



The winning woman of hindi cinema

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ABSTRACT

The depiction of women as winners has been analyzed in four sets of a total of eleven films. The first two sets Arth (1982) and Andhi (1975) and Sahib Bibi aur Ghulam (1962), Sahib Bibi aur Gangster (2011), Sahib Bibi aur Gangster returns (2013), explore the woman in search for power within marriage. Arth shows Pooja finding herself empowered outside marriage and without any need for a husband or a lover. Whereas in Aandhi, Aarti wins political power and returns to a loving marital home. In Sahib Bibi aur Ghulam choti bahu after a temporary victory of getting her husband back meets her death. In both films Sahib Bibi aur Gangster and returns, the Bibi eliminates the other woman and gangster, deactivates the husband and wins the election to gain power. she remains married and a Rani Sahiba. In the set of four Devdas makes and remakes (1927-2009) Paro is bold, shy, glamorous and ultimately liberated (Dev, 2009). Chanda moves from the looked down upon, prostitute, dancing girl to a multilingual sex worker who is empowering herself through education and treating her occupation as a stepping stone to empowerment. In this version not only are Paro and Chanda liberated but provide agency to Devdas to move out of his depression and alcoholism. Finally Mother India and Bandit Queen show women's struggle portrayed in stark brutal reality of starvation, child marriage, sexual abuse to emerge as nurturing women who will not tolerate injustice but triumph to achieve success and power – Mother India inaugurates the dam, Phoolan Devi becomes a minister.

INTRODUCTION

Hindi cinema has witnessed a sea of change in the use of technology (Jha and Shubhash, 2005), marketing from; Single cinema - multiplexes - video industry and presentation of the characters especially women. From Raja Harishchandra which had no women characters to Dev D which re- interprets an old story to show the same social circumstances, yet in retelling, the women portrayed are depicted to be confident and personally empowered in comparison to the older portrayals.

Hindi cinema was and still is undoubtedly male dominated. Themes were explored from the male audience's point of view and the female actor was considered secondary. Her role was chartered out in the context of any male character that was central to the story line – be it hero, villain, father, boss or an elderly male figure. She was devoid of any independent

existence. This kind of straight jacketing limited the women's role to provide glamour, relief, respite and entertainment and shows patriarchal values (Viridi, 2003). These films depicted women as passive, submissive wives as pliant figures who were sacrificing for their own families. This phenomenon has been described aptly as Mother Maiden Mistress; the roles acceptable to the patriarchal society (Somaaya *et al.*, 2010). These roles were shadows in the background – wives, mothers, sisters, sweethearts and vamps playing second fiddle to the male with rarely any sense of agency.

Women's roles have shifted from portraying shy village damsels to bolder women of Saat Khoon Maaf (Priyanka Chopra) and No One Killed Jessica (Rani Mukherji). However the films that are money spinners or 100 crore club are those based on 'hero culture' as in Dabangg series one and two (Salman Khan) and Agneepath (Hritik Roshan). In these films

the women who are stars in their own right such as Kareena Kapoor and Katrina Kaif perform item numbers. Here they are shown gyrating to suggestive song lyrics (Mihir, 2008) in scanty clothes. These provide relief from the macho violence to sex to lure male audience and boost ticket sales.

Context :

India is a country where people worship female divinities and goddesses. The triumvirates of Hindu Gods Brahma, Vishnu and Shiva have consorts who are their equal halves. The consort of Shiva is Shakti which literally means power. So where is the question of empowerment? Woman is power, furthermore the enablers of power- wealth (economic strength) is also embodied by the goddess Lakshmi. Not the least of goddesses is Saraswati the goddess of learning, discernment and of music and fine arts. Therefore in the spiritual world of India, a woman is power, Shakti (Somaaya *et al.*, 2012). Clearly Indian mythology is populated with empowered women.

