CHAPTER-1

FRAME WORK OF THE STUDY

Indian cinema industry has quite rich past and at present it is enjoying one of the largest film producing industry in the world. Films from its beginning became the most popular mode of expressions. They are also considered as mirror of society. In a country like India this medium of mass communication is very popular since its inception in the mass media vehicle and time to time it addressed many social as well as political problems through its messages.

Bollywood is a powerful medium that provides useful and entertaining information on history, civilization, variety of cultures, religions, socio-economics and politics in various regional languages. More and more people, irrespective of their ethnicity, watch Bollywood films in many parts of the world. Recently a popular Indian movie- Slumdog Millionaire has received eight Oscar awards, and thus, scholars and academicians are showing keen interest, and are actively involved in teaching and research on different aspects of Indian cinema particularly Bollywood. During the last two decades there has been spurt in publications on Indian cinema. To support teaching and research, several libraries have developed good collections of printed and microforms resources. In recent years, we have witnessed a huge proliferation of digital and web resources, and information is now accessible on Indian cinema more easily and promptly through the Internet.

In recent years movies produced in India have received international attention. Most recently, there have been successful efforts in the coproduction of Hindi as well as English movies by Hollywood and Bollywood producers and directors. Many Indian actors are working in Hollywood films and similarly a number of American and British actors are also appearing in Bollywood movies. The majority of Indian films are now produced with English subtitles, and thus many people around the globe love to watch and get acquainted with Indian history, culture and society through the movies. Faculty, students and scholars have developed keen interest in the study and research on different aspects of cinema. So far no bibliographical source with international coverage has been compiled on Indian cinema and thus many patrons have suggested in producing a guide to help their research. When completed, this
resource guide will greatly support research programs in South Asian studies, and will serve as an exhaustive and most up to date bibliographical reference on Indian cinema.

Present thesis is an attempt to understand the implications of human relationships portrayal in Indian cinema. Many of the film makers have presented human relationship through different angles. *Devdas* (1935), whose director, P.C. Barua, also appeared in the lead; the Hindi re-make of the original Bengali film, also directed by Barua, was to establish the legendary career of Kundanlal Saigal is an excellent production demonstrating human relations. The Tamil version of this New Theatres release appeared in 1936. "To some extent", note the authors of Indian Film, "Devdas was a film of social protest. It carried an implied indictment of arranged marriage and undoubtedly gave some satisfaction on this score to those who hate this institution". The Prabhat Film Company, established by V. G. Damle, Shantaram, S. Fatehlal, and two other men in 1929, was also achieving its first successes around this time. Damle and Fatehlal's *Sant Tukaram* (1936), made in Marathi, was the first Indian film to gain international recognition, winning an award at Venice. The social films of V. Shantaram, more than anything else, paved the way for an entire set of directors who took it upon themselves to interrogate not only the institutions of marriage, dowry, and widowhood, but the grave inequities created by caste and class distinctions. Some of these problems received perhaps their most explicit expression in *Achhut Kanya* ("Untouchable Girl", 1936), a film directed by Himanshu Rai of Bombay Talkies. The film portrays the travails of a Harijan girl, played by Devika Rani, and a Brahmin boy, played by Ashok Kumar, whose love for each other cannot merely be consummated but must have a tragic end.

The study has systematically investigated films by Gulzar to understand the research problem as the legend filmmaker has undertaken the human relationship as a key focus of his cinema. Screen play of the gulzar’s 5 films have been taken as a sample and thorough investigation has been done on each and every aspects of cinema. Research method of this research work is mainly content analysis of the screen play and to add viewers perspective purposive sample survey is used.

Such studies are quite relevant for the country like India where still experimentation on the film production is going on. This may reveal many valuable inputs related to
film production which may become useful for other research scholars, film makers, students and many cinema lovers.

