Deconstruction of Symbols of Reality in Hindi Cinema: A Study on *Calendar Girls* and *Haider*

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Hindi cinema has always been a better citation for Indian culture. Now it is an accepted proof for the changing scenarios of modern India. The cinema has shaped and portrayed Indian culture to the extent that the sixth art forms could ever achieve. Hindi cinema has a great influence on common man who sees the different symbols of daily life and culture constructed by cinema as real things present in their day-to-day life. Cinema does not only construct the symbols but also deconstruct it. The present research aims to trace and analyze the construction and deconstruction of different social, economic, and psychological symbols created over a period of time through many block buster films. To check this changing perspective of cinema for the society, two films namely 'Calendar Girls' and 'Haider' discussed in this paper. The focus of the study is on understanding the portrayal of women in *Calendar Girls* and terrorism in *Haider*.

A reality is constructed and truth is created in cinema. Representation of different ideology, identity, culture in cinema gives us in-depth information about social construct. It develops understanding among individuals within cultural boundaries. It creates understanding and bond among individuals within cultural boundaries. Through symbols and codes, cinema conveys our understanding of reality. Different elements of composition (narratives, script, metaphor, and sequence) are used in a way that audience takes different construct as real symbols.

A film starts with a disclaimer that 'all characters in the film are fictitious, any resemblance to real persons, living or dead, is purely coincidental.' Cinema attempts to portray 'real' life incidences as larger than life representation of images which attract the audience. Hindi cinema has always presented things filled with cosmetic construct which attracted audience.

Starting from silent films to talkies, there were dramatic changes in narratives, sequence, and metaphors. The early films of India were based on mythological and historical facts; primarily from Mahabharata and Ramayana. So, mythological content dominated the 1920s and 1930s. The late 1930s and 1940s films got changed in its narratives, scripts, sequence and metaphor. Cinematic treatments were also different in the period. The period of the 1930s and 1940s experienced many eminent film personalities like Debaki Bose, Chetan Anand, S.S. Vasan, Nitin Bose and many others who cameforth. They shaped Hindi cinema towards modernism. This is the period during which film like

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'*Achhut Kanya*' was made, the birth of modern Indian film industry took place around 1947. The period witnessed a remarkable and outstanding transformation of Hindi film industry (Paul, 2015). Some eminent filmmaker who made a mark in the Indian film industry as well as foreign film industry gave memorable films. Satyajit Ray and Vimal Roy made films on the survival and daily miseries of lower strata of the society. The historical and mythological subjects took a back seat, and the films with social messages began to dominate the industry. These films were based on themes such as prostitution, dowry, polygamy and other malpractices which were prevalent in the society (Paul, 2015).

In the 1960s, new directors like Ritwik Ghatak, Mrinal Sen, and others riveted on the problems of the common man. The period produced some excellent movies. These movies enabled the Indian film industry to book a screen in the international film scenario. Some films critic address this period as an accidental experiment with neo-realism borrowed from Italian cinema. There is no such period which can be treated as the realism of Hindi cinema, simultaneously it snakes in the period. This is also the period for classicism in Hindi cinema. Films like '*Sujaata*,' '*Madhumati*,' '*Do Aankhen Barah Haath*,' etc. directed by veteran film makers presented social issues in a completely different style. The recent decade has not only been witnessing pastiche of modernism, and realism but producing another genre. In a nutshell, we can say that Hindi cinema has adopted the cinematic tools of modernism, realism, and classicism. In the economic front, capitalist flavor of polar and bipolar is dissolving. Multi polars of economic power are maintaining the world. Economic experts named it as 'Late Capitalism.' This 'Late Capitalism' has a direct kinship with post-modernism. Post-modern art and culture are replacing established norms and beliefs. It shows the dreams and spectator loves to see. Whatever people love to see are transferred into celluloid, be it love, affection, brutality, sexual excess or be news for entertainment.