In stark contrast of the spiritual world, reality of India today has the medieval practices of female foeticide and infanticide which are rampant even among the urban well to do. The male female ratio in India is skewed. Female sex ratio in India is 940 per 1000 males and the female child sex ratio is 944 girl children per every 1000 boy children of the same age group. Although the overall female sex ratio has increased by 0.75 per cent in the Census 2011 as compared to the previous Census of 2001 yet is a cause for concern.

Within the limits defined by spirit and reality in India, there exist a variety of shades and hues of empowered women, the depiction of women in Indian mythology through the holy scriptures of Ramayan and Mahabharat reveal three main female characters; Sita, Kunti and Draupadi. Sita is an ideal wife willing to be tested by fire to prove her honour and purity. Kunti although more real cannot keep her illegitimate child (Karan) and bows to social pressures and casts her son adrift in the river. Draupadi the shared wife of five husbands Yudhishtra (the just), Bhim (the strong), Arjun (the brave), Nakul (physical beauty) and Sehdev (expert in wielding of sword) is placed as a bet in a game of dice, and is lost. In the effort to disrobe and dishonour her, all her five husbands prove useless as they stand by mutely while a sixth man- the saviour (sakha) Krishna comes to protect her honour. There are many idols and ideals for women in their relationships as mother, daughter, sister or wife. An ideal husband has not been described or portrayed in india, he has no role model.

In the Indian mythology literature, oral tradition and drama, dance and song have not only depicted women but have also revealed thoughts, feelings and aspirations of women. India's erotic literature of sexual longing is feminine and sung, danced or expressed as feelings for the divine. India is also the country where the world's oldest erotic literature, the Kamasutra as also the khajuraho sculptures were written

and carved and still exists. The range of depiction of women from spiritual, mythological, artistic, literary and musical repertoire is wide. It is interesting to explore how the hindi cinema a relatively new medium for entertainment portrays the female persona.

Importance of the topic/ issues of the field of research:

In the field of sports or war victory is important. Winning is associated with material gains such as territory in war, or money in sports in addition to gain in status and power. Although empowerment is a process yet each winning is a depiction of empowerment at that point. Winning woman in Hindi Cinema and their acceptance by the audience (as judged by critic ratings and box office) must be viewed as indicators of social change. This research explores and analyses women's portrayal in Hindi Cinema from the prism of her success.

Objectives :

- To bring to light issues, circumstances, and conditions that make women winners as depicted in commercially successful Hindi Films.
- Show social change in retelling the same story over a period of time.

MATERIAL AND METHODS

This is review research of portrayal of winning women in Hindi Cinema. The review involves both library and internet search, besides hours of viewing films. It is pertinent to mention that most prints of old films even of 60s are corrupted and clear DVD's are difficult to obtain.

The daily paper Hindustan Times published a list of 100 iconic films (Hindustan Times, 12th May 2012). The choice for decades prior to 2000 was from this list. These films have become Iconic because the critics and / or audience have judged them to be great representations of their genre. By selecting Iconic film we have used iconic status as a measure of positive perception and popularity in reaching the audience. Iconic status also signifies dovetailing or synchronization of the expression of the depicter (Filmmaker) and reception of the perceiver (Audience).

In the remakes and retelling of the popular stories and films (e.g. Devdas, 1928, Devdas, 1935, Devdas, 1955, Devdas, 2002 and Dev D, 2009, Sahib Bibi aur Ghulam, 1962, Sahib Bibi aur Gangster, 2011, Sahib Bibi aur Gangster returns, 2013) the filmmakers have reached out to contemporary audience with changes not only in technology costumes, cinematography but also changing social, cultural values and thereby roles of women.

The films choice was based on the criteria:

- Woman as a winner at the end.

- Female lead has to be a powerful presence, she has screen space.
- 5-5 star critic rated film or as available online rating standards.
- Box office hit films (applicable to films after 2002).

Some films have similar stories or parallels. A comparative analysis of the following films was made in the groups shown in Fig. 1.