Introduction

India has one of the oldest film industries in the world. Though the first film advertisement in India appeared in the Times of India on 7 July 1896, inviting people to witness the Lumiere Brothers' moving pictures, "the wonder of the world", it was not until early 1913 that an Indian film received a public screening. Raja Harischandra was an extraordinary commercial success: its director, Dadasaheb Phalke, who is now remembered through a life-time achievement award bestowed by the film industry in his name, went on to make a number of other films drawing upon themes derived from the Indian epics. Phalke could not find a woman to play the female roles, being turned down in this endeavour not only by 'respectable' women but by prostitutes, and had to resort to the expedient of choosing a young man, A. Salunke, to play the female roles in his early films. Among the middle classes, that association of acting with the loss of virtue, female modesty, and respectability has only recently been put into question, irrespective of the degree of portrayal.

While a number of other film-makers, working in several Indian languages, pioneered the growth and development of Indian cinema, the studio system was beginning to emerge in the early 1930s. Its most successful initial product was the film Devdas (1935), whose director, P.C. Barua, also appeared in the lead; the Hindi re-make of the original Bengali film, also directed by Barua, was to establish the legendary career of Kundanlal Saigal. The Tamil version of this New Theatres release appeared in 1936. "To some extent", note the authors of Indian Film, "Devdas was a film of social protest. It carried an implied indictment of arranged marriage and undoubtedly gave some satisfaction on this score to those who hate this institution" (p. 81). The Prabhat Film Company, established by V. G. Damle, Shantaram, S. Fatehlal, and two other men in 1929, was also achieving its first successes around this time. Damle and Fatehlal's Sant Tukaram (1936), made in Marathi, was the first Indian film to gain international recognition, winning an award at Venice. The social films of V. Shantaram, more than anything else, paved the way for an entire set of
directors who took it upon themselves to interrogate not only the institutions of marriage, dowry, and widowhood, but the grave inequities created by caste and class distinctions. Some of these problems received perhaps their most explicit expression in *Achhut Kanya* (*Untouchable Girl*, 1936), a film directed by Himanshu Rai of Bombay Talkies. The film portrays the travails of a Harijan girl, played by Devika Rani, and a Brahmin boy, played by Ashok Kumar, whose love for each other cannot merely be consummated but must have a tragic end.

The next significant phase of Hindi cinema is associated with such figures as Raj Kapoor, Bimal Roy, and Guru Dutt. The son of Prithviraj Kapoor, Raj Kapoor created some of the most popular and memorable films in Hindi cinema. *Awaara* (*The Vagabond*, 1951), *Shri 420* (1955), and *Jagte Raho* (1957) were both commercial and critical successes. Many of his films explore, in a rather benign way, the class fissures in Indian society. Bimal Roy's *Do Bigha Zamin* (*Two Acres of Land*, 1954), which shows the influence of Italian neo-realism, explored the difficult life of the rural peasantry under the most oppressive conditions; his film *Devdas* (1955), with Dilip Kumar playing the title role in a re-make of Barua's film, was a testimony to the near impossibility of the fulfillment of 'love' under Indian social conditions, while *Sujata* (1959) pointed to the problems posed by marriages arranged by parents without the consent of their children. Meanwhile, the Hindi cinema had seen the rise of its first undisputed genius, Guru Dutt, whose films critiqued the conventions of society and deplored the conditions which compel artists to forgo their inspiration. From Barua's *Devdas* (1935) to Guru Dutt's *Sahib, Bibi aur Gulam* (with Guru Dutt and Meena Kumari), the motif of "doomed love" looms large: to many critics, a maudlin sentimentality characterizes even the best of the Hindi cinema before the advent of the new or alternative Indian cinema in the 1970s.