With this perspective let's have a look at the elements and nature of post-modern conditions propagated by Hindi cinema that exist today. In some films of last decade has a blurred boundary between the 'past' and the 'present'. The feelings of both history and art are observed at a time in a fragmented manner, often appearing as examples of pastiche. Sexual desires are not only visible but open to fulfil. Taboos about sex no longer exist. Pornographic elements, promiscuous and other sex-related taboos have emerged as open and explicit. In cinema, these elements are common now, and people love to watch it. Sex and desire has become a product. In this case, representation has become more important. The rise of consumerism is also another symptom of a post-modern situation. The repercussion of post-modernism makes a man feel isolated, alienated and detached from the society. In cinema, there are some key situations that portrays the post-modernity like anxiety, emotional disorder, a breakdown of family and marriage, etc. This is how the Hindi cinema deconstructs the existing reality[1] Generally, these post-modern conditions can be observed in films released in recent. In some cases, director has nothing to do what is constructed by camera.

Bollywood's aforementioned current impulse to repeat and recycle, to excessively express and visualize, to commercialise and self-commodify, to appropriate other cultural works and de-differentiate binaries or blur distinctions through such processes suggests that the cinema has acquired strikingly post-modern qualities (Wright, 2009). Despite being a highly debated and perplexing descriptive term, post-modernism can be seen in Hindi films as well as academic study in India. In film practices, it allows texts to inscribe and subvert common conventions. In addition it questions ideology, subjectivity, and historical knowledge, enabling us to reconsider the operations by which we both create and give meaning to our culture through representation. In doing so, it draws our attention

to individual films, consciously mimetic and anti-original qualities. Post-modernism creates a tension between politics and aesthetic. It shows closeness of art and politics. Thus, it can be said that post-modernist approach has enabled us with new reading strategies and different systems of interpreting films.

Cinema is supposed to be mirror of the society. It constructs societal beliefs in such a way that reel world appears very real. People who regularly see cinematic constructs start believing it as real and very much part of their culture. The present study attempts to analyze new social construct in Hindi cinema. It therefore, attempts to analyze and deconstruct the symbols of new social beliefs and cultural practices depicted in Hindi cinema.

Literature Review

Deconstruction

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

Since this definition of 'deconstruction' has many dimensions and asks readers to eradicate all the earlier philosophical and other assumptions before approaching to deconstruct a text. How one could possibly 'eradicate all assumptions,' and not only eradicate them completely to understand meaning of a construct. One learns things from his or her surrounding and keeps it as a memory mark. While decoding meaning we use previous information for understanding the text given in cinema, but eradication of previous information as suggested by the Chambers Dictionary would not be possible as we draw meaning about any construct from existing information (Royle).

The word 'deconstruction' was not included in the Chambers before 1993. It was around the time that 'deconstruction' enters in the language. In the 1989 new edition of the Oxford English Dictionary (OED), deconstruction was defined as: (i) the action of undoing the construction of a thing and (ii) a method of critical analysis of philosophical and literary language which emphasizes the internal workings of language and conceptual systems, the relational quality of meaning, and the assumptions implicit in forms of expression (Royle).

The Oxford definition is more inclusive and elaborate. The OED definition at least makes some indications about understanding the word. It draws attention to the fact that the word has a history and has different meanings: the older sense of 'deconstruction' as 'undoing the construction of a thing' was not sufficient to understand the term.

Chambers sees deconstruction as a 'method,' whereas the Oxford English Dictionary defines it as 'a strategy.' The Chambers describes deconstruction as something that is 'applied,' whereas the Oxford English Dictionary defines it as an 'analysis' (Royle).

But there are other ways in which their definitions are used by many social scientists. French philosopher Jacques Derrida (b. 1930), is one among many prominent persons who defined deconstruction which was directed towards exposing unquestioned metaphysical assumptions and internal contradictions in philosophical and literary language. Many others have written deconstructive texts, many others have contributed towards the continuing elaboration of what is called deconstruction, but Derrida remains the key figure for understanding about what deconstruction is (Royle).

One of the writings Derrida has written on the subject of what is deconstruction is very useful for understanding the term. Derrida wrote a letter to his Japanese friend in which he flatly and simply declares: 'Deconstruction is not a method and cannot be transformed into one' (Derrida, 1991). He means that deconstruction is not a method that can be applied to, say, a literary text (or to a philosophical or any other text, including a dictionary, or to film or weaving or feminism or drugs or psychoanalysis or love, etcetera and so on) (Royle).

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

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

What is a Reality?