- Arth (1982) and Andhi (1975)
- Sahib Bibi aur Ghulam (1962), Sahib Bibi aur Gangster (2011), Sahib Bibi aur Gangster returns (2013).
- Devdas (1928), Devdas (1935), Devdas (1955), Devdas (2002) and Dev D (2009).
- Mother India (1957) and Bandit Queen (1994).

OBSERVATIONS AND ANALYSIS

To review depiction of women groups of films were analyzed. The analysis is presented in Tables 1-4.

- Arth (1982) and Andhi (1975) explore the woman search love and security in marriage (Table 1).
- Sahib Bibi aur Ghulam (1962), Sahib Bibi aur Gangster (2011), Sahib Bibi aur Gangster returns (2013) explore power struggle between woman and man in marriage (Table 2).
- Devdas (1935), Devdas (1955), Devdas (2002) and Dev D (2009) explores search for woman's expression in a

patriarchial society (Table 3).

- Mother India (1957) and Bandit Queen (1994) represent the Mother (Maa Durga) figure (Table 4).

Both Arth and Aandhi are films which show women searching for their identity and strength within marriage. Both women walk out of their marriage. Aarti fulfill her professional ambition, and Pooja faces rejection and betrayal by her husband who finds another woman. In the end Pooja does not accept either Inder (Husband) or Raj (lover) but goes solo to bring up Bai's daughter. Aarti goes back to her marriage with political success to an understanding husband who has mellowed with time. Both depict the triumph of a woman.

Bibi from Sahib Bibi aur Ghulam (1962) is frustrated by her husband who has another woman. She steps out of her social bounds takes to drinking to entice her husband. She uses ghulam. She gains power over her husband temporarily. The husband returns to his mistress. She goes with ghulam to find a tantric way to bring her husband back. She is made to disappear without a comment. The ghulam later when he returns to dig the ruins of the house finds her dead body.

In Sahib Bibi aur Gangster, 2011 in a similar situation where sahib has another woman, Bibi uses gangster to eliminate the other woman. In a fight for power for elections sahib and gangster shoot each other and get injured. Rani shoots the gangster, choosing Sahib over him. She gets elected instead of sahib who is in a wheel chair. Rani has power on both her

Table 1 : Comparison between Arth (1982) and Aandhi (1975)

Sr. No.	Arth	Aandhi
1.	Arth is about marriage and relationships.	Aandhi is also about marriage and relationships.
2.	Pooja played by Shabana Azmi, searching security within marriage and home.	Aarti (Played by Suchitra Sen) is the daughter of a rich businessmen who educates her in oxford university. She is empowered physically and educationally yet chooses to marry a poet.
3.	She is disappointed because her husband is philandering. Inder (Played by Kulbhushan Kharbanda) leaves/ divorces Pooja for Kavita. Kavita (Played by Smita Patil) the other woman is neurotic and possessive.	The father of Aarti wishes her to become a top politician so that he can expand his business. Aarti refuses to be a pawn in his game and marries Raj, choosing a life of a house wife, she has a daughter.
4.	Pooja realizes that if she wants to be independent human being. She has to economically sustain herself and emotional strength.	Aarti is torn between her political career and her life as a housewife. Which she finds constricting. she walks out of her marriage and leaves her daughter with her husband.
5.	Kavita too realizes if she marries Inder he could leave her for someone else. So she needs to find emotional security within herself.	Nine years later she is campaigning and camps in a hotel where her husband is the manager.
6.	Bai, the maid servant whose life runs parallel to Pooja's also has a philandering husband. Bai works hard for her daughter to educate herself and to be strong but her husband takes her money for drinking. Bai finds him with his mistress and murders him.	Aarti and Raj become nostalgic for their young married life. They romance again. Her political opponents do not know that Raj is her husband and launch her into a character assassination.
7.	Pooja brings Bai's daughter home and tries to educate her.	Aarti faces the crowd and explains that she had walked out of her marriage to follow her political career to serve the people. She wants to go back to her marriage life again but Raj wants her to be a winner and complete her journey of political career which she had started.
8.	Raj (Pooja's friend) gives her strength to be strong emotionally and economically. Raj declares love for Pooja for which she thanks him but wishes to live alone and bring up the daughter. She has found strength in herself.	Aarti wins the election and at peace with herself having succeeded both in the political world and a personal life.

husband and politics. The crowd shouts Jai Rani Sahiba.