It is doubtless under the influence of the Bengali film-makers Satyajit Ray, Ritwik Ghatak, and Mrinal Sen, however, that Indian cinema, and not only in Hindi, also began to take a somewhat different turn in the 1970s against the tide of commercial cinema, which was now characterized by song-and-dance routines, trivial plots, and family dramas. No Indian director has had a greater international reputation than Ray, which almost every one of his films, except in the last years of his life, did a great deal to consolidate from the time that he produced *Pather Panchali* (*Song of the Road*, 1955). Ghatak has had more of a 'cult' following: his oeuvre was quite small.
(six feature films), but Ghatak went on to serve as Director of the Film and Television School at Pune, from where the first generation of a new breed of Indian film-makers and actors -- Naseeruddin Shah, Shabana Azmi, Smita Patil, and Om Puri among the latter -- was to emerge. These film-makers, such as Shyam Benegal, Ketan Mehta, Govind Nihalani, and Saeed Mirza, exhibited a different aesthetic and political sensibility and were inclined to explore the caste and class contradictions of Indian society, the nature of oppression suffered by women, the dislocations created by industrialism and the migration from rural to urban areas, the problem of landlessness, the impotency of ordinary democratic and constitutional procedures of redress, and so on.

Mainstream commercial releases, however, continue to dominate the market, and not only in India, but wherever Indian cinema has a large following, whether in much of the British Caribbean, Fiji, East and South Africa, the United Kingdom, United States, Canada, or the Middle East. The popular Hindi cinema is characterized by significant changes too numerous to receive more than the slightest mention. The song-and-dance routine is now more systematized, more regular in its patterns; the 'other', whether in the shape of the terrorist or the irredeemable villain, has a more ominous presence; the nation-state is more obsessive in its demands on our loyalties and obeisance; the Indian diaspora is a larger presence in the Indian imagination (witness Dilwale Dulhania Le Jayenge); and so on. These are only some considerations: anyone wishing to explore the world of Indian cinema should also reflect on its presence in Indian spaces, its relation to vernacular art forms and mass art (such as billboards), and the highly stratified and gendered (that is, masculinized) space of the Indian cinema-hall.

Statement of Problem

Doesn’t each of us have that one definitive influence—a figure that speaks after one’s heart, as though intuitively peeping inside and gently scooping out the truth? For many like myself, Gulzar has played that part with his lyrics, screenplays and films. His work has a philosophical dimension while being rooted in everyday life and
filtered through an empathetic worldview. His characters are intimate friends rather than creatures of fiction, his songs reserves of wisdom and compassion.


The drama of human relationships is Gulzar’s playground. He understands the intricacies and complexities of love, the despair of separation, the poignancy of longing and misgivings about failed opportunities. As he succinctly encapsulates in the song, “Is mod se jaate hain, kucch sust kadam raste, kucch tez kadam rahein” from Aandhi (1975), there are forks to every road in life, and the turn you take shapes your destiny.

Individuals aren’t one-dimensional. They hurt the people they love and can’t find the words to make amends. They keep revisiting the past to make sense of the present. Gulzar, above all others, recognises the relevance of the ‘flashback’ and uses it intelligently. Almost all his screenplays flit back and forth in time, as characters reshape old relationships with the chisel and hammer of experience and often come out wiser and stronger than before.

Very few filmmakers in Hindi cinema have etched as many interesting women as Gulzar has. He infuses these thinking, self-respecting and sensitive women equally with the twin virtues of silence and articulate expression. Aarti(Aandhi,1975) is torn between her professional ambition and her personal feelings towards JK. She’s clever, manipulative, passionate and warm all at once, and entirely unapologetic about her choices.

Kajli(Mausam,1975) bash yet, strangely unspoiled by her situation. Kusum (Khushboo,1975) who has pledged her heart to Brindaban in childhood returns the bangles his mother sends her and spurns his proposal, because she doesn't want to be taken for granted. As for Maya (Ijaazat,1987), she's an other-worldly creature, the kind who can exist only in the poet's imagination—such free spirits have no place in the real world. Sudha(Ijaazat,1987) is always ready to sacrifice her for the happiness
of her nears and dears. Rewa (Lekin, 1991) is travelling between her past and present. Panna (Hu Tu Tu, 1999) is ready to kill her corrupt mother for the sake of the betterment of the country.

The influence of his mentors, Bimal Roy and Hrishikesh Mukherjee, is palpable in Gulzar's cinema. He started his career as an assistant to Bimal Roy and later worked with Hrishikesh Mukherjee both as assistant and writing collaborator on several films, and also with Asit Sen. Some of their best films of the late-‘60s and ‘70s were penned by Gulzar-Khamoshi (1969), Guddi (1971), Anand (1971), Namak Haram (1973) and Chupke Chupke (1975). Gulzar also wrote Shekhar Kapur’s Masom (1982) and Ramesh Sharma’s New Delhi Times (1986).