Many philosopher believe and assert that the quest for reality is philosophy's principal business. It is also apparent that scholars do not agree about what they attempt to convey when they use the term 'reality'. Indeed their differences may be so acute that there is little hope of a settlement in this fundamental matter (Laird, 1942). In this regard, Metaphysics is the search for the real. It follows that the notion of reality is not the same as the idea of mere being or existence, for if the real were simply identical with whatever has been, there would be no occasion to search for it. A man to find the real would need only to open his eyes. Plainly, however, the word 'reality' is frequently used both in philosophy and elsewhere (Laird, 1942). This study, therefore, considers some of the main (and of the different) things that filmmakers mean to convey when they use it. German expressionist filmmakers define reality as entirely the creation of minds and wills.

Theoretical Framework

Approaches to Representation: The conceptual framework for various approaches to understanding the dimensions of representation enumerated here.

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

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

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

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

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

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

Following the thesis of Saussure and Levi-Strauss, Roland Barthes has taken further the arguments and theorization of representation. Roland Barthes analyzed representation at two levels: (i) signifier and (ii) signified. The first aspect, i.e. analysis at the signifier's level, he called denotation. The things or materials that are seen, have shapes, colours, etc., are the elements of denotation. For instance, by analyzing the shape, we can distinguish a coat from a shirt. The other level is the connotation level. This level of analysis answers questions like what is signified? What is really meant? Is the dress is for casual wearing or for a formal occasion or for a state reception, etc?

Therefore, a representation can be analyzed at denotation as well as at connotation level. Taking this concept further in mythologies, Barthes emphasized that representation

works more at the second level, i.e., connotation level or cultural level. We need to question the representations with a relentless question of 'why' till we satisfactorily decipher the full meaning of the representation. In his article 'Myth Today', he describes with examples how in modern times, many myths are constructed through representation to foreground the individual's point of view on various issues in society. Jacques Derrida, another French philosopher, said that search for meaning is an unending process. He termed this process of searching for meaning as 'Circle' of meaning: 'meaning of meaning of meaning'. The final meaning is thus put off forever. Thus the whole process was called deconstruction (Basu, n.d.).

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

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

Jean Baudrillard, a French philosopher who in his book Simulacra and Simulation talked about modern day representation. By simulacra, he meant that these are copies or depiction of those materials that have no original or have never had any original. In other words, these are constructed fakes. He said that the current time is full of symbols and signs. Simulacra is devoid of any originality. He further explains that all human feelings and experiences have been replaced with simulation such that we find in the virtual world. He pointed out that the media and current cultural trends have constructed such a false and an ideal environment. He has also termed this situation as hyper-reality. A reality is not made up of original things but of imitation (Basu, n.d.).

Objectives

The objectives of the study are to analyse the ways and the means through which Hindi cinema deconstruct the reality of societal belief and norms. The study also analyse the portrayal of modern cultural practices, changing symbols of family and different social relations, and reshaping social beliefs and norms by selected films.

Methodology

In film studies, deconstruction of reality as a field is relatively uncharted. In this case, study is not limited to a particular method but applies varieties of method to meet its objectives. Theoretically methodology needs to shift between structuralist and formalist. Semiotics and discourse analysis have been used to decode and deconstruct the symbols and code portrayed in selected films.

Research Design

The design of the study is exploratory; therefore, it employs semiotic analysis and discourse analysis as a primary method. The data for the study have been collected while watching selected films. From the other sources including research journals, historical biographies, textbooks have also been consulted. Since the film studies are very creative discipline, it cannot be confined to celluloid only. It evinces emotions and smells of society. The study limits itself to 'Calendar Girls' and 'Haider', the two films as primary sources of research.

