this country. He always has true patriot feelings towards his country but he couldn't get a chance to express it. Mohan's change from a progressive pioneer to a worker chief difficulty his own and the locals' view of

administration. At a gathering of the town board, the town seniors are quick to get familiar with life in the United States. In resulting discussions with the older folks Mohan is interrogated concerning racial and monetary shameful acts in the United States. Simultaneously he is turning out to be progressively mindful of the harsh sexual orientation and rank frameworks at work. He talked about the injustice happening there in the U.S.A. Gita rushes to challenge Mohan's entitlement to pass judgment on the Indian individuals for their political inconveniences and adherence to custom to the detriment of progress. She reprimands Mohan for conjuring his way of life as an Indian public however all the while lacking fundamental information on the country's social legacy, partaking in the diasporic mind channel of India, and alluding to the Indian individuals as ‘you’ for example as ‘other’ from himself.

Gita : Excuse me ? aramara or sanskar ke bina hamara desh yu hota? Jaise atma bina sharir.

(Without culture and traditions, the country would be like body without soul )

Kaveri amma : par Mohan hum desh ki bareme baat nehi kar rahe hain .

(But mohan we are not talking about the country)

Mohan : Main janta hu Kaveri amma . lekin yeh sab baten ek dus re se judi huyi hain. Kis atma ki bat kar re hi Gita? We are surrounded with problems.i mean, tumse behtar kaun janta hain? Illiteracy is rampant. Ashiksha, yahape administrative problems hain and we are yet under developed.

(I know, Mrs, kaveri. But it's connected.You were talking about soul, Gita ? I mean, you are well aware that illiteracy is rampant. Illiteracy, that we have administrative problems. And because of that we are yet underdeveloped.)

Kaveri amma : Ha, ashiksha aur garibi to choli daman ka sath hain.

(Yes , illiteracy and poverty go hand in hand ).

Mohan : Gita tum bhi typical Indian ho . Tum Hindustani kabhi ani galtiyan nahi mante .

( Gita , You are a typical Indian. You Indians can't take criticism ).

Kaveri amma : Tum Hindustani ?

Mohan : Sorry , I mean, Hum Hindustani .

( Sorry , I mean we Indians )

Mohan's regards Gita furthermore, Kaveriamma: he is driven by his longing to offer back the consideration Kaveriamma gave him and to uphold Gita's motivation to keep up the school. He understands that on the off chance that he needs Kaveriamma to come live with him in the US, he needs to assist her with settling her more prompt concerns. This is his first venture toward the

worker chief limits noted by Spears of mindfulness, mindfulness, and mending. Mohan embarks to select new understudies for the school to some degree to recuperate the relationship with Gita.

The defining moment in Mohan's own excursion comes when Kaveriamma sends him to gather installment on her property which she rents to a rancher in an adjoining territory. Mohan is profoundly moved by his experience with the rancher Haridas and his family. Crushed by dry spell what's more, being pariah for changing his exchange from weaver to rancher, Haridas sobs for the hopelessness of not having the option to take care of his kids and the shame of not having the option to pay the lease. All things considered, Haridas shows profound regard for the social act of neighborliness atithi devotional bhavah (visitor is god) offering Mohan and his guide food and a spot to rest. In addition, this ‘‘atithi devo bhava’’ tradition of India represents a true patriot of all time because they always welcomed people with what they have. It could be very poor facilities but they hosted guests as their God. Haridas’s story touched Mohan a lot. He literally wants to do something for his country that could be small but he wants to do it passionately. Kaveriamma, a worker head willingly, had trusted that by sending Mohan on this excursion under the mantle of gathering rent from Haridas she would have the option to impact Mohan to reevaluate his purpose in India. In a conversation with Gita kaveri amma said that, ‘‘Main janti hu ki main kaya kar rahi hu’’ ( I know what i am doing). So, her strategy works out. She succeeded in growing love in Mohan’s heart towards his motherland.

Another scene describes that Mohan already loves and knows his country well by answering all the geographical questions of Gita about India. She was very surprised and admitted that Mohan is a true Indian.