Another major inspiration is literature in general and Bengali culture and sensibility in particular. Khushboo (1975) was adapted from a Sarat Chandra Chatterjee story, Kitaab (1977) and Namkeen (1982) were based on stories by Samaresh Basu. Gulzar is the rare filmmaker who, despite being a fine writer himself, has consistently translated good literature into cinema, including Shakespeare’s A Comedy of Errors, first as Do Dooni Char (1969) and then as Angoor (1982)—the latter is one of the finest comedies of Hindi cinema with constant collaborator Sanjeev Kumar and Deven Verma reprising the roles of the master-servant twins.

Several mainstream stars did their best work with Gulzar’s sensitive middle-of-the-road cinema and were prepared to deglamorise themselves in order to be taken seriously. Jeetendra did three films Parichay (1972), Khushboo and Kinara (1979) with Gulzar in his heyday (the filmmaker seems to have cast the star in his own image—moustache, thick black spectacle frames, plain kurtas and a soft-spoken, cultured personality), while Hema Malini featured in two of these, besides playing the central character in Meera (1979). Vinod Khanna starred in his song-less thriller Achanak (1973) which was based on a story by K A Abbas, in turn derived from the infamous Nanavati murder case.

But Gulzar’s longest and most rewarding association was with Sanjeev Kumar. It is impossible to imagine films like Koshish (1972), Aandhi, Namkeen and Angoor without Kumar’s spontaneous naturalist acting blended perfectly with the director’s delicacy.
Equally successful was his partnership with R D Burman, which extended beyond his own films and together they wove innumerable magical compositions. A mere sampling is enough to put their value into perspective—“Beeti na beetaayi raina” (Parichay), “Naam gum jaayega” (Kinara), “Tere bina zindagi se” (Aandhi), “Aaj kal paaon zameen par” (Ghar, 1978), “Thodi si zameen” (Sitara, 1980) “Tujhse naaraaz nahin zindagi” (Masoom) and “Katra katra milti hai” (Ijaazat).

Unlike many who are unable to keep in step with the times, Gulzar has adapted himself to contemporary cinema as a lyricist who understands the pulse and the mood of the audience, but doesn’t compromise the aesthetic of his output. He has written some of the catchiest numbers of recent times-“Kajrare” from Bunty Aur Babli (2005), “Jai ho” in Slumdog Millionaire (2008), and “Ibn-E-Batuta” of Ishqiya (2010).

Personally, watching Gulzar’s films and listening to his poetry and dialogues is like going to school under the care of a benign teacher who is prepared to hold your hand and lead you on your way, without being judgmental or didactic.

**Review of the Literature**

Gulzar is the last living link between old and new filmmakers. He has worked with Bimal Roy and with Shaad Ali also. His emergence as a director in 1971 has a great importance in Hindi cinema. Gulzar directed some of the finest films in 70’s and 80’s based on humanitarian approach and depicting human relationships.

There are few books written on Gulzar and his works. There is an exclusive website dedicated to the Gulzar’s work. Articles are also published time to time in various news papers and magazines. Also some websites based on cinema published articles and reviews of Gulzar’s films and his contribution to Indian cinema. No doubt Indian cinema has produced great directors and legends but filmmakers like Satyajit Ray, Ritwick Ghatak, Mrinal Sen, Raj Kapoor, Guru Dutt, Bimal Roy, Shyam Benegal and Gulzar Should be studied in more depth. Although some literatures are available on Gulzar, but they are very less as compared to other film makers. Some libraries and film institutes and film organizations such as National Film Archive of India (NFAI) has
good collection of books articles published in newspaper and magazines related to cinema and Gulzar. These articles are either reviews of the films or work done by Gulzar or the interviews conducted by journalists with Gulzar from time to time. Even some interviews with Gulzar are also available on youtube channel. These interviews are important as these provide some insight into the directors mind regarding his approach towards his own work.