Discussion

Calendar Girls

Small-town schemer Mayuri (Ruhi) from Rohtak, rebellious Paroma (Satarupa) from Kolkata, free-spirited Sharon (Kyra) from Goa, naive Nandita (Akansha) from Hyderabad and Pakistani Bollywood aspirant Nazneen (Avani) from London are 'calendar girls' for industrialist Kumar (Suhel), whose glamorous almanac, with itsy-bitsy bikinis and sprawling white sands, is 'India's symbol of success'. Shot by ace photographer Timmy (Rohit), the ladies wear lip-gloss, attitude and little else, dreaming of fame, love, and success (Das, 2015). Contrary to the director's immature vision, this film is certified for adults only. The film begins with rushed character intros. When selected to be a calendar girl, Nazneen Malik (Avani Modi), a Pakistani settled in London bids Allah Hafiz to her boyfriend Inzamaam. He doesn't mince his words in responding with, "You are going to become a bloody cheapo." After finding their selection in Calendar Girls, all five girls rush to Mumbai for a shoot. Meanwhile, profiles of these five girls are presented to an industrialist (Suhel Seth). The girls are described as a bong bomb, a sassy lass, small town but big value. This film was marketed as realistic. Film maker Madhur Bhandarkar's intensive research of a particular lifestyle is only a collection of stereotypes put together by scratching the surface (Mumbai Mirror, 2015).

At one stage in the film, which up until then has been swimming in a sea of predictable clichés about the 'glamour' world, a spiky little plot-point yanks back our wandering attention: a 'calendar girl' attends a funeral, and her `fee' for doing so is a couple of cool lakhs (Gupta, 2015). This is a moment. Each moment is milked and turned into an opportunity for publicity. When a famous person dies, a person struggling up the fame ladder needs to be in attendance. The next day there will be photos of the funeral, and you, yes you, will be seen surrounded by famous people. Then you will, by association, become famous (Gupta, 2015). Instead of real life inspired calendar girls shoot we see a non-stop show-reel of show-all, where the camera goes over, under, behind the 'calendar girls,' not an inch being spared (Gupta, 2015). It implies that dreaming for calendar girl shoot; a girl must be hot, easy, willing to compromise, ready to turn into a body to hang bikinis on, sleep boss way to the top, etc.

Calendar girls as proud achiever: When the girls got selected in the calendar girl shoot, they feel proud. This proud feeling has been composed in such way that while watching young lady also can feel proud. But what the result is, multiple painful ironies inherent in the situation the girls find themselves in: one gets pushed into VIP escort service, another into being a trophy wife, another into a honey trap between a greedy cricket match fixer and players, and others two surviving their life in the industries (Gupta, 2015). It hammers out the message that if you willingly become calendar girl, you will come to a sorry end. Therefore, girl stays at home, stay inside, or you will be forced into bed and breakfast service to men (Gupta, 2015).

Victimization of women: Calendar Girls features five new female actors in the titular roles. In male dominating film industries, critics can take Madhur Bhandarkar for being one of the few men who dares to care about how women feel about their issues and what they say. This film portrays women as victim of a different class (Pillai, 2015). Madhur Bhandarkar has often expressed his happiness that more women-centric films are being made. He has long maintained that his stories come across better from a woman's point of view and that is why the protagonists of his films – *Chandni Bar*, *Satta*, *Page 3*, *Corporate*, *Fashion*, and *Heroine* – have all been female (Pillai, 2015). But in Calendar Girl, the feminist zeal of Bhandarkar stops because all females are victims of circumstances that beyond their control. One of the girls alluded to in the title, a Lahore girl from London, is quickly reduced to poor girl who serves sex-starved politicians, industrialists, and diplomats. Another, a Hyderabad girl now married to a philandering jetsetter from a wealthy Jodhpur clan, lectures the former on "third-rate and characterless" escorts who sell their bodies and souls for money (Chatterjee, 2015). Cringe-worthy and laughable at once, such moments of pop wisdom are scattered all across the expanse of calendar girls. In a shrill and sketchy prelude, five leggy lasses from around the country hot foot it to Mumbai to participate in a coveted calendar shoot they believe will change their lives forever. It does. But nothing can reverse the film's downhill course (Chatterjee, 2015). They can be described as victims who fail to overcome their misfortunes.

Deconstructed social symbol in Calendar Girls: Is it possible that in India funeral attendant can be paid? If it is, it would be exceptional or rarest of rare. The 'calendar girls' is successful in conveying the message that if it is a time of struggle for an actor, she/he has better options to attend the funeral for the expenses. Further, the film adds that attending funeral gives free publicity for the struggling actor.