In *Sahib Bibi aur Gangster Returns*, 2013. Sahib wants to marry another princess (other woman). the princess is in love with gangster, who uses rani to get into the household to destroy sahib. Rani uses gangster to get back power. Rani leads gangster to suicide and gets sahib into jail on his wedding night to the princess (other woman). This derives the princess to drink. Rani wins the election and is powerful.

In the depiction of *Sahib Bibi aur Ghulam* 1962, bibi ends up in a grave whereas the bibi character of 2011 and 2013 sends the gangster to death. She eliminates her competition, wins elections and deactivates her husband. This Bibi is winner, she understands power.

Devdas is a classic story of Sarat Chandra Chattopadhyay that has not lost its charm for the audience. It has the maximum remakes of any iconic film, five in all (1928 DVD is not available, 1935, 1955, 2002, 2009) 1935 version has a strong Paro who is considerably powerful for era in which the film was made. The 1955 version is iconic because of the famous stars (Dilip Kumar, Suchitra Sen, Vijayantimala). Both Paro and Chandramukhi of these versions are subjected to insult and abuse by Devdas. The 2002 version is lavish and focuses on Paro (Aishwarya Rai). She wears beautiful clothes, the sets are lavish. Chanda (Madhuri Dixit) charms with dance and song, wears beautiful clothes and Devdas (Shahrukh Khan) delivers many impressive dialogues. At the end Paro in this version (2002) runs out to

see dying Dev. The doors of her house close behind her. She is left without a home and a lover with no power or agency. Of all the remakes this version depicts two most powerless women Paro and Chandramukhi.

Dev D (2009) while following the story scene by scene as in the other versions depicts a shift of power. Paro right from childhood is a self willed person. She answers Dev back. She is sexually self confident (depicted by sending her nude picture to Dev). One scene shows Paro carrying a mattress on the back of her bicycle for meeting Dev in the field. When rejected she moves on and advises Dev to do the same.

Chanda (Chandramukhi) in *Dev D* is unlike all the Chandramukhis of earlier versions is a person whose story is a part of the film. Her profession is a stepping stone for economic empowerment. She is depicted educating herself by attending evening classes. She extends her agency to Dev, helps him to move on. In the last scene Chanda and Dev are seen riding off the screen depicting hope. Dev does not die. *Dev D* shows two very empowered women who have self confidence. The depiction of *Devdas* from 1935 to 2009 has shown the change in the mindset of the depicitors. The popularity of each of these films reveals that the audience (Perceptors) has also Moved On. The pertinent question is whether these films are the drivers or depicitors of social change.

Both the role of *Mother India* as a fiction and the biopic story of *Phoolan Devi*, Hindi cinema continues to honour the