(Meghna Gulzar, 2004) Meghna Gulzar has authored “Because he is...”. She is a daughter of Gulzar. The book gives information about the personal and professional life of Gulzar. The book is written as a subjective point of view hence, book is not an intensive study on Gulzar’s films. It is considered as an autobiography written by daughter. The book is divided into 9 chapters and each chapter tells us about the progression of his journey in cinema.

(Saibal Chatterjee, 2007) Saibal Chatterjee in his book “Echoes and Eloquences: The life and cinema of Gulzar” gives an insight of the director. He has also mention the production design of Gulzar’s films. He appreciates Gulzar as a creative genius. The book also gives the history of the production of films made by Gulzar. Background of every film and creative cum critical analysis of his films. The book also mentions the personal chapters of Gulzar’s life.

(Nasreen Munni Kabir, 2012) The book written by Nasreen Munni Kabir gives us the detailed road map of Gulzar’s mind and psychology. “In a company of a poet: Gulzar” is a long interview which is covered in 206 pages. Gulzar tells us about his personal life and his entry in cinema. From his journey from Dina in Pakistan to Mumbai via Delhi has been discussed exhaustively. The book also focuses on the philosophy and various influences on Gulzar. Reasons behind writing and making the films, his choices, his style is discussed in-depth.

(www.gulzaronline.com) This is an exclusive website on Gulzar. The website provides the brief information of life and works of Gulzar’s. All the films directed by Gulzar are listed in this website. Gulzar’s non film work and literary work also get place in this website. There are various section related to his personal life, film work and books written by Gulzar. This is more informative than analytical.
Vijay Lokapally in an article in The Hindu has presented an analytical view on Gulzar’s Mere Apne. He mentioned the film a classic well ahead of the times and a landmark of the Indian cinema. The article covers the critical review of making of Mere Apne as well as about the performances given by some legendary actors.

In a series of articles published in the magazine Filmfare, Anuradha Chaudhary has covered song writing of Gulzar’s some beautiful lyrics. The history has been discussed and the approach behind writing of the song is also discussed. Gulzar tells his relationship with various music composers and playback singers. His jugalbandi with R.D Burman and also with Salil Chaudhary has been discussed in detail. This series named Geet Gata Chal has given insight of Gulzar’s philosophical point of view while writing lyrics for films.

This website has also published various articles related to the films directed by Gulzar. Some interviews are also published on this website. Interview with Gulzar published on 4/4/1997 gives some information related to the making of his four films: Ijaazat, Lekin and Maachis and making of Hu Tu Tu.

This website has published an article by Chander Uday Singh on 12/10/2013 on Namkeen. The film was directed by Gulzar. Article is basically a review and analysis of the film Namkeen. He critically analyse by saying, “The problem with making strongly anti-hero films on the hindi screen is that somewhere along the line the director inevitably gives in to the dictates of reason and salvages his hero intact-bottom line of commercialism will not allow any tempering with the well-worn male image of honourable machismo. But Gulzar is one of the few balance sheet conscious directors who can and does take risks. Never more tellingly than in Namkeen, his latest and possibly most successful and daring film.”

The website has published interviews with Gulzar. Interview covered by Priyanka Jain on November 7, 2014 focuses on his style of song writing. In this interview he tell, “He understands the medium and goes with the script to create the lyrics of the songs. This interview is a repitition of what he said to Nasreen Munni Kabir in his interview. An article published on May 29, 2013 is a biography of Gulzar and brief information about his film and non film works.
Various articles by Ziya Us Salam are published in the newspaper The Hindu on various dates. Article published on May 23, 2009 is a critical analysis of Aandhi. The article tells about the making of the film and the controversy which was tagged with the release of the film. In the article published on May 30, 2013 he focuses on the classic film Mausam. He says, “Indeed Gulzar’s Mausam was a delectable feast - a fine orchestra of a film with barely a false note.” In an article published on June 16, 2013 he critically analyse Khushboo. In an article published on June 27, 2013 he focusses on the making of Kinara and in an article published on July 4, 2013 he has given a review on the film Kitaab. In an article published on April 17, 2014 he has reviewed a classic Angoor based on Shakespeare’s play.