Mohan gets back to the United States alone. Dreams of the connections he developed in Charanpur frequent him and Mohan encounters an internal battle. Eventually, Mohan finishes the

mission to dispatch the GPM satellite. But Gita's last gift before returning to the U.S.A touches him a lot. She packed rice, green leaves, spices, everything to box and told him these things will remind you of us and your motherland as well. Which was true . After getting back to the U.S.A Mohan continuously thought of his motherland and his new family.

Gita : Kul milakar hamari desh ki sanskar. Hamari astha ki chote chote ful, hamari khet, hariali, jharne, hamari sanskriti. Ye sab tumhe hamari yaad dilati rahegi or shayed tumhe lot ne pe majbur kar degi.

(Our culture and traditions. Little flowers of our faith,our fields, greenery, rivers, our customs.All these will keep reminding you of us.And maybe, maybe it will persuade you to return).

The film Swades gives proper respect to individuals all through the world who battle for social equity and social change and portrays a true patriot person through Mohan. Who loves his country and left all the brighter opportunities of NASA? And 'Swades' beautifully depicted the Indian culture and national identity of people as well.

#### **4.7 Article 15:**

Article 15 depends on the abhorrent Badaun assaults in Uttar Pradesh, where two young ladies were discovered swinging from the tree. Here, we are taken to the troubling Lalgaon in UP, where individuals wear their rank on their sleeves. It's an agitating world, where individuals would even prefer not to impart water to individuals from lower standings. In excess of an individual's name, it's their position which is of pertinence (IMDB). Police officer Ayan Ranjan (Ayushmann Khurrana) tumbles into this world. He is a man, who has "experienced childhood in various nations", and such matters are confusing to him. Furthermore, he needs to settle a situation where two little youngsters were assaulted and killed and dangled from a tree. The impassion towards these young ladies from the other police officers is reflected in the discourse, where they attempt

to sort out the details of how to bring them down from the tree. It is difficult to watch that scene (IMDB). The remainder of the film shows how Ranjan settles the case, while attempting to comprehend the instilled rank framework in the town. While investigating the case Ayan Ranjan came across a lot of troubles and watched the disgusting caste system culture in the village. He was also trapped into the political issues of that village .

The beginning scene of ‘‘Article 15’’ shows how much caste problem related the film has. The conversation between Ayan and his driver were ,

Ayan : are chandarvan , rukh na 1 min. Yahase ek pani ki bottle uthalo.

(wait, chandarvan, Get me a bottle of water.)

Driver : sir, ye pasi o ka gaon hain sir .

(This is a Pasi village sir.)

Ayan : Matlab ! (So ! )

Driver : Choti jaat hai sir . schedule cast.

( They are lower caste , sir )

Nihal singh : Suyar palte hain.

(They breed Pigs).

Driver : Hum inke hath ka Pani nahi pite

(We don't drink water they touch )

Driver : Touch bhi allowed nahi hain sir . Parchaiyan tak allowed nahi hain. Shadow sir.

(we can't touch them. Even their shadows can't fall on us ).

With the conversation we came to know that Elites of India have a great caste problem which is connected to the class distinction system. They hate lower class people and don't mix with them. So they developed a new system of society. Culturally and politically they are so much involved

with the system.. They prevented the lower-class people from voting. Indian culture is still stuck with these elite influences. In addition, the caste system or “ Bourgeois” mentality affected the poor people in the society. They aren't getting their money in the workplace, getting wasted food, proper education in a good school, or treatment from a good hospital. Nevertheless it's their Basic needs. There is a scene in the movie where Ayan was talking to his junior officer about the case and the officer mentioned the nasty politics of the Elite political leader. The summary of the conversation was something like ``The leader always goes on a strike when he holds the power. And if he is on the opposite side of government, he takes the side of the lower caste people. So nowadays it has become a fashion to use the caste system.