Episodes	<i>Sahib Bibi aur Ghulam</i> (1962)	<i>Sahib Bibi aur Gangster</i> (2011)	<i>Sahib Bibi aur Gangster returns</i> (2013)	Comments
Status of Female Lead	Sethani, Bibi Sahib has another woman and Bibi is lonely and frustrated.	Rani, Bibi Sahib has another woman and Bibi is lonely and frustrated.	Rani, Bibi Sahib has another woman and Bibi is lonely and frustrated.	All Bibis are Socially Empowered Sahib has another woman and sethani is lonely and frustrated.
Power Play of Bibi	Bibi steps out of her boundry uses ghulam to get her husband back and is successful.	Bibi uses gangster to eliminates the other other woman and gets sahib back.	Bibi uses gangster to get back power.	
Woman as winner	Bibi loses sahib again and tries spiritual Sadhus to get back sahib and uses ghulam. While going to the Sadhus the male agency of sahib and family eliminates her . She disappears into the oblivion.	In a fight for power for election sahib and gangster are injured. Bibi shoots gangter to save sahib. In the end she wins the elections. She has power and control powerless sahib.	Bibi causes the gangster to commit suicide and makes a video. She gets sahib in jail on his wedding night. She wins the election. The other woman is driven to drink. She has power and controls sahib and his woman.	Bibi wins the election sends husband to jail, Dis-empowers the other woman. In retelling the story, the women in the 2011 – 2013 versions the women survive and thrive while in 1962 story, it is the woman who dies.

Table 3: Comparative analysis between Devdas (1935), Devdas (1955), Devdas (2002) and Dev D (2009)					
Episodes	Devdas 1 (1935)	Devdas 2 (1955)	Devdas 3 (2002)	Dev D 4 (2009)	Comments
Paro					
Childhood	Childhood not shown.	Obedient towards Devdas. Does everything for him. Lost without him.	Childhood not shown.	She follows him but stands up to his bossiness	Paro is a confident child in the later version (Dev D, 2009).
During and after Dev's studies, and his returns	Fantasizes, Misses him, Bold and straight forward	Fantasizes, Misses him, Shy and submissive	Dev becomes lawyer. She lights a candle symbolic of her love. They celebrate lavishly. She watches through binoculars.	Dev asks and Paro sends a nude picture of herself via e mail	Paro gets bolder with each version.
Rejection by Dev	Paro's mother takes the proposal for Devdas and Devdas's family rejects the proposal. Paro goes to meet devdas at night to convince him for marriage but he rejects her due to fear of family and society. He accompanies her home at night hoping that society validates their relationship. Devdas writes a letter to her that he cannot marry her and she should forget him. Wedding day Dev asks her to marry him, she refuses, He gets violent. He hits her with a stick. Paro treats this scar of violence as a symbol of love by Devdas.	Paro goes to meet Devdas at night and tries to convince him for marriage but he rejects her due to fear of family and society. Paro writes a letter to him and he replies that he cannot marry her and she should forget him. Devdas acts violently and beats her with a stick. Paro sadly marries another man who already has children.	Paro's mother takes the proposal for Devdas and Devdas's family but they insults her. Paro goes to meet devdas at night to convince him for marriage but he rejects her due to family and society. Paro writes a letter to him and he replies that he cannot marry her and she should forget him. On the wedding day he asks her to marry him, she refuses and he gets violent and hits her with a heavy jewellery piece. The scar of this violence is treated as a symbol of love by Paro.	Paro wants to arrange for a sexual encounter with Dev and asks for the keys of a room from her servant (Sunil). Sunil propositions her and she puts him in his place. Sunil spreads rumours about Paro. She takes a mattress to the field for sexual encounter and dev rejects her as he hears the rumors. Dev flirts with another woman. Paro's Parents present a marriage proposal to her which she rejects. Paro goes to Dev and finds him with the other Dev. He justified saying that she has flirted with Sunil. There she proposes marriage, he rejects her and insult her by saying lower class and sexually licentious. Paro accepts the proposal of the other man marries him and moves on without regret.	In the 1935 version Paro is bolder than Paro of 1955 and 1998 version of Devdas. In three version of Devdas does not even attempt to fight social pressure including in Dev D. The physical violence to Paro by Devdas is counteracted by Paro in 1935 version whereas in other versions she treats it as symbol of love. It is pertinent to mention that in the latest version of Dev D physical violence as a symbol of love is not acceptable.

Table 3 Contd.....