He has written a thesis on The Films and Philosophy of Gulzar. In his thesis he has targeted Gulzar’s work as an Auteur. He examines Gulzar’s narrative structure and also individual style of film making.

An article, Films of Gulzar: Sources, Narrative Structure, Technique and Use of Language written by Harjeet Singh and published in an December 2011 issue of Pragyan: Journal of Mass Communication focuses on the narrative style and the language used by Gulzar in his films. He also points the various sources and influences on Gulzar’s writing.

The announcement in July of 2003 by the Oxford English Dictionary that it accepted the word Bollywood and defined it as Indian cinema did not amuse everyone in the Indian Cinema Industry. The news received a mixed reaction. Some thought that, after many years, the Indian cinema finally got the recognition it deserved.
did not have equal impact on all the people in India (such as Muslims), they certainly started the era of motion pictures (Kaur & Sinha, 2005). Until the 1920s, more than 90% of the films distributed in India were foreign films. It took a few more years for the number of Indian films to grow. Finally, sound technology arrived in the Indian cinema, and the first film with sound, *Alam Ara* (Beauty of the World), was released on March 14, 1931 (Thomas, 2005).

European and Hollywood cinema had a strong impact on the early Indian producers and directors. Phalke was not only inspired by foreign cinema but had visited Europe three times. Himanshu Rai, one of the early producers, trained with Georg Pabst and Erich Pommer at Germany’s most prestigious studio, UFA (Thomas, 2005). Among the early film makers, the Wadia brothers were the enthusiastic young owners of Wadia Brothers’ Productions. Theirs was a big business with almost 600 people on the payroll by the mid-1930s. Many Hollywood film directors, producers, technicians, and actors visited Mumbai, and Homi Wadia made sure that they visited the Wadia studio. He not only openly acknowledged the influence of Hollywood cinema on their films but also made many of their films based on several foreign films (Thomas, 2005).

Bombay Talkies was another big studio in the 1930s. Started by producer Himanshu Rai and his wife and actress Devika Rani in 1935, the studio released its first film *Achhut Kanya* (Untouchable Girl) in 1936 (Mishra, 2002; Thomas, 2005). Shantaram was another well-known director and one of the early producers in the history of Bombay cinema (Shantaram & Narwekar, 2003). He started working in the Maharashtra Film Company at a very young age and directed his first film, *Netaji Palkar*, in 1927. In 1929, he, along with four other partners, founded Prabhat Film Company in Kolhapur. Several of his movies were well received by the critics (Shantaram & Narwekar, 2003).

Kaur and Sinha (2005) and Mishra (2002) stressed that all the early films in India mirrored the social and political situation around them. The early films were primarily based on the fight for independence and other social issues. Himanshu Rai’s *Achhut Kanya* (Untouchable Maiden) (1936) addressed the issue of the caste system in India. The Wadia brothers covered the Indian freedom fight in many of their films. For example, in *Hunterwali* (Woman with the Whip) (1935), the protagonist fought
for her rights and to reclaim her kingdom from a treacherous tyrant. V. Shantaram also portrayed the Indian social environment in his movies such as *Aadmi* (Human) (1939).

What started with a mythological cinema in the early 1920s turned toward the social genre in the 1930s, remained so until the 1960s, and then was dominated by Amitabh Bachchan’s “Angry Young Man” image of fighting against rich and corrupt politicians and gangsters. In the early 1990s the trend turned to romantic movies and has continued ever since (Kripalani, 2006).

Bollywood has always represented the cultural and social background of India and has always been inspired by the customs and life of Indian people. That, in turn has inspired people’s dreams and fantasies. Overall, it has always been very close to the hearts of the Indian people.