Mr. Brahm Dutt : Inke neta hai sir, Shanti prasad. Age dharne e beth jayenge. Sattya mein rehte hain to apna murti pe murti banwa te reh te hain. Bipaksh mein reh te hain to ekdom Dalit ho jate hain. (or their leader, Shanti Prasad. Will start a strike. In power they build statues of themselves out of power, they turn into lower caste Dalits).

The lower caste people faced problems in the workplace. In the movie there is another scene describing the statement. Doctor Malti wants to write the true postmortem report of the girls. The girls were brutally gang raped but Mr. Brahm Dutt Singh (CO) stopped her from doing that. And after that he mocked her education and caste.

Mr. Brahm Dutt : yeh iska quota system sukha singh . Victim bhi quota ka victim hain.Doctor bhi quota ka doctor hai. Or inko doctori parate hain hum. Apni tax se.

(This is the quota system for you! The girls from the scheduled caste, and so is the doctor. Our taxes paid for her education).

One more scene at the end of the movie portrays the aggression of elite class people towards the lower-class people. Mr. Brahm Dutt was found guilty and arrested by the police . Mr Jatav

took him to take the blood sample for the test of gang Rae but Mr. Brahm Dutt suddenly got angry and tried to bite him and he was telling Mr. Jatav said that he made a mistake by taking lower caste people like him into the police. He should have swept the floor like before.

Mr. Brahm dutt : jat dikha di na apni? Vardi ehna ke daftar me betha diye hum.sale jharu lagwana chahiye tha. Mayla uthwana chahiye tha.

(You have shown where you truly belong, Jatav. You are wearing a uniform and working in an office because of me. Scum! You should've stayed a sweeper).

In conceptualizing class and status, Weber's principal objective was to give another option to the Marxist thought of class and class battle ever. By characterizing class as a market circumstance, Weber gives an elective perspective on history and the part of class and class battle in its creation. In the event that class is a market circumstance, it couldn't have existed in premarket, though pre-entrepreneur, social orders; and the beginning of private enterprise could no more be credited to class inconsistencies and class battle under feudalism. Indian's caste culture is a big problem in society. For this, the economic ratio is going down. And lower-class people are facing too many problems which have no boundary. Indian excellence because of the uniqueness of position established in Hinduism is in view of legend. Valid position isn't class. In any case, rank isn't a refutation of class in Indian culture furthermore, history. Verifiably, class created in India before position, and class relations are the very establishment of position chain of command.

## Chapter 5 Conclusion

Indian culture and costumes have become very popularly known to all through Indian cinema. Globally it creates a huge impact for their representation of various traditions. As the Bollywood industry is developing, it influences the people of India as well as the other countries too. In the whole research I have discussed a few things about how Indian cinema culturally gives a huge impact on society. In addition, cinema is a popular media to have a positive or negative impact on the People. According to Collins (1985), (1) For the ‘‘Imperialism’’ women are facing so many problems in every sector of their life. They faced gender disclination which hampers their position in society. ‘‘Hegemonic Masculinity’’ also responsible for their lower position in the society (connell 1985,1987). Being an extremely male dominant society Indian cinema portrays (2) females as subordinate in her own family. It also shows the male holding all the power because of his sexual exhibitions. Altıkulaç & Yontar (2019), shows us how patriotism is illustrated in most of the Indian films. Also, these patriotic films have a great positive impact on society.

With this gender issue gender inequality comes forward where we have seen the social and cultural diversity has been visualized in the society. Specifically, cinema has a huge impact on the view of the society where male and females are deeply seen. Besides, Depiction of masculinity in movies and its social impact matters a lot in society because all classes of people love to watch movies that increase domestic violence in families. Talking about nationalism, Indian films have developed the perspective of nationalism and represented the concept through the depiction of the society. Cinema is not about portraying only the nationalism or patriotic belief of art pertaining in the society but in the real sense it’s about beautiful combinations of art, literature, and science which depicts multicultural aspects of the Indian society. The act of class distinction has by one



way or another been polished in the Indian motion pictures that make a ton of sway on the general public as they for the most part carry on followingly.

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