<i>Table 3 Contd.....</i>					
Post marriage	Paro takes over husband's family and children. Paro meets to Dev at the time of death of his father, counsels him to stop drinking and get married.	Paro takes over her husband's family and children but still loves Dev. Paro meets to Dev at the time of death of his father, counsels him to stop drinking and get married.	Same as in Devdas 1	Paro goes to meet Devdas and tells him that he is self indulgent and he can only love himself. She also tells him to go back, stop drinking, and be responsible.	After rejection all Paro in all versions marries an older man who has children and is successful in her marriage. She advises Dev to stop drinking in 3 versions but in Dev D she tells him that he is responsible for himself and loves nobody. He should MOVE ON in life as she has. She accepts and honours her marriage and her commitments honour and self respect. Paro in other versions is depicted to be pampering children of her husband according to the social norms of that era.
Death of Devdas	Devdas goes to her village when Paro learns about his sickness, she rushes out. The doors of her house are closed to her and she remains in her home, secure in her marriage.	Devdas goes to Paro's village and dies. Paro learns about his death and remains in her home.	Devdas goes to her village when Paro learns about his sickness, she rushes out. The doors of her house are closed to her. Dev dies. Paro is left out without a husband or a lover.	Dev is not shown dying and Paro has moved on.	Devdas when he is dying goes to see Paro in all the versions except Dev D and Paro leaves her home to see Devdas in 1998 version the gates of her home are closed to her depicting that she has been thrown out her marital home. She, no longer has a home or a lover. In 1998 version shows Paro to be the most disempowered.
Chanda					
Introduction	Dev meets Chanda through a friend. He is disgusted her profession. Chanda falls in love with him. She leaves her profession voluntarily. At his death she is left without love and her profession.	Same as in Devdas 1	Same as in Devdas 1	Chanda is an adolescent school girl of an upper class background. Her boyfriend abuses her sexually by publicizing an MMS of their sexual encounter. Her parents do not support her but fall prey to the stigma of Chanda's adverse reputation. Her Father shoots himself and mother sends her to the father's village. She is insulted by the father's family. She looks for help from friends but they all refuse. Helpless and without any social support She takes up prostitution as a career and continues to educate herself by attending evening classes. She is confident and mobile (she has a scooter). She treats her profession as temporary stepping stone.	Chandramukhi in all the version is none person – A Prostitute. Devdas shows disgust towards her and abuses her while giving money, she has no Power over her circumstances and her love for Devdas is futile. The exception is Dev D in which Paro's childhood and background show her to be the person who has a mind which she cultivates through education. She treats prostitution as a stepping stone for her temporary economic empowerment.
Death of Devdas	Chanda has left her profession and is nowhere.	Same as in Devdas 1	Same as in Devdas 1	Chanda helps dev to face himself. Dev accepts Chanda and give an engagement ring to her. They ride off in his new car off the screen.	She is proactive in Dev D. Dev finds agency in chanda who empowers him to view women differently. She has both love and life. Dev D is a film with hope for woman. End scene depicting an open ended ending.

role of a mother both in her loving and fierce form. These iconic roles of vengeful mother Durga sum up the depiction of all the mothers of Hindi cinema. Both women become larger than life, are triumphant, both are honoured by the public and government. Radha inaugurates the dam and Phoolan becomes a minister.

Actors Nargis Dutt and Seema Biswas perform their roles with finesse. Mother Images reside in the subconscious of the Indian audience. This may explain the popularity films like Bandit Queen which has a big dose of sex and violence not common in Indian Cinema.

Conclusion :

In order to explore the depiction of ‘woman as a winner’ in Hindi Cinema, it was useful to compare the iconic films, where the woman had a strong representation.

Mother India, a powerful film of 1957 shows the struggle of a woman against poverty and oppression to bring up her children. She fights male oppression within social norms and maintains dominant social moral values to protect the daughter of her oppressor by shooting her own son. Bandit Queen in 1994, thirty years late is portrayed as a child abused in marriage, who rises against the injustices by challenging her oppressors. She punishes them, eventually the government is forced to take note of her. She changes the existing morality.