*Balasubramanian (1994)* referred to it as a hybrid message – a paid message aimed at influencing movie (or television) audiences via the planned and unobtrusive entry of a branded product into a movie. Maynard and Scala (2006) described product placement as a strategic marketing tactic, the process through which an advertiser pays to place a product in a movie. They called product placement an alternative route for traditional overt advertising. Karrh (1998) defined brand placement as a paid inclusion of branded products or brand identifiers through audio and visual means within mass media programming, noting that the term product placement is used interchangeably with brand placement. Product placement refers to a product placed in a movie, when it is actually a brand that is placed in a movie. A company is usually interested in featuring its brand and not just any product. The Coca-Cola Company features Coca-Cola and not just any soft drink. For the purpose of this review, however, product placement and brand placement are indistinguishable.

Previous research done in this field has focused on the globalization effects on Bollywood as well as what it means to be Indian (Ginta, 2004). Laura Mulvey (1975) stated that there were two distinct modes of the male gaze of this era: "voyeuristic" (seeing women as 'whores') and "fetishistic". Mulvey argued that women were set into different characters, one as the sexually active female and the other as a powerless female stereotyped as ‘the housewife’. She describes how subjects are ‘constructed’ by media texts rather than investigating the viewing practices of
individuals in specific social contexts. She mentioned in her work that ‘as the spectator identifies with the main male protagonist, he projects his look onto that of his like, his screen surrogate, so that the power of the male protagonist as he controls events coincides with the active power of the erotic look, both giving a satisfying sense of omnipotence’. Traditional films portray men as active, controlling subjects and treat women as passive objects of desire for men. These films objectify women in relation to ‘the controlling male gaze’, presenting ‘woman as image’ (or ‘spectacle’) and man as ‘bearer of the look’. In short, men do the looking and women are there to be looked at.

Anne Ciecko (2001) asserts that Bollywood films have reinforced conventional gender constructions. In her work, she conducted a content analysis of selected Bollywood films to meat out her assertions as to how such gender constructions are reinforced in films. Firstly, she exhorts on how Bollywood films mobilizes masculine agency. She cited Sumita Chakravarty (1993) idea of male leading stars as being identified as 'the National-Heroic Image' of Hindi cinema. The image incorporated by the 'masquerading' male star is destabilized, 'allowing the spectator means of recognition of his/her social world within the world of the film through the hero’s "play" with the signifiers of dress, accent, and gesture' (p. 200). The reinforcement of the super masculine leading male compels the heroine to act, look, and behave more “Indian” that usually implies the use of traditional garments such as the Salwar Kameez and adoption of traditional family ideas.

Jane Sunderland’s work (2006) has sought to prove how distinct speech patterns and markers of gendered speech were induced from the discursive reproduction of masculinity and femininity instead of biological differences between males and females. The theory of essentialism stresses on indispensable conceptual characteristics and relations as opposed to existing as a particular experienced actuality. When we watched the films and did our individual analysis of the several gendered representations, we had a pre-conceived mindset of certain idea which is largely due to this theory. By ‘knowing’ what themes we have to look out for before watching, we tend to link certain images with certain acts, and the constant categorizing further induces the notions of what constitutes femininity and masculinity. The reinforcement of gender stereotypes is due to the constant repetition of similar associations with certain speeches or gestures. From all the 15 films that we
have watched, there is certainly a constant portrayal of women as being restricted to the domestic sphere while the male protagonist are the ones venturing in the outside world, having career and earning money for the family.

Actions are required to elicit a positive affirmation from society to be considered as 'okay'. This supports Mulvey's work which shows how certain images are repetitively shown and women look at their female counterparts through the male perspectives to judge the ‘normality’ of an ordinary woman. From our movies, we see that when women practice ‘male’ dominated activities, they normally botched it up or become vulnerable beings. In Thoda Pyaar Thoda Magic (2008), Rani plays the role of an angel who intervenes in the relations of a family without a mother. However, when it comes to decision making and deciding her own fate on whether she could remain on earth or not, she pleaded God which in this case is played by a male. The subservience of women to men is constantly portrayed in which this affects how women in India think of their own positions at home. The stickiness of the created stereotypical images prevents new behaviours from being socially accepted which results in individuals tending to rely on the pre-existing social constructions. Instead of ‘doing what comes naturally’, they are really performing what society deems as acceptable. This led to the ‘naturalization’ and ‘normalisation’ of behaviour, whereby ‘gendered’ actions that are practiced daily prevent one from being adept in other actions that are associated with ‘another gender’.