Hyper reality of Calendar Girls: A hyper reality is seen in such condition where it was difficult to differentiate between fiction and reality. In other words, fiction and reality blend so that there is no significant distinction between where one begins and other ends (Wikipedia, 2016). In Hindi cinema, hyper reality is becoming a general element of film narratives. It can be seen in *Calendar Girls* in which five girls from different walks of life, dream the same to get in a shoot of high profile calendar in order to get entry in Bollywood. Their dream has minimum to match honour and prestige of India women.

Haider

Bollywood director Vishal Bhardwaj's Indian adaptation of Hamlet has been hailed as "one of the most important movies of the year" (Pandey, 2014). *Haider* goes where Hindi cinema rarely strides. Bhardwaj and Kashmiri journalist Basharat Peer co-wrote the film's screenplay and they must be praised for their courage to speak strongly about what is

happening in Kashmir. *Haider* goes beyond Bollywood's Pakistan bashing for Kashmir's troubles and speaks about the alleged atrocities of the Indian Army on Kashmiris. Haider jokes about 'chutzpah'—pronounced as 'chootspaa' in the movie—and equates it to AFSPA (Armed Forces Special Powers Act, the security law which gives armed forces immunity from prosecution while operating in the militancy-hit areas but has been criticised by human rights groups) (Kaushal, 2014).

The collaboration of Vishal Bharadwaj and Basharat Peer has resulted in a film wherein Bollywood conventions have been infused with a reporter's sense of realism. There have been a few films that explored the Kashmir situation—*Harud*; *Zero Bridge*; the least political of all; *Valley of Saints*; there came *Mission Kashmir* is somewhat naïve take on the insurgency in Kashmir. But Vishal Bharadwaj's *Haider*, has not just triggered the controversy portraying that uncomfortable picture but for the first time many Kashmiris are sharing a feeling of association with the movie (Modak & Roy, 2016).

Deconstructed social symbol in Haider: When Haider Meer (Shahid Kapoor) comes back from his university where he does research, his mother Ghazala (Tabu) tells him about family devastation. Behind this ruins she alleged his father involvement with separatist. She claims to be half widow (Whose husband disappeared in war or any natural calamity called half widows). More interestingly, the Oedipus complex, a social symbol has been constructed to an extent that mother and son both are passionate for each other, while Oedipus complex defines males desire to possess the mother sexually and to exclude the father; said to be a source of personality disorders, if unresolved.

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

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

Deconstructing the Reality Portrayed in Hindi Cinema

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

Deconstructing Social Beliefs in Hindi Cinema

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

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

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

Deconstructing Acceptance of Relations and Symbols of Relations

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

Conclusion

After going through the films, this study has arrived at the point that Hindi cinema celebrates and exploit its own cinematic conventions. In other word, cinema dismantles the modes of representation. The findings on the basis of selected films are not enough to generalize but enough to say that social and cultural practices are manipulated for the sake of filmmaking and its commercial ends. These films claim that the tension between modernity and tradition has been portrayed. On the basis of selected sample, we can conclude that popular Hindi films deconstruct notions of realism. The divide between non-fiction and fantasy is dissolved innovatively in Hindi cinema.For long, women in Hindi cinema has been a sacred object trying to protect her virginity and her only job in the film was to offer supreme sacrifice if anything goes against her loved ones. Off late the society has witnessed many changes and women took different roles in house hold as well as at work place which forced the artists to present women in different roles.

The *Calendar Girls* is about the portrayal of women and *Haider* is about the portrayal of terrorism and rotten state. Both the issues are important as films construct new symbols for women which help us in understanding the changing face of women in cinema. Similarly, terrorism is hurting India like anything and many films in the past have tried to portray the issue in many different ways. If, '*Roja*' was a portrayal of terrorism

through a romantic story then 'Wednesday' presented the harsh reality of terrorism and answer of common man through his counter terrorism actions.

At one point of view, both Vishal Bhardwaj and Madhur Bhandarkar claim to portray the reality of the existing society in India. In a feminist approach Madhur Bhandarkar goes and Bhardwaj goes politically and socially tilted approach. Both construct the reality in celluloid manner. Bhandarkar constructs his women characters as the elite victim of patriarchy in spite of being free, while Bhardwaj constructs social belief in order to satire on the government imposed law

Note
[1]When a camera is positioned, it captured the constructed reality. Reality varies person to person.

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