In compromising with the government, both women in Mother India and Bandit Queen change their path and are accepted as winners. Both Bandit Queen and Mother India are women suffering and fighting to be accepted by the government (real society), while Mother India is imaginary, Bandit Queen is a biopic. The mother role is that of Durga Mata deep rooted in the Indian psyche, yet the depictions over thirty seven years serve as indicators of social change.

The roles of married women in Aandhi (1975) and Arth (1982), both women search for love and security within marriage, both walk out of their marital homes. In Aandhi, Aarti returns to her estranged husband and child and wins the election on her professional front. In Arth, Puja prefers to be alone and not accept male companionship at least for the time being.

Sahib Bibi aur Ghulam / Gangster / Gangster returns are similar stories where the women are in search for power against a man (Her Husband) Meena Kumari in 1962 fails to gain power but the Bibi in subsequent depictions manages to eliminate the gangster and the other woman, she also disempowers the husband. Emerging powerful, to salutation of : JAI HO RANI SAHIBA.

From Devdas of 1928 to Dev D of 2009 is a long journey. The earlier version (1935) showed a more powerful Paro than the later two versions. The third version (2002) was elaborate with glamorous sets, costumes, dialogues and songs to attract

Table 4: Comparison between Mother India (1957) and Bandit Queen (1994).

Sr. No.	Mother India	Bandit Queen
1.	A fiction story	A biopic.
2.	Radha played by Nargis.	Bandit Queen was played by Seema Biswas.
3.	She belongs to a poor family.	She belongs to a poor family.
4.	She marries as an adult.	She has a child marriage.
5.	She receives love.	She receives violence and sexual abuse.
6.	Depiction is stark and brutal.	Depiction is stark and brutal.
7.	Radha is shown to be kind to her enemy’s daughter.	Phoolan Devi is shown to be gentle towards a girl child.
8.	inspite of suffering and hardships. she keeps her honour intact.	She is raped, abused and violated. She is a survivor and turns her back on all the violence that is piled on her, and all the dishonor and disgrace she is subjected to.
9.	She is not revengeful, is a loving mother.	She comes out as a persona of Durga.
10.	She respects social values and rules at her personal cost of killing her own son when he violates the honour the woman who’s daughter of her enemy.	She takes revenge on her former husband who had raped her repeatedly as a child wife and takes revenge with all the thakur rapists.
11.	Radha is symbolic of mother earth, mother nature and ideal Indian woman as mother to be worshiped who wants nothing for herself.	She has a large fan following of admirers therefore viewed as a vote bank. The government exonerates her of all the murder charges and she surrenders with some condition of her own.
Post script		
1.	This is a fiction film. Nargis (Played a role of Radha in Mother India) in real life identified as Mother India receiving all honour and being nominated as parliament member in Lok Sabha. Nargis in continuation of her sufferings as Mother India, suffered pancreatic cancer and died in New York. Like Mother India she has a wayward son Sunjay Dutt who’s currently in jail. Mother India had showed no mercy to Sunjay Dutt.	Phoolan Devi was elected as a member of Lok Sabha Parliament. In continuation of being worship as Durga Mata in Popular psychic. As in the film of her earlier life she was assassinated brutally.

the audience. The Paro in this was the least empowered was infact left without a home or lover. The latest version, Dev D showed a radical upgradation of woman power. Not only had Paro moved on but Chanda was depicted empowering herself through education.

The foregoing analysis reveals changes in depicting women winners and the acceptance of the audience to the women being more in charge of situations and their own desires and destinies. It is evident that such analyses can be indicators of social change, particularly since the audience approval further reinforces this change. Cinema reaches out to the past and could act as a blueprint for the future (Salam, 2012).

In future the film makers can consciously be active agents of social change. The authors' limitation in this study was their inability to explore the entire universe of Hindi Films through a few chosen films reviewed here.

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5th Year