Amita Nijhawan (2009) examines the song-and-dance sequences in Bollywood films which have become an integral characteristic of the industry. He argues that by combining traditional Indian dance moves with contemporary elements, new sites of sexual desire and identity are created and popularized in Indian culture. Nijhawan specifically looks at how women are able to portray femininity in a more liberal way through their bodies in song-and-dance sequences to express their sexuality. Hence, it is argued that women in Bollywood films today are increasingly given more freedom to express their sexuality and femininity. Mythili Rajiva's recent work "In Papaji's House" (2010) examines cinematic images of gender in South Asian diaspora through four popular films. Specifically, she looks at how the father-daughter relationship is represented in these films and extrapolates her observations to analyze how patriarchy is manifested and enculturated among young South Asian women by their fathers.
Among other things, Rjiva seeks to illustrate how the patriarchal tendency is sustained through the interactions between the father and daughter.

**Scope of the Study**

This study is an attempt to project various aspects of the changing scenario of films and upcoming trends in it. The present study is of vital importance not only from the academic point of view but for film makers, scholars, media planners, development agents and society also.

**Objectives**

Following are the objectives of this study:

- To examine the social and human values and its portrayal in Hindi cinema.
- To study the humanism and social reality framed in Hindi Cinema with special reference to Gulzar’s Films.
- To assess the presentation of various characters and their relationship in Gulzar’s films.
- To assess the ideological influences in the movie making of Gulzar.

**Methodology**

Present study is an exploratory in nature so it is necessary to be familiar with the subject, to determine the scope and limit of research, to clarify the concept and to formulate the hypothesis or research question or research problem. As the main idea is the discovery of facts and insights therefore this research design is flexible, to permit the incorporation of different aspects of the phenomenon or event. The research methods that have been adopted in the present study are:
• **Stage-I- Content Analysis**

In this stage content of the Gulzar’s films and a visual textual analysis is done. Narration, cinematic presentation of emotions, symbolic representation, dialogue, and other audio-visual elements have been analysed by researcher.

• **Stage-2- Interview**

Experienced persons such as critics, co-workers, academicians and film lovers have been interviewed with the help of set of questions.

**Brief of Chapters**

The study has six chapters

**Chapter One: Framework of the study**

This chapter is an introductory chapter which covers Cinema as a medium of mass communication. Chapter also discuss the need, importance and significance of study. Review of literature is also a part of this chapter. Literature, research articles, articles published in newspapers, magazines and websites are also discussed.

**Chapter Two: Indian Cinema: Origin, Growth and Major Trends**

This chapter covers Past, Present of Indian cinema. It also covers the regional industry as well as major trends of Indian cinema. Various approaches in film making is discussed in this chapter.

**Chapter Three: Ideology, Social Issues and Gulzar’s Films.**

Detailed biography of Gulzar and his contribution to Indian cinema is a part of this chapter. This chapter also analyse the concept of film study social issues ideology and philosophy of Gulzar as a film maker.

**Chapter Four: Critical Analysis of Humanism and Social Relationship in Gulzar’s Films**

This chapter covers the technique and thematic analysis of the films directed by Gulzar. Visual style, narrative style, projection of characters and their relationships
are discussed in this chapter. Mise-en-sene and individual style of Gulzar is discussed in this chapter.

Chapter Five: Content Analysis of Gulzar’s Films

This chapter covers the analysis of Gulzar’s films on the bases of milieu, characters, performances, technical part such as editing, cinematography, asthetics of lighting, sound, props, costume and make up. Colour and titling, compositions and grammer of Gulzar’s Film making is discussed. Interviews are analysed in this chapter.

Chapter Six: Summary and Conclusions

In this chapter summary of the study and findings are discussed. The results of the study and suggestions for further research has been incorporated in this chapter.